

Inside:
Raleigh on Film; Bethune on Theatre;
Behrens on Music; Seckel on the Cultural Scene;
Hendler on the Long Island Art Scene;
Wersal 'Speaks Out' on the Art vs. Craft Question;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 26 No. 4

January/February 2010

The Museum at Guild Hall & The Heckscher Museum of Art

By GINGER LEE HENDLER

IF YOU HAVE ever wandered through a gallery or museum wondering about the behind the scenes presence — how the show was collected, mounted, spaced out, lighted, etc, you may be thinking of the way an exhibit is curated.

How does a curator integrate so many disparate forms, genres, dimensions, and media into one cohesive exhibit? It occurs to me that every time I see a group show encompassing multiple artists and a myriad of genres, I find myself wondering about the curator's intention. How do they go about selecting the work, determining the placement and integrating each piece into an environment? In essence, it is about setting the stage, as in a theatrical performance.

At Guild Hall in East Hampton, the exhibit "acqui.sitions" features over 35 artists whose work has been recently acquired by the Museum as part of its permanent collection. According to Ruth Appelhof, the museum's executive director, "Guild Hall's mission is to promote artists

who have a connection to our region." The work newly acquired for this exhibit spans a variety of media including paintings, prints, collage and photographs. Some prominent artists included in this show are Robert Motherwell, Fairfield Porter, and Jim Dine. Others, perhaps not as well known, join the ranks of a highly respected community. They will now be part of the collection that includes earlier East End residents, such as Thomas Moran and Childe Hassam. Looking at the cast of characters we may initially be attracted to the stars, but even the supporting roles are played by some of the country's most celebrated painters, photographers, sculptors, and graphic artists.

Upon entering the first gallery of this beautiful museum I was taken with Cynthia Knott's painting, "Shoal I", oil, encaustic and metallic on linen. This work is a large monochromatic seascape beautifully cast in hues of green. In a recent NY Times review of her show at DC Moore Gallery, Grace Glueck writes, "Braving the stiffest of weather, she

paints directly at the seaside, recording the shifting of light and atmosphere on surfaces she meticulously builds up with layers of gesso, metallic pigments, encaustics and oils. The results border on the symphonic, involving sky, sea, sun, clouds and horizon line without the slightest trace of land, in passages that range from serene to explosive." Knott is a resident of Eastern Long Island and expresses a love for the beaches and shores near her home

To the right of the entrance is John Hardy's "Bathers", oil on wood. There is a quality about his work that drew me towards it and I kept returning to take another look. Figures seem to disappear into an overly blue ocean, leaving an impression of surreal existence. Hardy's "unorthodox seascapes focus the viewer on the beauty and power of nature and how it plays on the way people view themselves in that context."

"Overshadowings", oil on canvas



Paton Miller *Boy with Trumpet* Watercolor
(Photo Courtesy of Guild Hall)



John Hardy *Bathers*, 1998, Oil on Wood, (Photo Courtesy of Guild Hall)

by Ingeborg ten Haeff incorporates circular rhythmical shapes that find their way amidst predominantly monolithic planes. Vertical planes collide, sometimes cutting each other off. This is a huge canvas with dominant grays and black and a hint of the palest orange. With all its intensity it has been beautifully placed among the diverse work surrounding it.

Continued on Page 5

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Peeks and Piques!

A COUPLE OF issues back, in my "Peeks & Piques!" editorial, I wrote about beauty and its distressing absence in so much of today's art and, in doing so, invoked the memory of Bernard Berenson with his belief that art ought to be "life enhancing." I also suggested that what made art transcend the time and place in which it was created was the ability of the artist to imbue his or her work with a universal element that made it possible for human observers from any age and from any culture to experience and appreciate it. In the past, it was usually felt that such ideal principals as the Truth, the Good, or the Beautiful were what served artists in search of a less transitory superficiality in their work — whether it be the features of a famous countenance, the sweep of a natural vista, or the cunning arrangement of objects in an engaging interior. If artistic motifs partook of beauty, or the truth, or the good — in spite of their local subject matter or interpretation in different ages and cultures — then the commonality of all mankind might be touched, spoken to, moved — in short, "enhanced". So integral, in fact, was the inclusion of beauty that it was once believed that it, beauty, *revealed* the splendor of truth — the combination of both in creative works resulting in a "good" for mankind. One might ask, however, what do we *mean* by "Truth" or "Good" or "Beauty"? Had not Socrates pointed out the impossibility of defining such abstracts centuries ago? Still, you and I might disagree about a precise definition of "Justice" or "Decency" or "Morality" — but does that imply we must abandon such concepts out of hand? Until modern times, the idea persisted that art *could* reflect such lofty concepts, and it has been *this* art that has endured through the ages, whether it be a pre-historic cave painting or the most brilliantly created work of some Renaissance genius. How to separate the genius from the simple artisan, however — aye, there's the rub! Berenson once wrote when discussing the properties of 'ge-

nius' that it was most evident in those artists who had the "...capacity for productive reaction to one's training." This is a pretty weighty statement — one that Coleridge might agree is "loaded with ore". At first blush, it appears to justify the modernist manifesto to jettison all traces of past academicism, past training. But Berenson specifically says "productive" reaction — not "negative" reaction, or even, simply, "reaction". What, however, did he mean by "productive"? I submit that one could only come to a reasonable definition by reading it in the context of Berenson's greater aesthetic philosophy. Assuming that the "training" Berenson is referring to (against which "genius" ought to productively react) is that which had been hammered out and refined during the Italian Renaissance and held sway in academies until well into the 19th-century, one has to wonder to what degree a "reaction" had to manifest itself in order to qualify as "genius" — and not merely as a break from routine for the sake of 'being different'. In that Berenson made his mark in a milieu surrounded by masterpieces of art — in particular, works from and which grew out of the Italian Renaissance — the chances seem great that whatever "reactions" he is speaking of would not be obvious departures from tradition, but those discerned by the eye of the connoisseur — by, say, someone like himself, *i.e.* someone closely familiar with the evolutionary nuances that took place in painting from the 14th to 16th-centuries. "Art" was felt to evince 'levels', the number of "readings" one might dis- or uncover dependent, first upon the "genius" of the artist and, second, on the depth of sophistication of the viewer. Works that had no such "depth" — that had only a surface (that, as I mentioned in our last issue, were no more than their obvious, visible "messages" — a still life, a landscape, a portrait — whatever) — were dismissed as merely decorative by knowledgeable viewers. When works without any discernible "message" at all came out — mere swabs of color smeared across a canvas — what was the purpose of beauty? Or, for that matter, anything deeper than image? One may argue that a painting of swaths of color *is* "beautiful", but it is beauty that is self-referential, signifying nothing deeper. Such work may "enhance" a wall, but falls far short of "enhancing" a life. After all, any dauber can make a statement — political, social, moral or

otherwise — through pictures. When art merely reflects our society, it tells us nothing that we cannot learn from newspapers or television. It takes "genius" to lead a viewer toward some answer, some respite from the message. It takes *Art*. Any hack can "break the rules" and wield a brush, strum a guitar, write a story, string some words on a page that resemble poetry. They offer no evidence of "genius", however, since they are stating the obvious and bring nothing from past teachings. They must re-live the history of empty art since, by reacting so totally against traditional teaching, they *know* no history. A total break needs an entirely new set of eyes...usually in the form of some bombastic manifesto such as, in fact, those that accompanied many modern excesses (nowadays, most do not even bother with the intellectual rigors of concocting a manifesto, merely hiring a glib wordsmith to hype the empty artifact). However, when we must resort to the written word to help explain what stands before our eyes then we are no longer talking about the same thing, *viz.* "art", but a *new* "product", a new phenomenon. If, for example, I design and make a chair that resists our sitting upon it, breaking entirely away from all former chair-like creations, then it is no longer a chair... no matter how cleverly I might argue otherwise. Lowering the bar by indiscriminately reacting against training does not produce more "art" — it simply opens the door to less talented, less disciplined artificers who have not the depth and breadth of soul to *be* artists. No matter how you parse Berenson's observation, the fact remains that reaction must be "productive" and not merely destructive. It takes little insight to see that there is a dearth of "genius" in much of what is being peddled as "art" today — and this seems to hold true in *all* artistic disciplines. Scorning beauty in art merely underscores how shallow we've become — and, sadly, no amount of hype can spirit that disturbing fact away. I leave you with a quote from Goethe (1749—1832): "Man surrenders so readily to the commonplace, his mind and his senses are so easily blunted, so quickly shut to supreme beauty that we must do all we can to keep the feeling for it alive. No one can do without beauty entirely; it is only because people have never learned to enjoy what is really good that they delight in what is flat and futile so long as it is new."

Raymond J. Steiner

Letters

To the Publisher:
It is with deep appreciation that the Salmagundi Club acknowledges your donation to the November 5th Gallery Renovation Gala...We were encouraged by [what] was raised...all funds will go to the Gallery Renovation Fund.
Sincerely,
Pamela Singleton
Chairman of the Board
Salmagundi Club
New York City, NY.

To the Publisher:
Now that the Dorsky Museum's series of exhibitions celebrating the Hudson-Fulton-Champlain Quadricentennial have closed, I wanted to take a moment to thank Art Times for publishing Raymond Steiner's review of our July-December 2009 exhibition *The Hudson River to Niagara Falls: 19th-century American Landscape Paintings from the New-York Historical Society*. The review, which was included in your September/October issue, mentioned the work of well-known artists Albert Bierstadt and Asher B. Durand but also drew attention to works by artists who are less well-known, such as John William Casilear, Robert Havell, and Thomas Hiram Hotchkiss. What we and others found so special about this exhibition was the fact that it introduced works by many talented but unfamiliar painters whose extraordinary depictions of the landscape encouraged new readings of familiar scenes. We are grateful to your reviewer for highlighting some of these

Contents	Art	1
	Art Book Review	18
	Calendar of Events.....	4
	Classifieds.....	19
	Culturally Speaking	10
	Dance.....	7
	Editorial.....	2
	Fiction	9, 12
	Film	15
	Letters.....	2
	Music.....	13
	Opportunities... ..	16
	Peeks & Piques!	2
Poets' Niche	14	
Speak Out.....	3	
Theatre	17	

gems and for his overall appreciation of the show.
Sincerely,
Sara J. Pasti
The Neil C. Trager Director
Samuel Dorsky Museum of Art
SUNY New Paltz
Continued on Page 10

New York, New York,

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Speak Out Art? Craft? Or Whimsy?

By LISA WERSAL

Last summer's intriguing and enlightening Speak Out columns by Ginger Lee Hendler and Donald A. Windsor on the differences between "art" and "craft" prompted my own musings on the subject. I offer the possibility of a third category... whimsy.

RECENTLY I WENT shopping for shampoo. I wanted something "natural," so I breezed by all the name brands with their polysyllabic ingredients, finally landing on a product that boasted "carrots" on the label.

Upon closer inspection, I found that along with sweet almond and jojoba oils and aloe leaf extract, this shampoo contained carrot and pumpkin juices, and sweet potato, melon,

and orange extracts. That's a lot of garden produce to massage onto my hair and scalp!

What enticed me to buy was this direction for use: Shampoo daily on wet hair *while singing*. (Emphasis added.) Now that's a marketing ploy I can appreciate -- a product that gets me singing. Every life needs a little whimsy now and again, and we get precious little of it these days, what with global warming, economic duress, and all the bickering over health care.

That's why, when I get a spare moment, I head out my door and down the path to our community sculpture. It's a work in progress; people add a little something to it every so often.

I've pieced together the history of

this work of whimsy by talking with passersby on the trail. It seems to have begun as a hollowed out old stump. Someone decided to stick a few dead branches in the stump and adorn them with sparkly doo-dads and what-nots. In time, more people added branches, loading them with small treasures and mementoes. Now the limbs hold a variety of items: strings of feathers and beads, Chinese New Year dragons and Day of the Dead skeletons, toys and trinkets, ribbons and wedding bells, flags and ornaments, all sorts of things glistening and imaginative.

It's enchanting and ever-changing. Some days it's perfectly still; other days it's a dance of shapes and textures fluttering in the breeze.

Storms knock some objects off; additional pieces are added on, some of them "lost and found" items from the trail (a mitten, a stocking cap, a baby's teething ring). It's charming and functional, our community project. But mainly, it's fun. It buoys the spirit and lightens the heart. I always pause at the stump to admire the creativity and playfulness bound up in the personal treasures people were willing to part with, in order to contribute to a communal experience.

I've added several items myself: a Christmas angel; shiny metallic ribbons of ruby, sapphire, and gold; a tiny polar bear figurine; a dream catcher. And when I finish with my shampoo in its carrot orange bottle, I'll add a Kelly green ribbon around its neck, and tie it to one of the branches...*while singing*.

(Mistress of Whimsy Lisa Wersal resides in Vadnais Heights, Minnesota).



Speak Out

is your forum!

ART TIMES seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to three (3) double-spaced typewritten pages and send with a SASE to: "Speak Out," ART TIMES, PO Box 730, Mt. Marion, NY 12456-0730. A by-line and tag-line identifying the writer accompanies all "Speak Out" articles.

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The following Essays appeared online and were featured during the month of December

You can still read them at

www.arttimesjournal.com

Albrecht Dürer: Impressions of the Renaissance at The Frances Lehman Loeb Art Center at Vassar College

Nostalgia by Henry P. Raleigh

Maxwell Schwartz at Hudson Coffee Traders by Raymond J. Steiner

Merce Cunningham & Francis Mason Remembered By Dawn Lille

CD & DVD Reviews by Frank Behrens

Double Dutch: A video giving an overview of the exhibition celebrating the Quadricentennial of the Dutch discovery and settlement of the Hudson River and its environs, at the Hudson Valley Center for Contemporary Art (HVCCA), in Peekskill,

Culturally Speaking Column featuring:

- Dawn Lille (one of our Dance writers), read from her book *Equipoise: The Life and Work of Alfredo Corvino* at the National Arts Club, NYC. Published by Rosen Publishing Company.
- The Stella Adler Studio of Acting, NYC, recently celebrated the 60th anniversary
- Annual Chinese International Figure Painting Competition was held at the Salmagundi Club, NYC
- Local groups of craftspeople come together to have a holiday show and sale
- Marc Mellon has installed his 8 ft. bronze statue of inventor and philanthropist George Eastman.

Calendar

Because our Calendar of Events is prepared a month in advance dates, times and events are subject to change. Please call ahead to insure accuracy. The county (and state if not NYS) where the event takes place is noted in bold at the end of each listing.

January Ongoing

Jan 1 PHOTOGRAPHY SHOWCASE, COMPETITIONS & PRESENTATIONS Each Friday at 8pm Westchester Photographic Society, 102 Science Bldg., Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 837-2361 Westchester

Jan 15 - Feb 7 "BETRAYAL"; Feb 26 - Mar 28 "TO KILL A MOCKINGBIRD" Capital Repertory Theatre, 111 N. Pearl St., Albany, NY (518) 445-SHOW charge **Albany**

Jan 15-31 "JESUS CHRIST SUPERSTAR"/Feb 12-28 "FALSETTOS" Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 charge **Dutchess**

Friday, January 1

WURTSBORO ART ALLIANCE: Multi-Media Gallery Link, Ellenville Public Library & Museum, 40 Center St., Ellenville, NY (845) 647-5530 (thru Jan 27) **Ulster**

HOLIDAY IN THE MOUNTAINS: Salon Show GCCA Catskill Gallery, 398 Main St., Catskill, NY (518) 943-3400 (thru Jan 10) **Greene**

DOUBLE DUTCH a group exhibit of installation and video art Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul 26) www.hvcca.org **Westchester**

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

BEHIND THE CAMERA: Norman Rockwell use of the Camera Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 Opening Reception, discussion and book signing by curator Ron Schick 5:30-7:30 (thru May 31) www.nrm.org Berkshire, **MA**

HOME SWEET HOME SALE & EXHIBIT Pelham Art Center, 155 Fifth Ave, Pelham, NY (914) 738-2525 (thru Jan 16) **New Rochelle**

HOLIDAY SHOW Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Jan 10) **Rockland**

WALTER WICK: Games, Gizmos & Toys in the Attic The Arkell Museum, 2 Erie Blvd., Canajohari, NY (518) 673-2314 (thru Feb 15) **Montgomery**

HEATHER CAJAMARCA: New York in Black & White The Gallery at the Casano Community Center 314 Chestnut St, Roselle Park, NJ (908) 241-5874 (thru Feb 18) **NJ**

AN ENDURING LEGACY: American Impressionist Landscape Paintings The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 (March 28) www.hydecollection.org **Warren**

ANN FROMAN: Heroes The International Raoul Wallenberg Foundation, 34 E. 67th St., NYC (212) 737-3275 (thru Jan) **NYC**

NATIONAL ART HONOR SOCIETY: Patterns The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 (thru Feb 13) **Dutchess**

ARTRIBUTES / THOMAS D. NIELSEN Featured Artist Upstate Artists Guild, 247 Lark St., Albany, NY (518) 424-9317 Opening Reception 6-9pm (thru Jan 22) **Albany**

KEVIN COOK / GAIL POSTAL: ICONIC LANDSCAPES & PORTRAITS OF EVERYDAY ICONS Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 (thru Jan 24) **Greene**

Saturday, January 2

LONG REACH ARTS / THE CONTEMPORARY IMAGE Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception 5-8PM (thru Jan 30) **Ulster**

SMALL GEMS: Arts for Giving Holiday Closing Sale Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 **Westchester**

EMPTY BOWLS: Fundraising Event Clay Art Center, 40 Beech St., Port Chester, NY (914) 937-2047 Opening Reception 1:30-4pm **Westchester**

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

MICHAEL X. ROSE: The Crown of Creation KMOCA, 103 Abeel St., Kingston, NY Opening Reception 5-7pm (thru Jan 30) **Ulster**

ARLENE HORTON: Portraits Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 Closing Reception: 3-6pm (thru Jan 23) www.arlenehorton.com **NYC**

Monday, January 4

SCHOLARSHIP & JUNIOR MEMBERS' EXHIBIT and SCNY ART CLASSES SHOW Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 22) www.salmagundi.org **NYC**

JOE GOODWIN: EXHIBIT Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Feb 3) www.hotchkiss.org/AboutHotchkiss/TremaineGallery.asp Litchfield, **CT**

Tuesday, January 5

LEAH LOPEZ: solo exhibition National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Feb 1) nawanet.org **NYC**

Thursday, January 7

NATURE ABSTRACTED Carrie Haddad Gallery, 622 Warren St., Hudson, NY 518.828.7655 (thru Feb 15) **Columbia**

JEANNE LANDAU: "Watercolor Eyes" Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Jan 24) **Rockland**

ANNUAL SMALL WORKS Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru Jan 31) www.upstreamgallery.com **Westchester**

Continued on Page 6

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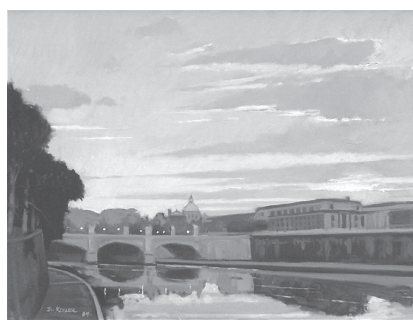
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Ellie WYETH

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UPCOMING WORKSHOPS

ABSTRACTION & DRAWING: INTERPRETATION & FORM w/ Meredith Rosier

January 19-February 16, Tuesdays, 9-4

COLLAGE w/ Pia Öste-Alexander

February 6-7, Saturday-Sunday, 9-4



Christie Scheele

COLLAGRAPH w/ Kate McGloughlin

February 16-17, Tuesday-Wednesday, 9-4

INTERPRETING THE LANDSCAPE w/ Christie Scheele

February 20-21, Saturday-Sunday, 9-4

STILL LIFE-COLOR & ENERGY1 w/ Karen O'Neil

February 27-28, Saturday-Sunday, 9-4



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Art Review

By GINGER LEE HENDLER

Continued from Page 1

There are three small sculptures set within a case, each placed on its own small pedestal. They are an unlikely trio, yet within the diminutive display they all complement each other. Stanley Kears's "Ring Around A Rosie", Constantine Nivola's "Untitled", a clay sculpture, and Mel Kendrick's "Colored Red and Green" command attention in spite of their size. I found myself drawn to them and I would have to give credit to the curator for making their presence known.



Fairfield Porter *Rome* 1932 Watercolor on paper
(Photo Courtesy of Guild Hall)

Two Fairfield Porter watercolors, "Rome", placed on a pedestal in the rear gallery, were framed back to back. In order to see the slight differences in each piece, it was necessary to walk around and look from one to the other. I am not sure whether this was the artist's intent, but it made for an interesting exercise in observation. Another painting that attracted my attention was "Boy With Trumpet" by Paton Miller. It depicts a young boy holding a trumpet and wearing a black hat reminiscent of one worn by

Sancho Panza in *Don Quixote*. There is a vacant look in the boy's eyes as he stares out beyond the canvas. Thick with paint, noticeable scratches and layers of underdrawings, there is an air of mystery to the subject.

This is a lovely show with many works that stand out. Small and large, they gracefully adorn the uncluttered walls allowing the viewer enough space to walk through without feeling overwhelmed.

acqui sitions Recently Acquired Works in the Permanent Collection, (thru January 17): The Museum at Guild Hall, 158 Main St. East Hampton, NY (631)324- 0806 www.guild-hall.org

"Long Island Moderns", The Heckscher Museum's current exhibit*, consists of 60 works of art which illustrate the role that Huntington played in the careers of artists such as Louis Comfort Tiffany, George Grosz, and even Fernand Leger. This last might be seen as a stretch for some, if not a surprise, but according to Kenneth Wayne, the chief curator, Leger was commissioned by architect Wallace Harrison to paint a mural for his home in West Hills. Wayne says "it may be the most important painting to be done on Long Island." The challenging task of designing a setting for all these works of art tied together by the commonality of their connection to Long Island must have been a labor of love. Most of us think of the Hamptons as the epicenter of the Long Island art

world, but let's not overlook the role that Huntington has played. Some of the artists in this exhibit have work in the permanent collection, such as George Grosz and Esphyr Slobodkina, who just last year had a one woman show. The last gallery in this charming museum is a total dichotomy, with black and white photographs by Irving Penn and Horst P. Horst juxtaposed with the non-objective brightly colored paintings of Stanley Twardowicz and Stan Brodsky. Smack in the middle hangs Lee Krasner's "Self Portrait". I was curious about the division here and not impressed with Krasner's work. Esphyr Slobodkina's mixed media construction, "The Typewriter Bird" stood proudly in front of her abstract oil on masonite, "Vortex # 2". The geometric planes and sharp angles of Slobodkina's work were a stark contrast to the freedom of Brodsky's lines and the circular simplicity of "PRBY", acrylic on canvas by Stanley Twardowicz.



Wallace Harrison, *Harrison Home* Interior with Fernand Léger Mura photograph, 1978.
© Norman McGrath. (Courtesy Heckscher Museum of Art)

world, but let's not overlook the role that Huntington has played. Some of the artists in this exhibit have work in the permanent collection, such as George Grosz and Esphyr Slobodkina, who just last year had a one woman show.

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"Daffodil", a Tiffany table lamp, is placed next to three Steichens. "Portrait of a Woman" is representative of the tonalist paintings, so softly rich and impressionistic. Collagist and cutting edge artist, Ray Johnson, noted by some as "the world's most famous unknown artist", is featured in Guild Hall's exhibit through Joan Harrison's black and white photos. At the Heckscher he has two mixed media collages and a collection of "correspondence art", derived from the Surrealist game of the "exquisite corpse."

The range of renowned artists in this show is quite impressive. They either lived, worked, or summered in the Huntington area. The thread that

ties them together is that simple— geographical location and time period. It is hard to maintain a continuity with so many different styles and other than the modernity there is nothing else that links them. Under these circumstances Kenneth Wayne has accomplished his goal. 60 modern artists will be hanging together till January 10. Take some time during this chilly winter season to refresh yourself with a visit to these lovely and engaging exhibits.

***"Long Island Moderns: Artists on the North Shore from Edward Steichen to Cindy Sherman" (thru Jan 10): The Heckscher Museum**



Esphyr Slobodkina (American, b. Russia, 1908-2002), *The Typewriter Bird* 1960-61, mixed media construction, Heckscher Museum of Art, (Courtesy of the Slobodkina Foundation)

of Art, 2 Prime Ave., Huntington, NY (631) 351-3250 www.heckscher.org

A Look Ahead:

"Stevenson and Spampinato" This exhibit features original work from Harold Ransom Stevenson, a student of Norman Rockwell and founder of The Stevenson Academy of Traditional Painting. **Through May 1. Saturdays and Sundays, 2-5 p.m. Sea Cliff Museum, 95 10th Avenue. (516) 671- 0090** Sea Cliff is a small Victorian village overlooking Hempstead Harbor. The entire village is one square mile.

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Illustration by Linda Conoval

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Calendar

Continued from Page 4

Saturday, January 9

2nd ANNUAL JURIED EXHIBITION Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Opening Reception 2-5PM (thru Feb 27) **Westchester**

THE TREASURE BOXES Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 Closing Reception 4pm (thru Jan 11) **Ulster**

LANDSCAPE FOREVER / VANITAS Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 Opening Reception 5-8pm **Ulster**

WOMEN IN THE ARTS: Expressions 2010 Lafayette Grill, 54-56 Franklin St., NYC. (thru Feb 10) **NYC**

ARLENE HORTON: Animal Crackers New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Feb 6) www.arlenehorton.com **NYC**

JEANNE LANDAU: "Watercolor Eyes" Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Artist's Reception 2-5pm (thru Jan 24) **Rockland**

ROB COUTEAU: A Year with Picasso Van Buren Gallery, Inc., 215 Main St., New Paltz, NY (845) 256-8558 Artist's Reception 2-5pm (Call for multiple receptions, times) (thru Feb 6) **Ulster**

Sunday, January 10

EDGY TO AVANT GARDE Guild of Creative Art, 620 Broad St., Shrewsbury, NJ (732) 741-1441 Opening Reception 3-5pm (thru Feb 3) **NJ**

MUSIC INSPIRES DANCE Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 2:00pm charge **Dutchess**

THE SUBJECT IS WOMEN: Impressionism & Post-Impressionism Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516) 484-9337 (thru Feb 28) **Nassau**

THE TESSERA QUARTET Rhinebeck Chamber Music Society, Church of the Messiah, Montgomery St. (Rt. 9), Rhinebeck, NY (845) 876-2870 4pm Charge **Dutchess**

NEW EXHIBITS / NEW MEMBERS SHOW Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT (203) 966-9700 x 20 Opening Reception 2-4pm Fairfield, CT

22nd ANNUAL WINTER JAZZ CONCERT: featuring The Houston Person Quartet The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY (914) 277-8477 7:30pm charge **Westchester**

Tuesday, January 12

ANNUAL MEMBER SHOW Easton Arts Council, Community Room, Easton Library, Easton, CT (203) 261-0175 (thru Feb 28) **CT**

Wednesday, January 13

MOVIE OF THE MONTH: "Herb & Dorothy" National Association of Women

Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 1-3pm charge nawanet.org **NYC**

Thursday, January 14

COME TO YOUR SENSES: Multi-Media Great Neck Arts Ctr, 113 Middle Neck Rd., Great Neck, NY (516) 829-2570 Opening Reception 6-9pm (thru Mar 7) **Nassau**

JUNE McCARTNEY Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Feb 7) **Rockland**

Friday, January 15

THIRD FRIDAY OPEN MIKE Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge www.writerscenter.org **Westchester**

WOMEN IN THE ARTS: Expressions 2010 Lafayette Grill, 54-56 Franklin St., NYC. Artist's Reception 5-8pm (thru Feb 10) **NYC**

ASSOCIATE MEMBERS' EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Feb 1) nawanet.org **NYC**

Saturday, January 16

FRIENDS: New Work by Hudson Valley Artists ArtSpace, 212 Main St. Germantown, NY (518) 537-4469 Opening Reception 4pm (thru Feb 21) **Columbia**

RITA MAAS: Skylight Views galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 Opening Reception 5-7pm (thru Feb 22) **Ulster**

GEOgraphy GCCA Catskill Gallery, 398 Main St., Catskill, NY (518) 943-3400 Opening Reception 5-7pm (thru Feb 13) **Greene**

EAST MEETS WEST: Tivoli Artists Co-op in Windham Mountaintop Gallery, 5348 Main, Windham (518) 734-3104 Opening Reception 2-5pm (thru Feb 22) **Greene**

TO ROCKWELL WITH LOVE Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 Opening Reception 2-4pm charge (thru May 16) www.nrm.org Berkshire, **MA**

JOE GOODWIN: EXHIBIT Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm (thru Feb 3) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp Litchfield, **CT**

INSTRUCTORS EXHIBITION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Mar 16) **Ulster**

Sunday, January 17

STEPPE SONG GraceMusic, Grace Episcopal Church, 130 First Ave., Nyack, NY (845) 358-1297 x160 4pm charge **Rockland**

ANNUAL MEMBERS EXHIBIT Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception 2-5pm (thru Feb 7) **Rockland**

JEANNE LANDAU: "Watercolor Eyes" Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Artist's Reception 2-5pm (thru Jan 24) **Rockland**

Continued on Page 8



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Dance

Spain and the Ballets Russes



Dying Swan Elena Glurdjidze
(photo: Annabel Moeller) © English National Ballet

By DAWN LILLE

AS NOTED IN the Sept/Oct issue, this is the centenary year of the Diaghilev Ballets Russes. Since the art of dance is global, it is not surprising that on a recent trip to Spain I saw the English National Ballet at the Liceo, the opera house in Barcelona, in a program billed as an homage to Diaghilev and his company.

The English National Ballet, formerly the London Festival Ballet, has antecedents in the Markova-Dolin Company and began performing in 1949. They focus on a mixed repertoire of 19th century ballets, including Bournonville, works by Diaghilev's choreographers and a certain number of new pieces. Anton Dolin was the first artistic director and his aim was to present popular works with well trained international dancers. Wayne Eagling is the present head of the group.

The relationship between the Ballets Russes and Spain is an intimate one and in many ways Diaghilev had Spain and its King, Alfonso, to thank for the fact that the company survived World War I. In 1916 war was ravaging much of Europe and Diaghilev's company, unable to return to Russia, was homeless. An invitation from Alfonso asking them to perform arrived in May of that year. It inaugurated an interim period during which the company danced and Diaghilev and a selected entourage spent months over the next several years in Spain. Diaghilev used this time to rebuild his troupe around Leonid Massine, a young Russian who had become his newest protégé, educating him and transforming him into a choreogra-

pher. To help him in this endeavor he specifically appointed Mikhail Larionov and Nathalie Goncharova, avant-garde artists who were brought to Spain for this purpose. They spent many evenings going to cafes and watching flamenco, the rhythm, control, timing and dignity of which fascinated Massine.

The summer of 1917 found the Diaghilev entourage traveling extensively throughout the country in the company of the composer Manuel de Falla and a young flamenco dancer whom they had seen perform one night in Seville. Diaghilev hired him to teach

Massine the native Spanish dances. de Falla served as their musical guide on these wanderings. With his tremendous knowledge of folk music, he was a constant source of information.

This sojourn in Spain affected many in the Diaghilev inner circle, including the impresario himself. Anton Dolin, in an interview many years later, quoted Diaghilev as saying there were two great schools of dance: classical ballet and Spanish. These years of enthusiasm for Spain influenced the future repertoire of the company, particularly in the so-called "Spanish" ballets—*Las Meninas*, *Three-Cornered Hat* and *Cuadro Flenenco*. In addition, there were many other artists "sitting out" the war years in Spain, which had its own active avant-garde. It was from this time on that Diaghilev began his experiments with "Modernism" and Massine started on his artistic development, which was to contain and expand on much of what he learned in Spain.

The Liceo has a long history with the Ballets Russes dating from 1917 when the repertoire included *Les Sylphides*, *Carnaval*, *Scheherazade* and *Le Spectre de la Rose*, all choreographed by Michel Fokine, and *Le Soleil de Nuit*, *The Good Humored Ladies* and *Las Meninas*, all choreographed by Massine. They presented a short season in fall of 1917 and one in spring of 1918 that included *Parade*, also by Massine (music, Satie; décor, Picasso). In spring of 1924 they danced *Three-Cornered Hat* to de Falla's music.

It is interesting to note that none of Massine's works were included on the program presented. What was seen was *Les Sylphides* and *Le Spectre de la Rose*, a contemporary version of Vaslav Nijinsky's ballet *L'Après-midi d'un Faune*, choreographed by David Dawson, Fokine's *Dying Swan* and a version of *Scheherazade*, choreographed after the original by Nicholas Beriozoff.

Sylphides was originally staged for the English National Ballet by the elegant ballerina Alicia Markova, who remained involved with them until her death in 2004. The program did not indicate who was responsible for rehearsing it since then, but this technically strong group rendered this flowing, romantic work so limply it was almost listless. The fact that every dancer broke the line of her arm at the wrist added an even more disconcerting note.

Le Spectre de la Rose, with the dreaming young girl and the spirit of the rose she brings home from her first ball, had Daniel Gaudiello as the spectre. This role was intended to be androgynous and non-stop in movement. Mr. Gaudiello's excellent technique showed – which it should not – and he even stopped after a series of turns to acknowledge the applause, which is out of character for this ballet.

The Dying Swan, the short piece to Saint-Saen's music, which Fokine originally created for Anna Pavlova, was danced to perfection by Elena Glurdjidze – and the audience knew it.

Dawson's choreography for *Faune*, a modern dance for two men in graceful, toga-like costumes, started in silence and was then accompanied by the Debussy score played on two pianos. This work involved intense concentration by the two dancers and many curving arm movements on different angles that contributed to the first encounter and then the establishment of a relationship, before one man and then the other walked offstage. It was good theater and an excellent performance.

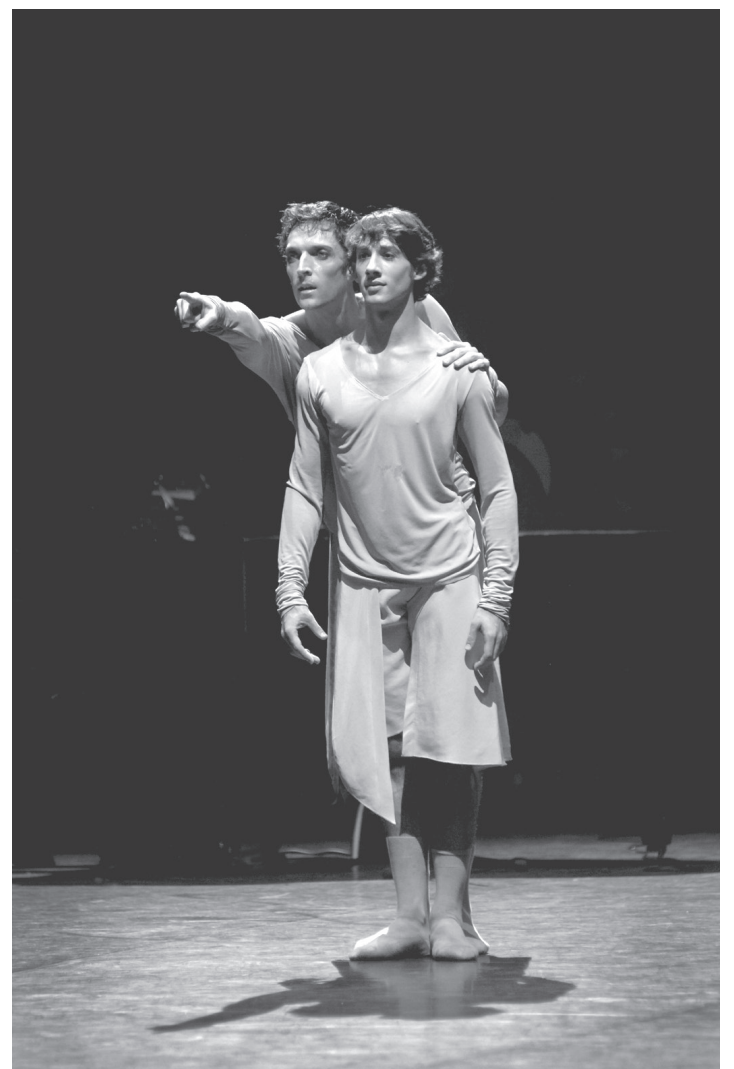
Scheherazade contained movement that was almost a parody of the sensuous-

ness in the original version and the role of the chief eunuch was enacted as a broad farce that was not funny. The ranks of the huge cast, lined up as if in a Broadway musical, "grabbed" the audience, but was a long way from what Fokine or Diaghilev originally intended. It is too bad that this strong, lively company did not perform one of Massine's Spanish ballets.

There will be much visiting dance all over Spain this year. In ballet, the Bolshoi was in Madrid concurrently with the English National Ballet in Barcelona, the Maryinsky was in Valencia in November, the Nederlands Dans Theater will be in Madrid in June and the Royal Ballet (London) will be at the Liceo in July. The extensive dance calendar at various theaters in Barcelona includes Sasha Waltz, a leading German modern dance choreographer, a work created by Gerhard Bohner, another avant-garde German, a piece from France choreographed by Carolyn Carlson, plus a work created by four European modern dance choreographers called "In the Spirit of Diaghilev." There will also be several collaborative theater/dance works involving the National Theater of Catalunya, the National Center of Drama, Mercat de les Flors and several French and English theaters. One wonders if Diaghilev ever imagined all of this!

dawnlille@aol.com 

Visit our website: www.arttimes-journal.com to read previously published essays with photos in color.



Estaban Berlanga & Raphael Coumes-Marquet
Dancers (photo: Annabel Moeller) © English National Ballet

Calendar

Wednesday, January 20

THE DRAWINGS OF BRONZINO Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Apr 18) **NYC**

ASSOCIATE MEMBERS' EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue @ 14th St., Suite 1405, New York, NY (212) 675-1616 Artists' Reception 5-7pm (thru Feb 1) nawanet.org **NYC**

MARK TWAIN & HUCKLEBERRY FINN Vassar College Libraries, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 (at various locations on campus) (thru May 23) **Dutchess**

Thursday, January 21

8TH ANNUAL MODFEST Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 (at various locations on campus) (thru Feb 7) **Dutchess**

COVERING PULP FICTION (thru Mar 14) / THE OLD & THE NEW: Recent Acquisitions (thru Mar 21) 3/25/10 William Benton Museum of Art, University of CT, The East Gallery, 245 Glenbrook Rd., Storrs, CT (860) 486-4520 Tolland, **CT**

Saturday, January 23

30th REGIONAL OPEN JURIED SHOW Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615 (thru Feb 7) www.ridgewoodartinstitute.org Bergen **NJ**

Sunday, January 24

Annual Member Show Easton Arts Council, Community Room, Easton Library, Easton, CT (203) 261-0175 Artist's Reception 7-10pm (thru Feb 28) **CT**

READING BY MYSTERY WRITERS JOANNE DOBSON & S.J. ROZAN Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge www.writerscenter.org **Westchester**

Monday, January 25

BLACK & WHITE EXHIBIT & THEME SHOW "SQUARE FOOT/ROUND FEET" Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 12) www.salmagundi.org **NYC**

Thursday, January 28

JARED HANDELSMAN AND PHIL UNDERDOWN: Photography Exhibit Muroff Kotler Visual Arts Gallery, Vanderlyn Hall, 491 Cottekill Rd., Stone Ridge, NY (845) 687-5113 Opening Reception 5-7pm (thru Feb 26) **Ulster**

FRESH PAINT, HOT POTS, DRESSED WOOD NAACO Gallery, 33 Main St., North Adams, MA (413) 664-4003 Opening Reception 5-7pm (thru Feb 22) **Berkshire, MA**

GINNY HOWSAM FRIEDMAN Piermont Fine Arts Gallery, 218 Ash St., Pier-

mont Landing, Piermont, NY (845) 398-1907 (thru Feb 14) **Rockland**

Friday, January 29

1ST ANNUAL INVITATIONAL STUDENT ART EXHIBITION GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 Opening Reception 6-9pm (thru Feb 21) **Rockland**

TINO SEHGAL Guggenheim Museum, 1071 Fifth Ave., NYC (212) 423-3500 (thru Mar 10) **NYC**

PHILAGRAFIKA 2010 Print Center, 1614 Latimer St., Philadelphia, PA (215) 735-6090 Opening Reception 9am-6pm (thru Apr 11) **PA**

Saturday, January 30

75th ANNIVERSARY 7X5 SHOW Barrett Art Center, 55 Noxon St., Poughkeepsie (845) 471-2550 Opening Reception 4-6pm (thru Feb 20) **Dutchess**

WINTER ANTIQUE SHOW National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 584-2225 10-5pm (thru Jan 31) **Saratoga**

RENEE C. BYER: A Mother's Journey / "Body, Line, Motion" Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 5-7pm (thru Apr 11) **Ulster**

THOMAS PAQUETTE: Solo Show Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 (thru Mar 1) **Greene**

Sunday, January 31

CELEBRATING BLACK HISTORY MONTH WITH THE ART OF 20 ARTISTS Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Opening Reception 1-5pm (thru Feb 28) www.belskiemuseum.com **NJ**

"CABARET" Lycian Centre Lawn, Kings Hwy, Sugar Loaf, NY (845) 469-2287 3pm charge **Orange**

FROM IMPRESSIONISM TO MODERNISM: The Chester Dale Collection National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 (thru Jul 31) **WDC**

WINTER ANTIQUE SHOW National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 584-2225 10-4pm **Saratoga**

ORPHEUS CHAMBER ORCHESTRA SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3pm charge **Westchester**

2008 HALL CURATORIAL FELLOWSHIP EXHIBITION / JEANNE FINLEY & JOHN MUSE / CHAD KLEITSCH / TOM MOLLOY / JO YARRINGTON The Aldrich Contemporary Art Museum, 258 Main St., Ridgefield, CT (203) 438-4519 (thru Jun 6) **Fairfield, CT**

FOLKERT DE JONG and FENDRY EKEL Visual Artist Lecture Series, Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 4-6pm www.hvcca.org **Westchester**

Continued on Page 14

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Fiction

The Wet Dead Guy

By ANNE KOHL

GULLS WHEELED OVERHEAD, crying into the wind. The surf pulsed relentlessly in and out, now washing over, now skirting around the nearly shapeless form that marred the pristine beach at Madega Head. For hours no sentient being took notice or cared at all that this was the day a well-dressed man had been murdered.

9:30 AM

That morning, Maureen Stryker strolled onto the beach, her four-year-old son in tow. She blinked, and Jeffrey took off, rounding the cliff that jutted out onto the beach, and out of Maureen's sight.

Little Jeffrey spotted the wet form lying on the sand between cliffs. He did the only thing any reasonable four-year-old boy would do, he trotted over and poked it.

"Hey, mister. You're getting wet. C'mon. Why're you lying here like that? Mister?"

Realizing he needed assistance to rouse the gentleman, Jeffrey ran as fast as his stubby legs would carry him, back to his mother.

"Mamma. There's a guy who's wet all over back there and I can't make him answer me."

"Jeffrey! Where were you? You what? You were talking to a strange man? Haven't I told you NEVER to do that?"

"But, Mamma..."

Believing they were no longer alone, she said, "Okay, we're leaving. I won't have you disobeying me like that." So saying, Maureen shook out the blanket she'd just spread on the sand and laid it over her arm. She flipped her long, blond hair, threw her beach robe over her bare shoulders, placed her new mystery novel on top of the blanket, grabbed Jeffrey's hand and strode off.

The serial rapist, who'd had Maureen in his sights, scowled and cursed quietly to himself as his quarry rapidly disappeared from view over the dunes.

10:15 AM

Mike Barnett and his sweetheart, Katy Johnson, strolled leisurely

along the line of surf, taking care to keep just out of the water. They rounded the jutting cliff and spied the form lying near the water.

"Holy shit. Looka that!" Mike raced to see what there was to see, with Katy hot on his heels.

"Oh, Mikey, isn't that...?"

"Yeah, that's who it is, awright. Least, I think so. Kinda hard to be sure with him all...you know."

"Mike, they'll think..."

"Dammit, I know what they'll think. But I've been with you the whole time, right?"

"Well, Tuesday, you..."

"Hey! I been with you the whole time. Got that?"

"Sure, Mike. The whole time. How much time do you think...?"

"Don't matter how much. I been with you, got it?"

"Got it." She shivered.

Mike grabbed the wet dead guy's coat and pulled him toward the surf. But the gentleman was large and heavy, and the water made him heavier still. Mike had pulled him only inches when the sound of voices somewhere up the beach caused him to cease his labors and grab Katy's hand. They ran. Along the sand and around the next cliff, then back to the parking lot.

Due to the fact that they cut their walk short by half-an-hour, they arrived at Katy's apartment just in time to catch a would-be burglar attempting to climb into her window. Officer Jimmy Hanks answered Katy's call and helped wrestle the hapless fellow into the squad car.

11:00 AM

Joe Fisher, Mark Hiram, and Walt Jenkins, all fifteen years old, and playing hooky from school, strolled along the sand, rounded the cliff and stopped their banter, along with all forward motion.

"Wow. Lookit that! Is that what I think it is? Oh, gross." Mark's excitement was palpable, while Joe and Walt maintained their usual cool.

"Well, duh!" Joe said. "What else would it be? It stinks."

"I dunno. Can't think of anything

else, so I guess it must be..."

They hung close together, making little haste to reach the dark form lying near the surf. Yet, drawn inexorably to that sinister shape.

"Is he rilly dead?"

"I dunno. Poke him. See if he complains."

So they poked him. They tried turning him over, but he was too heavy without their combined efforts, and to combine their efforts seemed a skill beyond their grasp.

"He got anything in his pockets?"

"Have a look."

"You have a look. I don't want to put my hands in there."

"What a dumb-ass. Look, just put your hand in, like this." So saying, Mark jammed his hand into one of the clammy wet pockets and brought out his fist holding something shiny.

"Lookit that. Coins. Are they gold?"

"Looks like. Let's see if there's any more." Walt pulled the rest of the coat out from under the wet dead guy and searched the other pockets. In one he found more coins. "Sure as hell looks like gold."

"Well, split 'em up. You don't get to keep all those."

So they counted the coins, thirteen in all, and attempted to divide them up evenly. It didn't work. Somehow, one of them always ended up with an extra coin.

They strolled off the beach, arguing all the way as to who should get the extra. They were so busy arguing they failed to spot the truant officer, who marched right up to them, then marched the three of them off to school.

12:20 PM

Officer Jimmy Hanks, on his lunch break, strolled up the beach, accompanied by his attractive, much younger wife, Liddy. They were looking for a secluded spot to eat the picnic lunch Liddy had packed for them. This was Jimmy's idea. Liddy carried the picnic basket, and Jimmy carried a blanket.

"Up ahead there," Jimmy said, "the other side of that cliff, there's a

small, secluded beach. We can get to it so long as the tide's out."

"Okay, Hon. Sounds good."

They rounded the jutting cliff and Officer Hanks stopped dead still. "Hmmm. Looks like police work's needed. Wait, Liddy. Stay right here. I'll check it out." He handed her the blanket, knowing full well she wouldn't wait.

The officer slowly made his way to the dark form, scrutinizing the sand for anything that might be a clue, in case clues were there to be found. When he reached the wet dead guy, Liddy was right there by his side.

"I told you to wait back there."

"I know you did, but I wanted to see, too."

Officer Hanks reached down and grabbed a fistful of wet hair. He pulled the attached head up, facing it toward Liddy. "Take a good look, my dear."

"Oh!" Liddy exclaimed. "Oh my God!"

"Someone you know?"

"Know? Of course not." She covered her face with her hands, choking back a sob. "How could I possibly know him?"

"Seems you're getting all emotional over someone you don't know. Maybe you saw him a few times?"

"No, Jimmy. I swear. I never saw him before. Never."

"Right. You never saw him. So you don't give a damn that he's dead now. Or that you'll never see him again."

"Of course not, Jimmy. Of course not." She turned her back to him and the wet dead guy.

"So let's spread out the blanket and have our lunch."

"Not here! My God how could you even think that?"

"He's dead, Liddy. He won't bother us."

"Are you serious?"

"I need to stand guard over the remains until the crime-scene folks get here."

"But you haven't called them."

"I don't want them to interrupt our romantic little picnic. I'll call them later. After our lunch."

"Did you kill him, Jimmy?"

"What an imagination you have, dear. My job is to uphold the law. Remember?"

"I don't care who that is, I'm not going to eat here. I'm going home." So she left, by herself, brushing away her tears.

Officer Hanks then attempted to push the wet dead guy into the water. When he heard voices, he stopped his efforts and hastily retreated from the secluded beach.

3:00 PM

The tide rode high and rough onto the beach. Rough because there was a storm at sea. High because that's how the moon pulled it on this day. The water's action accomplished what a number of individuals had failed to do. It lifted the wet dead guy off the sand and carried him far out to sea.

(Anne Kohl lives in Colorado Springs, CO).



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Culturally Speaking

By CORNELIA SECKEL
THE HUDSON VALLEY Center for Contemporary Art (HVCCA) is quite a force in the Hudson Valley art scene. Founded by the **Marc and Livia Straus** family, this non-profit arts and education organization is dedicated to the development and presentation of exhibitions and interdisciplinary programs that enrich the understanding of contemporary art, its contexts, and its relationship to social issues. HVCCA is also committed to the enrichment of Peekskill, a multicultural community that has recreated itself as a major arts destination. The 12,000 square foot space (24' ceilings) currently showing "Double Dutch", an exhibition celebrating the **Quadracentennial** of the Dutch discovery and settlement of the Hudson River is on view through July 26, 2010. Several pieces are along the Hudson River waterfront in Peekskill. I prepared a short video that can be seen on our website www.arttimesjournal.com that gives an overview of the work of the 16 artists who are represented. I must say that I was most intrigued with **Job Koelewijn's Sanctuary** made of wood, books, and metal (16' x 3.5' x 49') — fuel for the mind. All the artists in the exhibit are Dutch

or, as HVCCA puts it, "have a Dutch 'soul'". Some of the work was created on site in their artist-in-residence program that continues to involve intricately within the community. In addition to Double Dutch, HVCCA has sponsored the "Tile Project" featuring over 2,000 tiles from over 30 schools, troupes and programs that were created by students from across the Hudson Valley. A call went out to art teachers to the towns along the Hudson River. These tiles tell the story of the Dutch influence. Participating school districts received a curriculum from HVCCA and reading sources on the history of the Hudson Valley and they were to design tiles reflecting their own artistic, cultural, geographic, social and political heritage. The students' art works were then transferred onto tiles, glazed, fired, and sited throughout the city marking a one and a half mile path from the Train Station at the waterfront through the city to the HVCCA. What an excellent way to continue their mission as a museum — educating the youth of the community.

The New Members' reception and 120th General Meeting of the **National Association of Women Artists** was held at the **Interchurch Center, NYC**. **Susan Hammond,**



Cornelia Seckel, Liz Ehrlichman, Barbara Grey at bj Spoke Gallery, Huntington, NY

President, greeted the members and then introduced the various committee heads who spoke about their work and encouraged participation in the organization. Excitement and applause filled the room as new members were introduced and their work projected onto a large screen. Some of the new inductees came from as far away as California, Milwaukee, Pittsburgh, Washington

State — many had family members with them to share in the eventful day. I was pleased to see that the age range of new members was from 30-70 years old and they appear to be a group of very talented and energetic women. It is quite an honor to be part of this historic organization and the members I spoke with were thrilled, honored and proud to have been accepted. Each month exhibits are held at their gallery at 80 Fifth Ave, NYC and films, trips, lectures, demonstrations are scheduled with additional programming evolving. See their website at www.nawanet.org. Some history: In January of 1889, five innovative women, **Grace Fitz-Randolph, Edith Mitchell Prellwitz, Adele Frances Bedell, Anita C. Ashley, and Elizabeth S. Cheever**, (barred from full participation in the male-dominated **National Academy of Design** and **The Society of American Artists**), founded the **Women's Art Club**. The organization flourished and in 1913 was renamed the **National Association of Women Painters and Sculptors**, reflecting its national influence and the increasing number of women sculptors. Through the 1920s the organization was sponsoring exhibitions nationally and abroad. In the 1930s membership grew to over



New Members of the National Association of Women at the Annual meeting in NYC

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1,000 and the organization opened its **Argent Galleries** on 57th Street in New York City. In 1941 the organization changed its name again to the **National Association of Women Artists**. It is the oldest professional

musical evenings, poetry, artist book group and discussions. They can be reached at (631) 549-5106 or www.bjspokegallery.com.

The Vanaver Caravan (www.vanavercaravan.org) **35th Anniversary**



Arline Simon, Lanny Lasky at their exhibits at the Upstream Gallery, Dobbs Ferry NY

women's fine art organization in the United States providing a forum for women artists to share ideas and to exhibit their work. Through its exhibitions, programs, events, educational programs and archive N.A.W.A. fosters awareness of the monumental contribution of women to the history of American art. The organization is inclusive and serves professional women artists of all backgrounds and traditions. A Permanent Collection was established in 1991 and is housed at the **Jane Voorhees Zimmerli Art Museum at Rutgers University** in New Brunswick, NJ.

Several months ago **Liz Ehrlichman** of **bj spoke Gallery**, Huntington, NY, asked if I would jury their **Expo 29 International Juried Competition** to be held in March 2010. As we are printing every other month I was relatively freed up and pleased to do it. Many organizations just choose the work; this group's format is to create a show with more work and fewer artists. I spent the better part of a day looking at 167 artists' work and built a show of 25 artists with 4-6 pieces each. It was a tough job as many of the artists were very accomplished. What I had to do was create a show and that meant varying the mediums and styles. **bj spoke** currently has 27 members; 24 are full members and 3 are associate members. Potential members can apply by bringing in work and whatever background information they'd like and at the monthly general meetings gallery members vote on acceptance. **Spoke Gallery** began in 1976 at a Port Washington, NY site and later moved to neighboring Sea Cliff. In 1980 **Northport Galleries** was established in Northport and seven years later moved to Huntington, NY. In April 1990 **Northport Galleries** and **b. j. spoke Gallery** merged to form an even stronger artist-run gallery of professional artists with a broad diversification of styles and media including a crafts component. Additionally they do community outreach,

sary Celebration (video was on our website this past month) was an exciting event and milestone. I particularly liked how **Livia** and **Bill Vanaver** brought us through the years by identifying those who were part of the history and telling of our connection to Vanaver Caravan during the 70's, 80's, 90's and 2000's. She was beaming as she welcomed so many friends and supporters from the past 35 years and that it was a dream come true to have all of us in the same place to celebrate. It was held at **Lifebridge Sanctuary** in High Falls, NY. Dedicated to sustainable green, this beautiful, comfortable meeting space and retreat center is on 95 acres. Take a look at their site www.lifebridge.org

I was glad I could get to see work by **Lanny Lasky** and **Arline Simon** at the **Upstream Gallery** in Dobbs Ferry, NY. The two gallery spaces were filled to overflowing with friends, family and patrons, all there to support the two artists who often show together. Arline's landscape paintings are filled with joy; Lanny's constructions of found objects gives off a great sense of peace.

Allied Artists of America held their **96th Annual National Exhibition** at the **National Arts Club**, NYC and what a spectacular show it was. Top prize winners were: for Oil, **Raymond Thornton** won the Gold medal of honor and **Ray Oliver** won the Silver; for Sculpture, **Paige Bradley** won the Gold, and **Eunnye Yang** won the Silver; and for Watermedia/ Pastel/ Graphic, **Linda Gross Brown** won the Gold, and **John Salminen** won the Silver. Congratulations to all who were part of this show.

Congratulations to the **Philadelphia Sketch Club**, America's oldest continuously operating club for professional artists on their 150th Anniversary. The club began when the **Pennsylvania Academy of the Fine Arts** was awaiting completion of its new building and

was without instructional facilities. Life drawing classes were conducted with **Thomas Eakins** as instructor; lectures on anatomy were also given. Today the Club holds exhibitions and workshops. Find out more about the traveling schedule for the **150 Years & More: Celebrating the Philadelphia Sketch Club** at www.sketchclub.org

I can't remember the last time I saw "My Fair Lady". I know, early on, I saw it on Broadway (most likely with my parents and siblings as we traditionally celebrated one of our birthdays by going to see a Broadway show), saw the movie in 1964 when it first came out (and again on TV at least once) and in college read *Pygmalion* by **George Bernard Shaw**. I was pleased to see the production mounted by **Capital Repertory Theatre**, a professional regional theater in Albany, NY with a fine reputation developed over the past 28 years for mounting excellent shows, producing new works, and having an active community outreach program. **Capital Rep** is one of seventy-six professional theatres in LORT, the **League of Resident Theatres**, an organization that provides a support system for developing new work as well as reviving classics and perennial favorites. Membership in this organization allows them access to resources otherwise unreachable. I try to get to 1 or 2 productions each year not only for my own enjoyment but to support their efforts by reporting in this column. The house was at capacity even though it was nearing the end of the run. Subscribers, the

the ensemble and was the Musical Director of the Production. The rest of the principal cast included **Allison Spratt** as **Eliza Doolittle**, **Fred Rose** as **Henry Higgins**, and **David Beditz** as **Doolittle**. The voices were excellent as was the acting. The next production, *Betrayal* by **Harold Pinter**, begins Jan 15 and runs thru Feb 7 and the rest of their season includes: *To Kill a Mockingbird*, *The Lady with all the Answers* and *The Marvelous Wonderettes*. Check their schedule at www.capitalrep.org

Stanley Maltzman, an excellent draftsman and fine artist, has a gallery space at 349 Main Street, Catskill NY where he is showing paintings in both oil and pastel, as well as his drawings and etchings. While in Catskill I stopped into **Terenchin Fine Art**, a gallery now doing online sales and specializing in 19th and 20th Century Estate Art; **Gallery M** showing work by **Patrick Milburn**; the **Greene County Council on Arts Gallery** www.greenearts.org where their annual salon was hanging (some very fine work and good prices) and then at the **Union Mills Gallery** I met up with **Linda Law**, curator of the show *Legacy in Light: The Art of Rudie Berkhout*. These Holograms and installations were quite unique for Catskill and fascinating to view. Take a look at www.RudieBerkhout.com.

Our next issue will be the March/April issue. If you have missed getting an opportunity or calendar listing into this issue or a display ad for your business or show contact me at



Henry Higgins shows Eliza Doolittle his notes about her dialect as onlookers observe in the background. (LtoR: Beth Anne Horning (Ensemble Member), Allison Spratt (Eliza Doolittle), Michael Hicks (Music Director / Ensemble) and Fred Rose (Henry Higgins).) (Photo Credit: Photo by Joseph Schuyler.)

blood life of most theaters, were well in attendance and a full complement of volunteer Ushers assisted us to our seats. This is a very intimate theatre with only 287 seats. The thrust stage doesn't allow for much scenery and I am always struck with the ingenuity of how the director creates the space for the actors to perform (aka staging). The musical score was played on two pianos by four different musicians, several of whom had key roles in the production: **Larry Daggett** played **Colonel Pickering** and was part of the ensemble; **Michael Hicks** played **Freddy**, was part of

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Fiction

Katya's Afterlife

By KEVIN FRAZIER

HER WRINKLES, STARK, were ridged with shadows.

'Promise me,' she said, 'you'll see the psychic after I'm gone.'

'I don't want to see the psychic,' Sergei said. He leaned over Katya's body, tucked the fringe of the blanket under her chin. His fingers brushed her cheek.

'You have to visit her,' Katya said. Her voice was weak. 'I've arranged it.'

'What is it you've arranged?'

'Everything.' She raised her head a bit higher on the pillow. She was dying of lung cancer. 'I've arranged to come back to you. To spend time with you whenever you're with her.'

Sergei didn't believe in psychics. 'You haven't paid her any money, have you?'

'I've made the arrangements.' She squeezed his hand. 'Promise me you'll see her.'

'I promise,' Sergei said.

He kissed her forehead. The next morning, after hours of pain that the doctor could do little to ease, Katya died.

...

Sergei was drunk at the funeral and stayed alone in his flat for several days. Then he returned to his office. He ran the Mir Film Centre in Arkhangelsk. Katya had worked with him at the Centre and they had saved some money over the years. He wasn't rich, but he should be able to retire soon and live in modest comfort.

He bought a saxophone, tried to teach himself how to play. For hours he sat in his bedroom and fumbled with the fingerings, the complicated give-and-take of the pipes and studs. The notes came out broken, weak. His throat burned from the strain of trying to fill the cold metal hollows with his breath.

...

He finally visited the psychic a month after the funeral. She worked from her flat. It was a small place, full of cheap wall-hangings embroidered with the signs of the zodiac.

'I'm Sonia,' she said. Then in a grave portentous tone that struck him as

stagnant and unconvincing, she added: 'I knew that you would come today.'

She told him to sit beside her on the couch. From the back bedroom a baby wailed.

'Your child?' Sergei asked.

'My son,' Sonia said. She was young, probably in her early twenties.

'Should you go see what's wrong with him?'

Sonia lit a cigarette, shrugged. 'He's fine.'

...

The wailing stopped for a moment. Then it continued, louder and more insistent than before. Sonia set the cigarette down on the edge of an ashtray. If Sergei had seen her at a bar he would've thought she was a prostitute. Bright tacky eye-shadow, clumpy mascara, thick red lipstick. A short skirt and tight sweater over a long skinny body.

She sat so close to him that one of her thighs touched the side of his pants. Taking his hand, she stared at him with her warm grey eyes. It felt good to be touched by someone, to feel her fingers holding his.

'Your wife is entering me,' she said. 'Katya's spirit is filling me. If you pay me now, the transmigration of her soul will be complete.'

Sergei opened his wallet, paid her the amount Katya had suggested. He watched her clumpy eyelashes flutter. Her eyes rolled back as her grip tightened on his hands. She gasped, trembling.

'It's happening,' she said, short of breath. 'She's coming.'

Then her trembling stopped. Her eyes widened. In a new, slightly deeper voice, she said: 'It's me. It's Katya. I'm speaking to you from beyond the grave.'

She paused to take a quick drag from the cigarette. Then she hugged Sergei, told him she missed him, said she loved him. She promised their love would last forever.

Another hug. Sergei smelled the perfume on the side of her neck, held her fragile ribs tightly in his arms. Her scrawny chest felt nothing like Katya's

short, well-rounded body, but he didn't want to let go of her. When he pulled away she spilled some ash on his shirt. The baby screamed.

...

He began seeing Sonia once a week.

The sessions were always the same. He would pay her. Then Katya would take possession of her. Then he would talk to her and they would hug and touch and look into each other's eyes.

After a month he started raising the rates he gave her.

'You don't need to keep offering me more money,' she said. 'I'm not trying to cheat you.'

'I know,' Sergei said. But he went on increasing the payments. He also brought her gifts. A crib for the baby. A gold necklace. A pair of earrings from Katya's jewellery box.

Sonia was, he learned, divorced. Her ex-husband lived in Murmansk. She disliked talking about herself, but sometimes she said she wished she didn't have to take care of her son on her own.

When she was being possessed by Katya, she would encourage Sergei to tell her about the past. 'What was it like between us?' she asked. 'I keep forgetting how things were when I was alive. After death, you know, only love survives. I remember our love – the fact of it, the depth and power of it – but the details are gone.'

So he told her how they had met on a documentary where he'd been the producer and she'd been the sound assistant. He told her how they used to go sledding together in the winter. He told her how devastated they both were when their only child, a girl, had been born with a serious heart defect and had died a few days before her second birthday.

'I'm sorry,' Sonia said. She glanced towards the bedroom where her son was sleeping. 'Everyone always says losing a child is terrible.'

...

Sergei's visits to Sonia quickly became the most important routine in his life. He worried that she would disap-

pear, feared that she might marry someone or leave Russia or give up her work.

'I'd like to support you,' he told her. 'I'd like to pay your rent and all your expenses and be your only client.'

Sonia frowned, looked sceptically at him. 'I need to think about it. Come back tomorrow and we'll discuss it.'

But the next day, when he returned, she wouldn't let him into the apartment. While the baby shrieked and cried behind her, she stood in the half-open doorway and said:

'I'm sorry, Sergei. Katya's gone. I summoned her this morning and she said she won't be coming back anymore. Your love for her has given her the strength to leave the purgatory of the spirit world and ascend to heaven.' The baby's shrieks grew louder. Sonia turned around and snapped at him – ordered him to shut up. Then she turned to Sergei again. Warmly, almost lovingly, she said: 'It's a terrible shame, but obviously there's no point in you continuing to visit me now. It's over. You understand, don't you?'

'Completely,' Sergei said.

...

Two months later Sonia knocked on Sergei's door one night when he was watching TV. He made tea for her and they drank on his couch. The side of her jaw was swollen.

'What happened?' Sergei asked.

'I slipped on the ice when I was coming here,' she said. 'I hit my face against the sidewalk.'

'Are you okay, Sonia? Do you need a doctor?'

'I'm not Sonia,' she said. 'I'm Katya. I've taken possession of Sonia forever now. It's what she wanted. My love for you is so strong, not even heaven can keep me away from you.'

She stared at him with bleak damp eyes. He cupped her face in his hands.

'I want to stay with you,' she said. 'Can I?'

'Where's your son?' Sergei asked.

She winced slightly as his fingers touched one of the bruises on her jaw. 'That baby was Sonia's,' she said. 'Not mine. I don't have any children.'

She put her arms around him, hugged him. Her nose was warm against his neck.

'Will you let me stay with you?' she asked.

He petted her hair. 'Of course,' he said. 'You can stay as long as you want.'

(Kevin Frazier lives in Helsinki, Finland).

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Music

Al Jolson and the Birth of the Rotten Musical

By FRANK BEHRENS

HOW MANY EARLY musicals can one watch without wondering (1) why are so many based on the characters putting on a show and (2) why are the plots so alike? One might answer the first more easily: the musical-within-the-film provides ample excuse for the songs. The second question is not all the simple.

The very earliest of musicals, those that were made directly after "The Jazz Singer" in the late 1920s, so exploited the novelty of sound that little attention was given to believable characterization and dialogue or to really interesting plots. If the public did not demand them, why bother to offer them?

Well, recently six ancient films starring Al Jolson have been issued as part of a Warner Bros. series of DVDs called the Archive Collection. Many films that have never appeared on disc will make up the series.

The rotten plots, deplorable acting, and terrible dialogue were apparently all forgiven by audiences back then, because purpose of the films was to give Jolson as many chances as possible to sing, with just enough dialogue to justify the whole thing being a movie. For those who can't stand Jolson—and I am one of them—watching them will be a chore. But

as I am a student of the Hollywood musical, watching them was also an education. All that was bad in the early musicals—not to mention most of the later ones—can trace its way back to the films just like these.

"The Singing Fool" (1928) includes several silent segments, as did the milestone "The Jazz Singer." Jolson is a singing waiter named Al Stone who succeeds and loses all. Top songs are "Sittin' on top of the world" and "Sonny Boy."

"Say It With Songs" (1929) has Jolson in prison for murder (!), still singing too much of the time, with no song at all to recommend the whole.

"Big Boy" (1930) is a film version of a Jolson stage play. Here he plays entirely in blackface (until the very end), while the plot is concerned with a horse and the Kentucky Derby. The songs are forgettable.

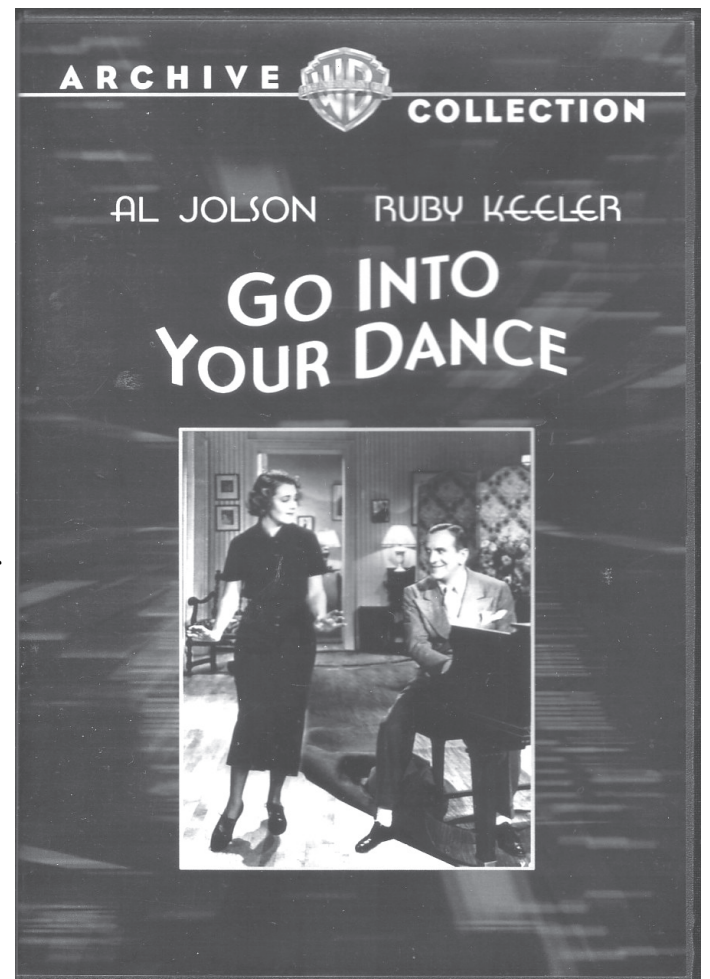
"Wonder Bar" (1934) has him named Al Wonder, owner of the Wonder Bar. Some early choreography by Busby Berkeley is interesting, as well as the cliché of a small stage expanding to the size of an airplane hangar for the production numbers. There is also an early example of a camera shot from directly above as the dancers form kaleidoscopic patterns. At least Dolores del Rio looks great, while Ricardo Cortez plays

the nasty and Dick Powell warbles. (How much better Powell was to be playing the hard boiled detective in "Murder My Sweet" ten years later!)

"Go into Your Dance" (1935) is Jolson's only pairing on film with wife Ruby Keeler, who seems to display little talent in singing, dancing, or acting. It is, of course, a musical about putting on a musical. Again, the stars were the draw, not the material.

"The Singing Kid" (1936) is just that. It starts with a medley of songs from the earlier films and gives us Cab Calloway as some welcome relief from Jolson. Even the team of Harold Arlen and E.Y. Harburg could not come up with any hits. The mushy sentimentality of the plot sinks this one from the start.

Among the other negatives are Jolson's rotten acting (although he does have his moments when he is not trying to act), his smug egotism that so clearly shows a lifelong love affair with himself, and the use of blackface that so many found offensive even back then and more do today.



Among the positives, as I mentioned earlier, is the historical interest of these films. Not only are they a moving history (in both senses of the adjective) of social attitudes back in the Depression years (the ones of last century, not this one), but it is fascinating to watch the clichés develop that will be copied over and over by so many other Hollywood musicals.

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Calendar

Continued from Page 8

Ongoing

Feb 12 - 28, "THE MERCHANT OF VENICE" Albany Civic Theater, 235 2nd Ave., Albany, NY (518) 462-1297 charge **Albany**

Monday, February 1

HUDSON VALLEY SCHOLASTIC ART AWARDS SUNY New Paltz Fine Arts Bldg Rotunda, New Paltz, NY (845) 257-3830 (thru Feb 21) **Ulster**

Tuesday, February 2

ARTS OF ANCIENT VIET NAM Asia Society, 725 Park Ave., NYC (212) 327-9271 (thru May 2) **NYC**

PLAYING WITH PICTURES: The Art of Victorian Photocollage Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru May 9) **NYC**

DIANA FREEDMAN-SHEA, LYNNE FRIEDMAN, ELLIE WYETH: POINTS OF VIEW Prince Street Gallery, 530 West 25th St., NYC (646) 230-0246 (thru Feb 27) **NYC**

Thursday, February 4

NEW MEMBERS SHOW Prince Street Gallery, 530 West 25th St., NYC (646) 230-0246 Opening Reception 5-8pm (thru Feb 27) **NYC**

OUTSIDE PHOTOGRAPHERS Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Feb 28) **Westchester**

Friday, February 5

BROOKLYN 1864: Elizabeth Blackwell and the Sanitary Movement and KIKI SMITH: Sojourn Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru Sep 12) **NYC**

STILL TO US AT TWILIGHT: MUSIC Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 8pm charge **Dutchess**

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

OBJECTIFIED: Contemporary Sculpture Pelham Art Center, 155 Fifth Ave, Pelham, NY (914) 738-2525 Opening Reception 6:30-8:30pm (thru Apr 24) **New Rochelle Westchester**

Saturday, February 6

ARTMAGEDDON at The Shirt Factory, 77 Cornell Street, Kingston, NY Selected Readings from 6pm; Gallery open from 7:30-10pm; Music by Mike Tuttle Soundlabs & Wavy Davy www.Artistworkspace.Com **Ulster**

STEP AFRICA! Academic Arts Bldg., Fine Arts Gallery, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 8pm charge **Westchester**

JOEL EDWARDS and CHRISTINE GEDEON: Shifting Perspectives Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 Opening Reception 2-4pm (thru Mar 14) **Sullivan**

THE SCHUBERTS IN CONCERT Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 8pm charge **Dutchess**

QUINTET PHOTOGRAPHERS: America thru Lenses Cunneen-Hackett Arts Ctr, 12 Vassar St., Poughkeepsie, NY (845) 294-7361 Opening Reception 4-6pm

(thru Mar 20) **Dutchess**

KRISTY'S KREATIVE KIDS Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (0338-5580 Opening Reception 5-8pm (thru Feb 27) **Ulster**

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

"FOOD FIGHT" Lycian Centre Lawn, Kings Hwy, Sugar Loaf, NY (845) 469-2287 8pm charge **Orange**

CAROLEE SCHNEEMANN: My Work is Where I Live Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 5-7pm (thru Jul 25) **Ulster**

NEW PALTZ STUDENT EXHIBITION The Shirt Factory, 77 Cornell St., Kingston, NY (845) 257-3830 Opening Reception: 5-9pm **Ulster**

Sunday, February 7

THE SCHUBERTS IN CONCERT Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 3pm charge **Dutchess**

THE ARIEL QUARTET Rhinebeck Chamber Music Society, Church of the Messiah, Montgomery St. (Rt. 9), Rhinebeck, NY (845) 876-2870 4pm Charge **Dutchess**

13th CONCERT SEASON W/ALON GOLDSTEIN Piano Westchester Chamber Orchestra, Iona College, Christopher J. Murphy Auditorium, cor of Summit and North Aves, New Rochelle, NY (914) 654-4926 charge **Westchester**

Tuesday, February 9

ARLENE HORTON: A Home for a Pet and a Home for a Painting Fundraiser for The Humane Society, New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Feb 20) www.arlenehorton.com **NYC**

MARKA YOUNG, Violin Parker Theatre, SUNY New Paltz, (845) 257-3880 8pm charge **Ulster**

Thursday, February 11

BERLIN PHILHARMONIC WIND Chromatic Concerts, Troy Savings Bank Music Hall, Troy, NY 518-273-0038 8pm charge **Rensselaer**

QUICKTAKE: RODARTE Cooper-Hewitt, 2 East 91 St, NYC (212) 849-8420 charge (thru Mar 14) **NYC**

ALICIA DIANE CHIMENTO Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Feb 29) **Rockland**

Friday, February 12

TO LIVE FOREVER: Art and the Afterlife in Ancient Egypt Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru May 2) **NYC**

CONTEMPLATING THE VOID: Anniversary Event Guggenheim Museum, 1071 Fifth Ave., NYC (212) 423-3500 (thru May 13) **NYC**

1ST ANNUAL ART STUDIO CLEARANCE SALE NAACO Gallery, 33 Main St., North Adams, MA (413) 664-4003 (thru Feb 15) **Berkshire, MA**

NATIONAL OPEN SMALL WORKS EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Mar 8) nawanet.org **NYC**

"FONDLY DO WE HOPE..FERVENTLY DO WE PRAY" SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 8pm charge **Westchester**

Continued on Page 20

Poets' Niche

NOTE FOUND ON MY KITCHEN COUNTER:

"CAT (FOOD)"

*The parens are a relief
to my cat who might otherwise think*

*he's been let go for cause.
Who in my house would put*

*a new cat on a shopping list
and belatedly qualify it with kibble?*

*Not my wife but our cleaning lady
perhaps, ancient and hoping to downsize*

*our domesticity. Far, far worse if written
by a dog-lover, then read*

*by literal me
as food made from cats.*

*I shudder to think
what cat (litter) really means*

*in her language —
the furred and stony debris*

*of little roadside victims?
Hence my cat's preference*

*for metaphor and simile,
and not reading the notes on my desk.*

—Michael Salcman
Baltimore, MD



DAY CARE

(after Whitman's "A Noiseless Patient Spider")

*You grab I grab the body's suitcase,
drag its days towards dinner, dishes.*

*A filament of morning sun
appears beneath a driver's sunguard*

in hundreds of cities.

It seems umbilical, tensile,

*stretched endlessly thin like patience,
casting out and casting out.*

*I arrive at a house with a television set,
say good-bye to my daughter.*

*What is this light that enters our lives,
reaches out with its breath of many small hands*

*to kiss each windshield
as the day begins?*

—David Linebarger
Tahlequah, OK

CARD SHARK

*I rode upon a winning streak
till hearing you affirm, "I will —
find what I'm looking for." "What cheek,"
I thought, while pondering the thrill
of being trumped by your pursuit.
But I lost confidence to play
the minute you seemed resolute
enough to call my bluff and lay
a wager. Cool till then with cards
covertly held in front of me,
my poker face broke into shards
of glassy-eyed transparency.
And being challenged made me stand
behind my compromising hand.*

—Frank De Canio
Union City, NJ



SONG OF WALKING AWAY

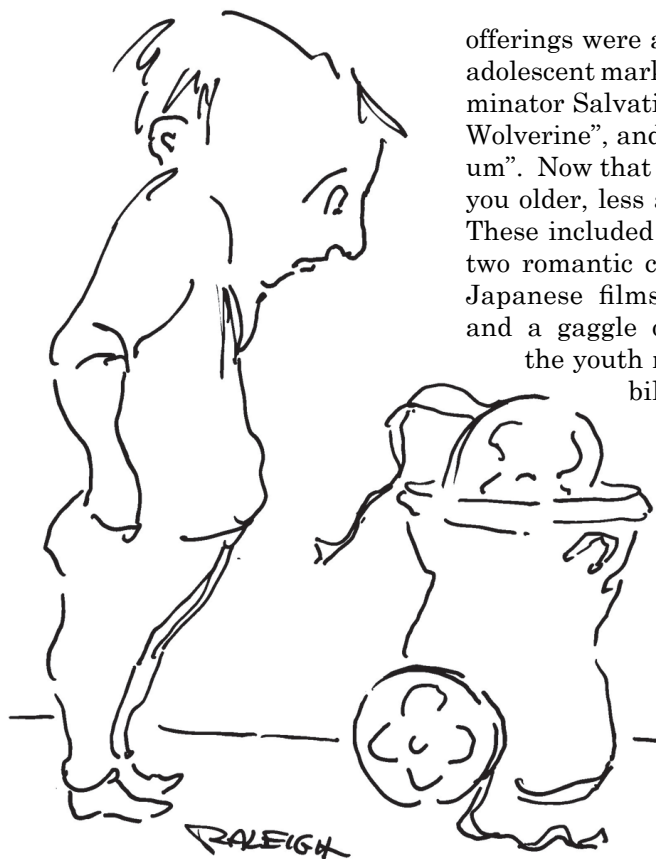
*Mail slots and boxes on the quieting street.
Carriers of names, these disembodied ties
of sense to environment. Roads,
pathways drawn inside.
I feel his pull in the old walk
to the grocery store, the mailbox, the library.*

*Division between logic and feeling,
a blue script of survival and stratagem
against the edges of the written heart.
It is conflict within him that I cannot change,
that will be there when I am gone.
The one I loved and still love will be hurting.*

*Again and again, I throw the line of my desire,
but the clouds are moving.
Tensions amass and disperse.
I enter this foyer on 15th Ave NW.
A pomegranate chair, a humble candelabra,
a wood ceiling stretching to its bounds
and circling in each eye, like the sea.*

—Erica Rösi
Seattle, WA

Film *Where Did They All Go?*



By HENRY P. RALEIGH

DID YOU KNOW that over the summer of 2009 one hundred fifty-four films were released for American theater distribution? Boy, that should have kept you busy for a few months. Well, at least nicely air-conditioned. May was the most bountiful month, disgorging 53 new films, June nearly as generous, turning out 40. May's big

offerings were aimed straight at the adolescent market: "Star Trek", "Terminator Salvation", "X-Men Origins: Wolverine", and "Night at the Museum". Now that still left 47 others for you older, less action oriented folks. These included nine documentaries, two romantic comedies, a couple of Japanese films, one from Turkey, and a gaggle of turkeys—look, it's the youth market that pays the bills, you know. June permitted the teens little rest hitting them "Transformers: Revenge of the Fallen" and, given they were a month older, some more mature fare as "Hurt Locker", "The Hangover", and "Taking of Pelham 1-2-3".

The gift of film slowed down a bit in July and August—28 and 29 respectively, perhaps in preparation for a fresh load of box-office heavies "Harry Potter and the Half-Blood Prince", "Public Enemies", "Humpday", and "Funny People" in July; "G.I. Joe: Rise of the Cobra", "Inglorious Bastards", and H2 (Halloween 2) in August. But, other than the films mentioned above how many out of the

one hundred and fifty-four films that made up last summer's movie total can you actually remember? How many of the remaining 133 did you ever hear of? Oh, you didn't really need to see the big ones to recall nonetheless the blanketing of advertising, the breathless reviews, reports of weekly earnings, the star interviews, the bloggers chatter. And chances are most of those forgotten films never got to within a thousand miles of your local theater. The most fanatic movie buff couldn't watch twelve films a week for four months even if he could locate a theater that showed them. What Cineplex manager would book along with "Humpday", "Still Walking" a Japanese story of death and mourning, or "Seraphine", a film about a poor housekeeper who made beautiful paintings, or "The Window", the reminiscing of an eighty year old Patagonian man? Isn't it risky business enough box-office wise, to book "Taking Woodstock" and then "Julie and Julia"? "Alien in the Attack" is OK but what the hell is Ken Jacob's "Anaglyph Tom"? Who knows what an anaglyph is, anyway? The franchise epics are sure to swell box-office receipts and those B movies aren't losers either so long as they are comfortably predictable, near clones of familiar genres—"Pandorum" (Dennis Quaid, a space ship, and evil aliens), "The Perfect Getaway"

(couples on an Hawaiian island/ psycho killer), "I Love You, Beth Cooper" (socially inept boys loves prettiest girl in class)—summer is supposed to be a fun time, right?

Those top and second drawer films were generally all that was available to 2009's summer film audience. So what happened to the rest? Some will be found, to your puzzlement, in DVD stores under 'New Releases'. The slash and gash and lo-tech horror may enjoy longer and perhaps profitable runs in small, back-country theaters. Another few, like "Anaglyph Tom" will make the rounds of city art houses along with the better foreign imports. More may be working their way to the cable film channels. Many odd, ignored, lonely movies have a kind of life on cable, usually in the morning and afternoon schedules when viewing numbers are small. Cable movie channels serve as a last stop mortuary for the leftovers. There is a sadness in all this, if you think about it—the dreams and hopes of those filmmakers that fade away with the coming of Labor Day. The persistent and courageous ones will try their luck at the numerous film fair venues around the country. And maybe its possible there is somewhere a sizable colony of Patagonians who will happily pay to watch "The Window". As an elderly gentleman myself, I hope so.



THE AUDITION

How do you look holding a sword?
Too bad he's got a slight overbite.
 No! not like that! You're as stiff as a board!
I wonder if he'd fit in the last actor's tights?
 Okay, Hamlet, dance with Ophelia. Begin
 at the last scene. *He actually looks a little mad.*
 Now sing "To be or not to be." Sing
 the whole soliloquy. *Mm, not bad.*
 If you could sing a little louder please.
Look at him shaking in his thighs.
 Sing with more intensity, more passion! Seize
 the moment! *I need more venom in the eyes.*
I need a wider range of emotions. Perplexed?
 Thank you. We'll call you. Next!

—Jeanne Kent
 Jamaica Plain, MA

A BOY AND HIS TOYS

*Not long ago before the day
 my own boy soldier marched away,
 a band-aid with a puppy print
 covered his wounded knee as he
 played with his little plastic men,
 platoons of troops forever poised
 for war games in drab gray or green,
 toys without mothers to pray
 for them as they faced off to kill,
 pretend guns aimed at tiny heads
 filled with plastic brains that won't spill,
 hot, shiny, red, and memory-laced,
 onto carpet, soaking through pile,
 leaving stains mothers can't remove,
 and wounds their band-aids can't heal.*

—Shari O'Brien
 Toledo, OH

TRIBAL PRAYER

*Small flawed god,
 more us than we are,
 stitcher of the deerskin,
 flenser of the whale
 who built our lives
 one million seasons ago
 to pull the canoe prow
 out into the raging gray
 mountains of the ocean
 to stuff the nets with salmon,
 the river weir with crabs,
 push along the rock trail
 of this life we never asked for,
 who makes up any reason at all
 for why you are the way you are:
 killer of children, maker
 of cruel men, slave owner of the kind,
 who decides on a whisper why
 we must become whatever it is
 you want but won't tell us.*

—Tom Chandler
 Cranston, RI

THAT APPLE

*Frightened
 Remorseful —
 Adam blamed Eve.*

*She,
 Slantingly,
 Blamed the serpent.*

*Crawling on his belly
 Consumed with venom —
 The serpent blames God*

*For the garden
 Forbidden fruit
 Intemperance.*

—Abraham Linik
 Newton, MA



IMPRESSIONIST ANTELOPE

*Flying has always been there, and these horns
 were born to corkscrew n spiral through space
 like a boomerang, twirl like an auger
 drilling through here to get to there
 and whiz past the wind in the nick if time.*

*Streamlining releases velocity to space
 so things can be left behind farther,
 and still we thought faster till we flew to living
 for speed alone. Flying is brawn become brain,
 whose two halves were propelled by four hoofs
 that differentiated into arms and legs
 to circumnavigate the hemispheres.*

*The nyala dashes back to its Fleetwood emporium.
 The kudu zooms right out of the lens,
 horns-first, into our affair with images
 that words would love to fly as high as,
 and sometimes they do, when they are
 in, with, and under the spell of the sounds.*

—Andrew H. Oerke
 Miami, FL



Opportunities

Artists: Academic Artists Association, 18 Bobolink Lane, Enfield, CT 06082, (413) 245-9036. Seeks artwork for 60th National Exhibition, Apr 25 - May 7. Download entry form from website or send SASE. www.academicartistsassociation.com Deadline Feb 14.

Artists: American Color Print Society Seeks applicants for "Beyond Color" 71st Juried Exhibition March 7-28. Plastic Club, 247 S. Camac Street, Philadelphia, PA. SASE for prospectus to I. Williams, 61 Coppermine Rd. Princeton, NJ, 08540; email or download from website idwill@comcast.net www.american-colorprintersociety.org Deadline Jan. 14

Photographers: Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Entries of photography and photo/mixed media for the Photowork '10, 23rd Annual National Juried Photography Exhibition. Juror: Nat Trotman, Assoc. Curator, Guggenheim Museum, NY, NY. Cash awards/ exhibition opportunities. Send SASE for prospectus or visit website. www.barrettartcenter.org Deadline: Mar 1.

Artists: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks entries for exhibition Women about Woman Mar 20 - May 8. Call or email for app info, fees. yonkersbluedoor@gmail.com www.bluedoorgallery.org Deadline Jan 26.

Artists: Capital Repertory Theatre, Capital Café, 111 N. Pearl St., Albany, NY (518) 462-4531 x 303 Seeks submissions for exhibition relating to upcoming show. Call or email Carrie Vick, House Manager for details. housemanager@capitalrep.org Deadline Feb 12.

Artists: CAS Arts Center, 48 Main St., Livingston Manor, NY (845)436-4227 Seeks proposals for 2011 Exhibition Season. Call or email for more information. Kathryn@catskillartsocty.org Feb 1.

Artists, All Media: Connecticut Academy, PO Box 1181, Avon, CT (860) 633-4445 Seeks entries for 99th Annual Juried Exhibition May 28 - Jul 17 at Mystic Arts Center Gallery. Visit website or SASE for info. www.ctacademy.org

Portrait Artists: Connecticut Society of Portrait Artists, (203) 454-0280 Seeking entries for Faces of Winter 2010: Exhibit at the UConn Gallery, 1 University Place, Stamford, CT Feb 5-Mar 6. Prospectus on website or email CSocietyOPA@aol.com. www.CSOPA.org. Deadline Jan 4.

Artists, Sculptors, Photographers, Craftspeople: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeking submissions for Annual Art Exhibition, Jan 12-Feb 28. Download prospectus. artshow@eastonartscouncil.org. www.eastonartscouncil.org. Deadline Jan 10.

Folk Artists: Hanford Mills Museum, PO Box 100, E. Meredith, NY 13757. 607.278.5744. Seeks Folk artists/ self-taught artists for Exhibi-

tion May 27 - July 30, 2010 at Smith Pioneer Gallery, Cooperstown, and Hanford Mills Museum. E. Meredith, NY. Go to website for prospectus and application. lizc@hanfordmills.org. www.hanfordmills.org Deadline March 19, 2010.

Artists: Hudson Valley Art Association, Inc. Seeks original oils, w/c, pastels, graphics, in American Realism, for 79th Annual Open Exhibition Jul 2 - Jul 30 at National Arts Club, NYC. Judges: Sculpture, Harvey Citron; Oil, TBA; W/C & Graphics. TBA; Pastel, Claudia Seymour. Download prospectus from website or written request to 8 Everit St., Brooklyn, NY 11201. www.hvaaonline.org Deadline Apr 28.

Artists: Hudson Valley Gallery, PO Box 222, Cornwall-on-Hudson, NY 12520 (845) 401-5443 Seeks entries for 1st Annual "Just for Squares!" Competition, \$500 First Prize. Send Sase to gallery or download prospectus from website. www.hudsonvalleygallery.com

Artists: Katharine Butler Gallery, 1943 Morrill St., Sarasota, FL 34236 Seeking 2D or 3D for 5th Annual Juried Exhibition Jun 16 - Jul 10 in any traditional medium including fiber, ceramics, metal and glass from the past 3 years. No Giclées or videos. Entry fee \$35 for up to 3 works. Cash Awards. SASE or go online for prospectus and application. falkc@kbutlerygallery.com www.kbutlerygallery.com. Deadline: Apr 17

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Summer Member Show Mar 14 - Apr 11. You may join at receiving. Download prospectus at website. www.kentart.org. Hand deliver Sat Mar 13 11am-2pm

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 6th Annual Small Works Show, May 7 - May 29, 2010. Max. 15" in any direction. SASE or download application. www.mamaroneckartistguild.org. Entry Deadline: March 12.

Artists, All Media, Craftspeople: Mohawk Valley Center for the Arts, 401 Canal Place, Little Falls, NY (315) 823-0808. Seek entries for 2010 and 2011 Exhibition seasons. See website or call for guidelines, instructions www.mohawkvalleyarts.org

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks Spring membership applications. For details send SASE to NAWA or download from website. www.nawanet.org. Deadline Mar 15.

Artists: National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 56th Annual Juried Exhibition, at the Salmagundi Club, May 24 - June 11. Over \$13,500 in cash prizes and medals. For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website doug602ku@aol.com www.NationalSocietyofPaintersinCaseinandAcrylic.com Deadline: April 17.

Artists, All Media: New Rochelle Council on the Arts, City Hall, 515

North Ave., New Rochelle, NY 10801. Seeks entries for Utopioptix: Visions of the Future Then and Now Exhibit Mar 1 - Mar 31. Request for materials online via email. info@newrochellearts.org. www.newrochellearts.org.

Artists Ceramics, Jewelry, Glass , Fiber: New York Artists Online Seeks artists who have a high quality website for FREE ARTIST WEBSITE LISTINGS (limited time offer) on New York Artists Online (www.newyorkartists.net) Send email gloriarabinowitz@newyorkartists.net gloriarabinowitz@newyorkartists.net newyorkartists.net

Soft Pastel Artists: Pastel Society of America. Seeks entries for 38th Annual Open Juried Exhibition at National Arts Club, Sept 7 - Oct 2. Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. pastelny@juno.com. www.pastelsocietyofamerica.org. Deadline for Slides: May 31

Women Playwrights: Perishable Theatre, PO Box 23132, Providence, RI (401) 331-2695 x 103 Seeks submissions for 15th Annual Women's Playwriting Festival. Email for info or visit www.perishable.org. wpf@perishable.org Deadline Jan 15, 2010

Artists, All Media: Pleiades Gallery, 530 W. 25 St., 4th fl. NY, NY 10001-5516 (646) 230-0056. Seeks entries for the 28th Annual Juried Exhibition July 15 - Aug 7, 2010. Open to all media. Juror M. Stephen Doherty, Editor in Chief, American Artist, Watercolor, Drawing and Workshop Magazines, Author of *The Watson-Guption Handbook of Landscape Painting* and *Creative Oil Painting* Download prospectus from website or call for more information. www.pleiadesgallery.com. Deadline: May 22

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 30th Annual Regional Juried Show, January 23-February 7. visit website for prospectus. www.ridgewoodartinstitute.org. Receiving January 9.

Photographers, Graphics Designers: Salmagundi Club, 47 Fifth Ave., NYC 10003 (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, June 28 - July 9. Download prospectus from website or mail with SASE. www.Salmagundi.org Postmarked Deadline: Mar 25.

Painters, Sculptors: Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, July 12 - July 13 Download prospectus from website or mail with SASE. www.Salmagundi.org Postmarked Deadline: Apr 22.

Artists, All Media: CT, MA, ME, NH, NJ, NY, PA, RI, VT Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 61st Art of the Northeast USA Apr 30 - Jun 12 Send #10 SASE AONE Silvermine Guild Arts Center or download from website. www.silvermineart.org Deadline: Mar 10

Artists of Soft Pastel: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old

Forge, NY 13420 Seeks entries for the 6th Annual Northeast National Pastel Exhibition, June 11 - July 10, 2010. Jurors: Lorenzo Chavez and Susan Ogilvie. Cash awards \$35/\$25 members 1 or 2 - 35 mm slides or digital submissions. download prospectus or send a #10 SASE Attn: "NNPE". www.artscenteroldforge.org Deadline: Feb 22

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeking artists for 7th annual juried portrait show, Mar 18 - May 3. Please visit website to download prospectus www.huntingtonarts.org Deadline: Feb 26.

Performers: Towne Crier Cafe, 130 Rte 22, Pawling, NY (845) 855-1300 Seeks entries for Open Mic and Song Circle series Weds, Thurs at 7pm. Go to website and click on Open Mic signup link. townecrier.com

Artists: Viridian Artist Inc. 530 West 25th St, New York, NY 10001. Seeking entries for 21st Annual International Competition from US & International artists working in 2D & 3D media. Juror: Elisabeth Sussman, Curator, Whitney Museum, NYC. Cash Prizes, Power-Point presentation, group exhibition Jul 6 - Jul 17, 2010. \$40/3 pieces, \$5 each additional. SASE or download. www.viridianartists.com. Deadline: April 16.

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 80th Art in the Village outdoor exhibit, May 29, 30, 31; Jun 5, 6 Go online for registration form and info. jrm.wsoae@gmail.com www.washington-squareoutdoorartexhibit.org.

Vocalists: Westchester Concert Singers, Joan Robinson (914) 666-2747. Seeks singers in all voice parts. Call or visit website for information. joan.m.robinson@gmail.com. www.WestchesterConcertSingers.org.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 48th Annual Juried Show, Jun 5 & 6, 2010. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

Artists: Woodstock Artists Association & Museum, 28 Tinker St., Woodstock, NY 12498 (845) 679-2198. Seeks entries for 2nd Annual Woodstock Regional Apr 3 -May 2. Send SASE or download application & guidelines. www.woodstockart.org Deadline Jan 12.

If you have an opportunity to list, email: info@arttimesjournal.com or write: ART TIMES PO Box 730, Mt. Marion, NY 12456. Please follow above format and include deadline and contact phone number. Did you miss getting your listing into this issue? If so send us an email and we can accommodate you online for a small fee.

Theatre

The Simplest Moments are the Best

By ROBERT W. BETHUNE

AS I WRITE, I'm looking forward to the first performance of a Boars-head Festival pageant I'm managing for a local Christian college. It's a grand celebration of Christmas, with a wonderful mish-mosh of Biblical, medieval, Renaissance, fairytale, and even sneaky bits of paganism, with Good King Wenceslas from the Christmas carol showing up at the Nativity and all sorts of music, singing, dancing, miming—or maybe mumming would really be the word—all to help send the cold winter away.

This pageant has been going on as part of the holiday tradition at this college for over thirty years. It was based on similar celebrations at other colleges and universities, part of a tradition of such celebrations going back into the 1300's in the world of Oxford and Cambridge.

Of course, the central spirit of Christmas (Black Friday and Cyber Monday notwithstanding) has to do with the birth of Jesus. From a

Christian point of view, that means the celebration of the spirit of Christ coming into the world. Now, how would we perform that?

A long, long time ago, somewhere in the dim past of the Boars-head tradition, someone came up with an answer for that which is really a stroke of theatrical genius.

At the beginning of the performance, the lights go dim in the church. The pastor goes and stands by the altar. From the back, a little girl comes in, only about four or five years old. She's dressed in white and gold and carries a lighted candle. She walks slowly up the aisle while soft chimes play. She goes to the pastor and gives him the candle. He uses her candle to light a candle on the altar, blows out her candle, and gives it back to her. She carries it slowly back down the aisle and out of sight at the back of the church.

At the end of the performance, the process is repeated with variations.

She comes in from the back of the church, carrying the unlit candle. She gives it to the pastor, who lights it from the candle on the altar. He carries it back to the little girl. He bends down and picks her up. Together, they carry the lit candle down the aisle and out of sight at the back of the church. The symbolism is complete. The spiritual light has come into the church and then gone out again into the world.

This is a wonderful example of communication by pure theatricality. There are no words. There is almost no sound. There is an understood body of visual symbolism drawn on and set into physical action that communicates a highly abstract idea in highly physical, particularly visual, fashion. The performance is so simple that anyone, even a tiny child, can do it. It is rivetingly effective, even for people who aren't particularly attached to the religious idea conveyed. The silence, the beauty of the

little girl waling earnestly with her candle, the golden color of the flame, the white and gold of the costume, the simple ritual action of the candle passing back and forth and the lighting of candles—it all adds up to a moment of theater that is a conception of pure genius.

This is the ancient role of theater, the role that goes back to the dim prehistoric time of the shamans, that was the backbone of Greek and medieval performance. This is the art that comes out of the simplest means, the purest esthetic. In a world where complication, elaboration, the highest development of technologically supported spectacle is the rule, it is particularly satisfying to work with a performance so utterly simple, so devoid of pretentiousness. Perhaps this theatrical moment shows us what theater can be in the modern world. Can it not be the last refuge of simplicity?

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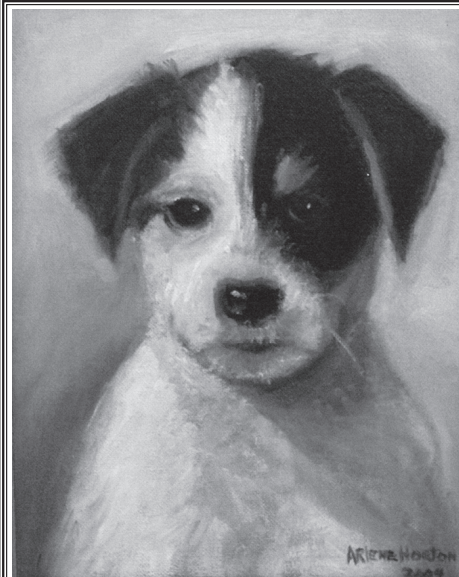
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YALE UNIVERSITY PRESS: Horace Walpole's Strawberry Hill (Ed.) Michael Snodin. 356 pp.; 10 1/8 x 12 1/8; 300 Color Illus.; Appendices; Select Bibliography; Index. \$85.00 Hardcover. ****
Mrs. Delany & Her Circle by Mark Laird and Alicia Weisberg-Roberts. 416 pp.; 10 x 11 3/4; 310 Illus., 300 in Color; Appends; Bibliography; Concordance; Index. \$75.00 Hardcover. *****
American Modernism at The Art Institute of Chicago: From World War I to 1955 by Judith A. Barter. 368 pp.; 9 7/8 x 12 1/4; 389 Illus., 325 in Color; Index. \$75.00 Hardcover. ****
The Arts of Africa at The Dallas Museum of Art (Ed.) Roslyn Adele Walker. 321 pp.; 9 3/8 x 12 1/4; 222 Color Illus.; Map; Peoples of Africa; Abbreviated References and Selected Bibliography; Index. \$75.00 Hardcover. *****
The Woodcut in Fifteenth-Century Europe (Ed.) Peter Par-

shall. 352 pp.; 9 1/4 x 11 3/8; 125 Duotones, 123 Color Illus.; Index. \$70.00 Hardcover. *****
Art of the Samurai: Japanese Arms and Armor, 1156-1868 (Ed.) Morihiko Ogawa. 356 pp.; 9 x 12; 363 Illus., 246 in Color; Appendices; Glossary; Selected Bibliography; Index. \$65.00 Hardcover. ****
The Sacred Made Real: Spanish Painting and Sculpture 1600-1700 by Xavier Bray. 208 pp.; 9 1/4 x 12; Biographies of the Artists; Bibliography; Index. List of Lenders. \$65.00 Hardcover. ****
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Apostles of Beauty: Arts and Crafts from Britain to Chicago (Ed.) Judith A. Barter. 208 pp.; 9 3/8 x 12 1/4; 196 Color Illus.; Illustrated Checklist; Selected Bibliography; Index of Artists. \$45.00 Hardcover. ****

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Duccio to Leonardo: Renaissance Painting 1250-1500 by Simona Di Nepi. 72 pp.; 9 x 10 5/8; 80 Color Illus. \$15.00 Softcover. *****

PHAIDON PRESS, INC.: Painting Today by Tony Godfrey. 448 pp.; 10 1/4 x 11 3/4; 550 Illus., 540 in Color; Artists' Biographies; Chronology; Select Bibliography; Index. \$75.00 Hardcover. *****
Marlene Dumas by Dominic van den Boogerd, et al. 240 pp.; 10 1/8 x 11 5/8; Chronology; Bibliography. \$69.95 Hardcover. **

PRESTEL: Egon Schiele: The Leopold Collection by Rudolf Leopold. 304 pp.; 9 1/2 x 11 3/4; 135 Color Illus.; Bibliography; Exhibitions; Index of Names. \$65.00 Hardcover. *****
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Compiled by Raymond J. Steiner



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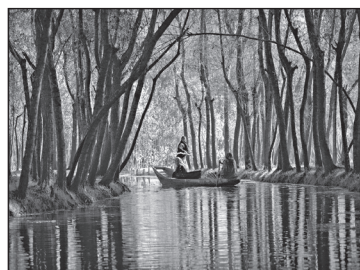
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Photography of
Anne Day & John Isaac



Man and Wife, Bophuthatswana, South Africa, 1987, Anne Day, from South Africa series.



A canal joining Dal Lake, Srinagar, Kashmir, India, 2003, John Isaac.

Feb. 10 - March 6, 2010

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ARTISTS: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks Spring membership applications. For details send SASE to NAWA or download from website. www.nawanet.org. Deadline Mar 15.

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Letters

To the Publisher: Continued from Page 2
Thank you for letting me know about the Culturally Speaking column. I checked it out online and am happy to have been mentioned. Thank you. It was wonderful seeing you at the reception.

Your continued support means a great deal to our organization, so on behalf of the membership of the Catharine Lorillard Wolfe Art Club, Thank you!

Talk to you soon,

Susan Twardus
CLWAC President, NYC

To the Editor:

I was quite moved by your account of a recent catharsis. Your detailed narrative of the experience was so vivid, I cringed when the fire separated you from your cache. It is a universal experience always when one invests in material possessions and the pack rat suffers most. Thomas Edison had such devastation when his laboratory burned. Thereafter, he commented he had profited from being separated from his mistakes.

My late father would often com-

ment—"you can never lose anything important." He was shifting the focus to the mind and eternal truths. It is a great psychic maneuver if you can pull it off and new growth follows. I see you have already accepted all it fated.

Please accept this small contribution as a marker of our identity with your voice and always perceptive commentary on the art world in our northeast corridor. You are a treasured chronicler of events and assuredly have the serious attention of many.

Happy Holidays to you both!!

Aldon James, President
National Arts Club
New York City, NY

P.S. Cornelia spoke so beautifully at the [Flora] Giffuni Memorial in September.

To the Editor:

Thank you for your "on-the-mark" [December Online] review of my art exhibition at the Hudson Coffee Traders [in Kingston, NY].

Maxwell Schwartz
Long Island, NY



The next issue: March/ April

If you have missed getting an opportunity or calendar listing into this issue or a display ad for your business or show contact us at cs@arttimesjournal.com and we can accommodate you on our website which is currently getting over 650 visitors a day viewing 10+ pages.

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Thurs. 1pm – 4pm - COLOR & COMPOSITION ~ **Maceo Mitchell**
6:30pm – 9:30pm - PORTRAIT ~ **Suzanne Young**
Fri. 11am – 2pm - BIRDS & FLOWERS ~ **Charles Gottlieb**
Sat 9:30am – 12:30pm - PORTRAIT/STILL LIFE ~ **Jeff Webb**
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*Schedule subject to change without notice. Please call beforehand.

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March 14 - **Bill Creevey** PASTEL SKETCHING
April 18 - **Diane De Santis** PAINTING THE VIBRANT LANDSCAPE
April 25 - **Robert K Carsten** EXPERIMENTAL PASTEL PAINTING
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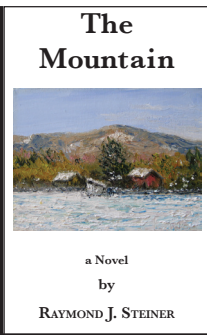
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Calendar

Continued from Page 14

Saturday, February 13

ARLENE HORTON: A Home for a Pet and a Home for a Painting Fundraiser for The Humane Society, New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 2-6pm (thru Feb 20) www.arlenehorton.com NYC

DOROTHY DEYRUP (1908-1961) A Retrospective; DENNIS REVITZKY, New York State Landscapes Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception 5-7pm (thru Mar 21) **Rockland**

PHOTOGRAPHY OF ANNE DAY & JOHN ISAAC Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm (thru Mar 6) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp Litchfield, CT

SKETCHES / SMALL WORKS Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Feb 28) **Ulster**

Monday, February 15

KEVIN MACPHERSON: REFLECTIONS ON A POND Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 26) www.salmagundi.org NYC

Tuesday, February 16

NATIONAL OPEN SMALL WORKS EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Opening Reception 5-7pm (thru Mar 8) nawanet.org NYC

Wednesday, February 17

185th ANNUAL National Academy Museum, 1083 Fifth Ave., NYC (212) 369-4880 (thru Jun 8) **NYC**

MOVIE OF THE MONTH: "Who Does She Think She Is?" National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 1-3pm charge nawanet.org NYC

ABSTRACT ART IN SOUTH AND NORTH AMERICA 1920-50 The Newark Museum, 49 Washington St., Newark, NJ (973) 596-6550 (thru May 23) **Essex, NJ**

Thursday, February 18

QUICKTAKE: TATA NANO Cooper-Hewitt, 2 East 91 St, NYC (212) 849-8420 charge (thru Apr 25) **NYC**

DAIL FRIED Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Mar 2) **Rockland**

Friday, February 19

THIRD FRIDAY OPEN MIKE Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge www.writerscenter.org **Westchester**

Saturday, February 20

3rd ANNUAL REGIONAL PORTFOLIO REVIEW Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 **Ulster**

ART EXHIBITION Hudson Opera House, 327 Warren St., Hudson, NY (518) 671-6213 Opening Reception 6-8pm (thru Mar 28) **Columbia**

Sunday, February 21

"THE LITTLE MERMAID" Lycian Centre Lawn, Kings Hwy, Sugar Loaf, NY (845) 469-2287 1pm charge **Orange**

Tuesday, February 23

MADERA VOX Parker Theatre, SUNY New Paltz, (845) 257-3880 8pm charge **Ulster**

Thursday, February 25

JUST DESSERTS NAACO Gallery, 33 Main St., North Adams, MA (413) 664-4003 Opening Reception 5-7pm (thru Mar 22) **Berkshire, MA**

Sunday, February 28

IN.FLECTION: 13 Artists' work Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 Opening Reception 4-6pm www.hvcca.org **Westchester**

READING BY MARILYN JOHNSON & R.D ROSEN Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge www.writerscenter.org **Westchester**

ALBERTA CIOLELLI / SUSAN NEWBOLD & ALEX RHEAULT / NATASHA KARPINSKAIA Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT (203) 966-6668 **Fairfield, CT**

MERMAID THEATRE COMPANY SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3pm charge **Westchester**

Monday, March 1

1st ANNUAL SYLVIA GLESMANN FLORAL EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Apr 2) www.salmagundi.org NYC

SCNY SPRING AUCTION & EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 18) www.salmagundi.org NYC

Thursday, March 4

JAN DAVIS Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Mar 21) **Rockland**



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