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Extensive Calendar of Events...and more!

ART TIMES

Vol. 26 No. 5

March/April 2010

Stam-Pede: a Buffet of Dance Companies

By FRANCINE L. TREVENS

IT WAS ONE of the freezing Sundays of early January. The lobby of Symphony Space in Manhattan was wall-to-wall people waiting to be admitted to the one-day only event, Stam-Pede. My companion noted lots of very tiny kids clustered around harried parents and feared they would be disturbances in the audience. I assured her kids loved dance programs. I'd noticed for years how children reacted to musicals by squirming in their seats or sliding to the floor and dancing. In truth, I suspected they would enjoy the Gotham Arts Exchange, Inc.'s sampler of dance companies more than I would.

I booked to see the production because it included *Thank You, Gregory*, a tribute to Gregory Hines and other legends of tap. As an old pal of Greg's, how could I resist? Boy, am I glad I did go. The program was long, over 2 ½ hours, but it was delightful, fun, exciting. A joy and that after I had been complaining of how little joy I found anywhere these days.

The program consisted of performances from seven different arts organizations. Its intention was to whet the appetite for people to follow up on some of the companies performing. It was sort of a buffet of dance.

Thank You, Gregory used film and live performance in its tribute to tap. The screen showed actual dance numbers, and a continually changing montage of faces of former tap dance stars of the screen, stage and TV. The live dancers were excellent, and Joseph Webb, with his interpretations of some of Greg Hines' specialties, was particularly breathtaking.

In addition to noting the strong enthusiasms of the talented live dancers, I noticed a modern phenomena. Many dancers did not *look* like dancers, their body types were chunky or even clunky — but their movements and skill belied their physicality. It took a while to be able to see beyond the shapes of the performers to their skill and grace, but their talents won me over. *Thank You, Gregory* was the



Left to right: Chikako Iwahori, Warren Craft, Max Pollak, Carson Murphy (covered), Christelle Durandy, Lynn Schwab, Dimitri Moderbacher (covered), Paul Carlon, Claudia Rahardjanoto, Gottfried Stoger

longest segment of a long afternoon, but was wonderfully executed and utterly enjoyable.

The Darrah Carr Dance Company followed, with some interesting takes on traditional Irish dancing, including step dancing. It was delightful seeing new variations on the old standard moves. The young dancers performed with precision and style and a contagious exuberance, which made them a joy to watch.

Unaware of the International reputation of David Parker and The Bang Group, I had no idea what to expect. Being short, when the lights went up I at first did not realize the dancers were already on stage and at work, for they were lying prone. A leg of one lifted, then a leg of the other, soon one batted at the other's leg, while the other set the audience giggling when he kissed the other man's foot when it was thrust in his face! Then the bodies were twisting and contorting and merging and mingling and struggling against each other or leaning against each other. They could have been twins in utero. They could have been erotic young lovers. What they were overall, was stunning. No wonder choreographer David Parker

won all those international awards (a Special Citation from the Kurt Jooss Awards Jury (led by Pina Baush)) in Essen, Germany ((2001)), a citation as Emerging Choreographer of Note from the jury of the Nijinsky Awards in Monte Carlo ((2002)), among others.) Bang had originally been choreographed for Parker to perform with dancing partner Jeffrey Kazin. Kazin did perform it that afternoon, accompanied by Nic Petry. They had the audience tittering with laughter and oohing with amazement at some of the incredible positions and juxtapositions they created.

The second number from this troupe was *Bubble Wrap*. Amber Sloan came out stage left with a six-foot length of bubble wrap, which she placed on the ground, rather as one would put down a beach towel to lie

on the sand. Dancing in her bare feet, the sounds of her steps were soon created as the bubbles broke under her continually more energetic dancing. Her bravura performance was receiving applause when Nic Petry arrived stage left with a square, maybe 14", of bubble wrap, laid it on the ground at his side of the stage, and was soon dancing as vibrantly as Amber, with as much sound effects, in that much constricted space. The audience laughed and applauded and hooted their delight.

Many parents scooped up their children and their belongings and left during the intermission that followed. Those of us who remained were well rewarded.

A little boy in front of us was determined to stay to the end, not realizing how long it was until then. He made it to the end, dozing off mere minutes before the final applause.

Max Pollak's *Rumba Tap* started the second act with the audience totally in the palm of Max Pollak's hand! He clapped to a special beat several times, and soon most of the audience was clapping after him. The clapping got more complicated, but most of the audience followed along well. Then he made some strange vocal noises, which they also echoed. I have always been thrilled when an audience gets into the tempo of what is happening on stage, and this was a masterstroke of that sort of audience involvement. All three of the segments were masterfully performed — *Mongo T*, *Rumba Tap* and *Big Chief*. The troupe added color and creativity to the day's performances.

Continued on Page 11

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Peeks and Piques!

YEARS AGO, WHEN I was still teaching English to Junior High School students, I used to point to one or two and ask them to "tell me a lie". Taken aback, of course, by this unconventional directive, there was hesitation at first, giggles and eye-glancing from side to side. Tell a lie? As time passed, however, and I would occasionally and unexpectedly spring my request on different classes, different students, they loosened up, got "into it". "Today is Sunday!" "It's not raining out!" Or, from a braver sort, "You're handsome!" "I love Grammar!" In due course, my ulterior motive became clearer as I pushed them toward longer "lies", had them write a paragraph, and eventually 150-word compositions, interweaving into my lesson plans the fine line between truth and falsehood, delving into the use of illusion, of imagination and of how fiction works, of how sometimes "lies" can often reveal a deeper "truth". Oh, the sneakiness of teaching the uninterested! Anyway, it worked and I knew that they would henceforth seek for layers in the future: fact/lie/fact/lie/fact/lie, all of which sometimes might lead to truth. Or a *kind* of truth. How fine the line — or broad, for that matter — between what we see and come to "know" from what is actually "out there"? The Talmud says, "We do not see things as they are; we see things as *we* are." True enough; but is that also a "lie"? I'd been raised in a home

innocent of libraries, museums. This is the factual truth yet I cannot but feel that my parents foisted a lie upon my formative years. And what was the truth behind that? And, while we're at it, just where does the politician's "fact" fade from truth to falsehood? Not that we — you are I or him or her — do not have — or ought to have — a point of view, whether it be legitimate or faulty. To be human, to be *homo sapiens*, is by definition to have a point of view...and this is no small thing. Indeed, José Ortega y Gasset, in his *The Revolt of the Masses* (1932, W.W. Norton & Company, Inc.), shows all too clearly how far from "sapiens" we can become when we lose sight of our own vision, our own points of view. How much poorer would our world be without the points of view of Shakespeare, Rembrandt, Goethe, Socrates, Seneca, or Yeats? The irrefutable bottom line fact is that each of us has a *unique* point of view, one that no other human being (sapiens or not) can ever have since no other human being (sapiens or not) has ever seen the world from our individual perspective. To mention the results of those side-by-side *plein-air* landscape painters is just too obvious. Not even the *same painter* can exactly duplicate his/her painting since our points of view, mired as they are in the constant flow of time, change from moment to moment. As fleeting as any given perspective may be, the fact remains that it is unique and, therefore, valuable as a valid testament to the enigma of life. The more "points of view" that we can gather, can share in and try to understand, can integrate into or alongside of our own, the fuller will be our un-

derstanding of the world in which we find ourselves. Tapping once more into the writings of Gasset, he posits the theory that, at birth, we are as if shipwrecked in a sea of being, keeping ourselves "afloat" by grasping whatever flotsam and jetsam is near at hand — our parents, our language, our village, our culture, our belief system, our race, our nationality — *but that none of these things are us*. The individual, the "you", is unique, *sui generis*, "shipwrecked" in the world at a place and a time that by all laws of nature is solely yours, an event that ensures your point of view is absolutely *yours* and no one else's. The trick is to *know* when it is your point of view and not one derived from the things you grasped to keep afloat before you knew your own mind — before you even *knew* you had a mind. Life is, or should be, an ongoing revelation of who or what we are. (No, "revelation" is *not* confined to two-thousand years ago and is open to all who choose to allow inspiration to pierce the mind-set of time and place.) I believe it was David Thoreau who made the observation that to see the world through someone else's eyes *even for a single second* would be the greatest miracle of all. And thus we come to the artist, the individual *par excellence* upon whom it is incumbent to do just that — to show us his or her point of view. In brief, to "tell us a lie". So, tell me your lie...and let *me* discover its truth. But it has to be *your* lie, *your* illusion, *your* perspective, *your* point of view for it to be a genuine work of art — to show us a world through *your* eyes. If it is *all* lie, well, then, we've both wasted our time.

Raymond J. Steiner

Letters

To the Publisher:

Thank you so much for the write-up of bj spoke in *ART TIMES*. We were all THRILLED! It was so positive — if I were looking for a gallery on Long Island, I would call us up right away!

I hope you make it to the opening. Artists from afar claim to be coming. It should be fun.

Liz Ehrlichman
Bj spoke Gallery
Huntington, LI

To the Publisher:

Raymond J. Steiner's column on art [Jan/Feb 2010 "Peeks & Piques!"] is right on. It spreads to Literature, film, *et al.* Much has become product rather than art.

Thank you!

David Plumb
Coral Springs, FL

To the Publisher:

I look forward every other month to the arrival of *ART TIMES* and I stop everything I am doing at that time to read it. I have always found it to be a complete information source on art happenings in the metropolitan New York, Northern New Jersey and the Hudson Valley. We are frequent visitors to these areas and I always review my current copy of *ART TIMES* to see what's available at the various galleries in the region.

Many years ago when visiting galleries in New York City, I would pick up a copy of *ART TIMES* and use it to plan out my visits. Of course, unless I was in the city, I did not have access to

the publication. After a couple of frustrating experiences in not being able to get it, I decided the time had come for me to subscribe so I was always assured of having a copy of the paper in advance of gallery visits. Since that time, I have eagerly renewed my subscription for the maximum time available. The paper always arrives on a timely basis at the beginning of the month.

Thank you very much for the fine work you do to publish such a valuable information source on the arts. I'm sure many people who are familiar with *ART TIMES* feel the same way. Keep up the good work.

Frank Herron
Cinnaminson, NJ

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Speak Out

By CORNELIA SECKEL

YOU ALREADY HAVE home insurance; now find out if you are covered for your home studio and workspace.

It was Easter 2009 and Raymond J. Steiner, my husband and partner in *ART TIMES*, set about to do his usual spring maintenance on our tractor. The tractor (an old Wheel Horse) was kept in a wooden outbuilding, situated between two other wooden structures on our property in Saugerties, NY. The building held our lawn/garden equipment and was approximately 24 feet long. About twenty-five years ago Raymond had walled off one end — about a half of the entire building — and made it into a small, private study. It was where he read and studied and over the last ten years, since he resumed painting, it was also used to store painting materials and touch up his paintings which were done primarily en plein air.

When he started the tractor to move it outside the building, there was a burst of flames. He quickly jumped off the tractor, attempted to smother the fire but realized that the flames which appeared to be coming from the top of the battery were situated directly beneath the gas

tank and it dawned on him that he was hanging over a full tank of gas and that he had better get out of the building. He ran to the house and dialed 911 to report the fire and then heard the explosions as our tiller, gas tanks and oil cans exploded and flames began to consume the building. Within minutes volunteer firemen and trucks arrived, but the fire had grown quickly and destroyed not only the shop structure and contents but caused tremendous smoke and water damage to his study/studio.

I called our insurance company to report the fire and an adjuster was sent out within a few days. He took all the information and questioned what the building was used for and specifically if Raymond was a professional artist since brushes, easels, and paint tubes were strewn on the ground. Had he sold any paintings? Had he had any exhibitions? Raymond does have a website which reflects his work as a writer, editor and painter. After all the paperwork was submitted to the insurance company and an examiner took a look at

the damage (to determine cause of fire) we expected a settlement to be forthcoming. Well it didn't and even before a second investigator (retired NYC policeman) came and interviewed and recorded each of us I began to feel that there was a problem that related to the building's usage. I called the State Insurance Agency and questioned how a "business" was defined. "Inventory and people traffic" were the criteria he explained. Then I called our agent and told them that it seemed that the Insurance Company was questioning the use of the outbuilding. The Insurance Company's position was that since Raymond had been in a few art shows and sold a few paintings during the past several years he was a professional artist and therefore not covered by our homeowners' insurance (which did include the outbuildings). I would call someone a professional if they are earning a living, putting effort into securing gallery exhibits, and actively selling their work. Well what about *ART TIMES* I said? We have had the *ART TIMES* office on

the property in a separate wing of the house for the past 26 years. My insurance agent assured me that both *ART TIMES* and Raymond's study/studio were covered in our homeowners' policy.

Apparently that was not the case.

Five months later after we had retained a lawyer, given time-consuming examinations under oath, and submitted income tax returns for the past 5 years, a call came from our adjuster that a check would be coming within the week for the rebuilding of the structure and a check for the items lost. What a relief but what a huge personal toll it took.

Given this experience I began to ask artists and other people who have home offices whether they are covered by their homeowners' policy. So many don't want to ask the question. So many are concerned about the additional cost. The fact is that if you are using any part of your home/property for a business and there are damages for which you would put in a claim, your insurance company may very well NOT PAY the claim.

So call your insurance agent/company. Find out if you are covered. Turns out that we are covered for a certain dollars figure to cover office equipment but not for loss of data. If I wanted to be covered for a higher amount there would be an additional fee of a few hundred dollars. In an office situation there are a few computers, printers and phones. An artist and crafts person has many more costly supplies. Don't wait! I repeat, you already have insurance, now find out if your studio and work areas are covered.

(Cornelia Seckel is Publisher and Co-Founder of *ART TIMES*.)



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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.

Ongoing:

Each Friday at 8pm Photography Showcase, Competitions & Presentations Westchester Photographic Society, 102 Science Bldg., Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 837-2361 **Westchester**

Mar 5-7 SOLAS AN LAE; Mar 12-28 THE UP IN ONE PRODUCTION OF RENT Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 charge **Dutchess Mar 12, 13, 19, 20, 8pm & Mar 13, 2pm "FOR BETTER— Love in the Age of Twitter"** Fort Hill Players, Rochambeau School, 228 Fisher Ave., White Plains, NY (914) 309-7278 **Westchester**

Mar 4-28 "KIMBERLY A KIMBO" The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY (914) 277-8477 charge **Westchester**

Mar. 4-8, 8pm; Mar 7, 2pm "FRESH DANCE" McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

Monday, March 1

AMERICAN COLOR PRINT SOCIETY: 73rd Exhibition Philadelphia Free Library, 2nd Floor, 1901 Vine St., Philadelphia, PA. **PA**

Monday, March 1 AMERICAN TONALISM: Paintings of Poetry & Soul The Arkell Museum, 2 Erie Blvd., Canajohari, NY (518) 673-2314 (thru Jun 6) **Montgomery**

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**

ART EXHIBIT The Arts Upstairs, 60 Main St., Phoenicia, NY (845) 688-2142 (thru Mar 14) **Ulster**

BECOMING AN ARTIST Dahesh Museum of Art, 11 East 61st St., NYC **NYC**

BEHIND THE CAMERA: Norman Rockwell use of the Camera (thru May 31) and TO ROCKWELL WITH LOVE (thru May 16) Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 www.nrm.org **Berkshire, MA**

BRUCE BUNDOCK EXHIBIT Coldwell Banker Village Green Realty, 3656 Main St., Stone Ridge, NY (845) 687-4355 Opening Reception 5-6:30pm (thru Mar 27) **Ulster**

DIANA BECERRA: Retrospective, Art Exhibition Kashkaval, 856 9th Ave. NYC 646-595-5053 (thru Mar. 15) www.becerrafinearts.com **NYC**

DIRECTOR'S CUT Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru Mar 14) **Suffolk**

"DON'T TOUCH THE ART! - NUDES" Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 (thru Mar 10) **Ulster**

EASTERN INFLUENCE Anelle Gandelman Fine Art, 1989 Palmer Ave., Larchmont, NY (914) 840-4151 (thru Mar 26) **Westchester**

ECHO, REPETITIVE MARKS & IMAGES Center for Contemporary Printmaking, 299 West Avenue, Norwalk CT (203) 899-7999 (thru Mar 6) **CT**

FOCUS ON SCULPTURE and IMAGE AND FORM Grounds for Sculpture, 18 Fairgrounds Rd., Hamilton, NJ (609) 586-0616 charge (thru Apr 18) **NJ**

FRANC PALAIA / JOANNE KLEIN / BILL RYBAK: Solo Shows G.A.S Visual Art and Performance Space, North Main Gallery, 196 N. Main Street, Poughkeepsie 845-486-4592 (thru Apr 11) **Dutchess**

GIOVANNI BOLDINI IN IMPRESSIONIST PARIS The Sterling and Francine Clark Art Institute, Stone Hill Center, 225 South St., Williamstown, MA (413) 458-2303 (thru Apr 25) **MA**

HANNA VON GOELER: The Currency of an Altered State / THE INFLUENCE OF A TEACHER: Toshiko Takaazu / Gary DiBenedetto: Upcycling Sound (thru May 12) Hunterdon Museum of Art, 7 Lower Center St., Clinton NJ (908) 735-8415

(thru Mar 21) **NJ**

HEATHER VAN WOLF: Studies in Line & Character Friends of Westchester County Parks, WPA Gallery, Ward Pound Ridge Reservation, Rts. 121 & 35, Cross River, NY (914) 864-7319 (thru Apr 30) **Westchester**

JEANETTE R. DURHAM: Ormolu Mirror 111 Hoke Rd., Jordanville, NY (315) 858-2799 Call for appointment. www.jeanetterdurham.com **Herkimer**

JEN PEPPER: Solo Show Everson Museum of Art, 401 Harrison St., Syracuse, NY (thru Apr 4) **Onandaga**

LITTLE GEMS: Miniature Paintings West End Gallery, 12 West Market St., Corning, NY (607) 936-2011 (thru Mar 12) **Steuben**

LORRIE PALLANT: Watercolors Madison Gallery, Morristown General Hospital, 100 Madison Ave., Morristown, NJ (973) 539-6234 (thru Apr 10) **NJ**

MARK ROTHKO: In the Tower (thru Jan 2011) THE SACRED MADE REAL: Spanish Painting & Sculpture 1600-1700 (thru May 31) National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 **WDC**

MATERIAL WITNESS Albany International Airport Gallery, Terminal (3rd Floor), Albany, NY (518) 242-2222 (thru Jun 20) **Albany**

ORANGE COUNTY ROOTS Orange County Government Center, Executive Suite Gallery, 255 Main St., Goshen, NY (845) 615-3860 (thru Mar 25) **Orange**

PATTERNS: Quilt Exhibition Westchester Arts Council, The Arts Exchange, 31 Mamaroneck Ave., White Plains, NY (914) 428-4220 x223 (thru Mar 20) **Westchester**

PRESENTATION WITHOUT REPRESENTATION Kaaterskill Fine Arts Gallery, 2759 Main St., Hunter, NY (518) 263-2060 (thru Mar 21) **Greene**

REMEMBERING STANLEY BOXER: A Retrospective Housatonic Museum of Art Housatonic Community College, 900 Lafayette Blvd., Bridgeport, CT (203) 332-5052 (thru Mar 28) **CT**

REUNITED MASTERPIECES: From Adam & Eve to George & Martha Wadsworth Atheneum, 600 Main St., Hartford, CT (203) 278-2670 (thru May 30) **Hartford, CT**

ROBERT FUERER: Down the Rabbit Hole SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 (thru Aug 2010) **Westchester**

SCNY SPRING AUCTION & EXHIBIT and 1st ANNUAL SYLVIA GLESMANN FLORAL EXHIBITION (thru Apr 2) and PAUL ORTLIP EXHIBIT (thru Mar 26) Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 18) www.salmagundi.org **NYC**

SENIOR PROJECT EXHIBIT The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 (thru Mar 13) www.millstreetloft.org **Dutchess**

SOUND SHORE SHAKESPEARE FESTIVAL New Rochelle Council on the Arts, 515 North Ave., New Rochelle, NY (thru May 2010) **Westchester**

THE ART OF DEVOTION: Panel Painting in Early Renaissance Italy Mount Holyoke College, 50 College St., S. Hadley, Massachusetts (thru May 30) **Berkshire, MA**

THE ART OF THE QUILT Q.U.I.L.T. Inc., Delmar, NY at Albany Heritage Area Visitors Ctr, Corner of B'way & Clinton Ave., Albany (518) 434-0405 (thru Mar 31) **Albany**

THE ETERNAL LIGHT OF EGYPT (thru Jun 13) / HUDSON RIVER PANORAMA: 400 years of History, Art & Culture (thru 2010) / 19TH CENTURY AMERICAN SCULPTURE (Ongoing) Albany Institute of History & Art, 125 Washington Ave., Albany, NY (518) 463-4478 **Albany**

UTOPIA IN UTICA Islip Art Museum, Carriage House, 50 Irish Lane, East Islip, NY (631) 224-5402 (thru Mar 28) **Suffolk**

VIEW FOUR Nicole Fiacco Gallery, 506 Warren St., Hudson, NY (518) 828-5090 (thru Mar 20) **Columbia**

WINTER 2010 EXHIBIT: DAUDI KARUNGI / GLORIA SPEVACEK Pomona Cultural Center, 584 Rte. 306, Pomona, NY (845) 362-8062 (thru Mar 21) **Rockland**

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April 6 – September 26

Carolee Schneemann: Within and Beyond the Premises

Through July 25

Renée C. Byer: "A Mother's Journey" and Selected Photographs

Through April 11

Body, Line, Motion: Selections from the Permanent Collection

Through April 11

Panorama of the Hudson River: Greg Miller

Through March 28

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Dance *Three Tastes of Dance*

By DAWN LILLE

Flamenco

A PROGRAM NOTE on the history of flamenco, which is composed of equal parts of song, dance and music, points out that Andalusia, in southern Spain, has received many different peoples. Romans, Jews, Moors and, in the 15th century, tribes of nomadic Gypsies arrived there. The historian Felix Grande, writing about life in the 15th, 16th and 17th centuries, said:

The Jews were massacred, the Gypsies humiliated and persecuted, the Arabs exterminated, the Moriscos (converted Arabs) expelled, and the Andalusians generally exploited... if we do not relate the music... to the brutality, repression, hunger, fear, menace, inferiority, resistance, and secrecy, then we shall not find the reality of cante flamenco... it is a storm of exasperation and grief.

When this background, from which flamenco evolved, is realized, the complexity, mystery and passion of the form is more easily understood and one stops looking for smiles.

In the program presented by Soledad Barrio and the company Noche Flamenco, which consists of Ms. Barrio, two singers, three guitarists and three male dancers, one was struck by the complicated staccato footwork and the contrast between the impassioned movement and the equally impassioned stillness. The epaulement, or movement of the entire upper torso/shoulder region, performed in opposition to the deliberate head movements, could be interpreted as menacing. But seen together they projected an inner pain and pride.

Of the two male soloists Antonio Jimenez, who danced a Solea por Bulerias, is introspective and the tall Juan Ogallo, in his Alegrias, strongly defiant. Ogallo has a face like those of the presidents carved on the western rocks. Occasionally his determination to communicate his feelings to the audience was overdone, but it was as though he was constructing an edifice hand in hand with the singers and musicians, the sounds and sights melding together. Barrio appears to have an inner volcano, what in flamenco is sometimes called a duende or demon, and between her powerful torso, explosive feet and arms that float, yet control the air, one is carried to another level. Her solo, Soleo, left every member of the audience motionless. It was New Year's Eve and the experience was exhilarating.

Ballet

Peter Boal was an elegant, intelligent and much loved principal with the New York City Ballet who retired in 2005 to become artistic director of Pacific Northwest Ballet, based in Seattle. Its recent appearance at the Joyce Theater, the first in New York since Boal took over, was sold out. Although only half the company came east (the Joyce stage is too small to accommodate the entire troupe), it is obvious they are

strong, clean dancers with no mannerisms, who project joy in their art. The two main works on the program were choreographed specifically for the company by Twyla Tharp and Benjamin Millepied. Opus III, Tharp's ballet, which received its New York premiere, is set to the "String Quartet in G Major" by Brahms. The four movements utilize five dancing couples. And what dancing!

At times the dance was reminiscent of the Tharp of long ago – the loose torso, the jutting hip, the shrug of the shoulders. The bodies are open, led by wide, far reaching arms



Photo of Company XIV in the Russian Dance from Snow White. Dancers from L. to R. are Austin McCormick, Laura Careless and Davon Rainey. Photo is by Daniel Perez.

and the dancers flowed through space, using it up and creating more. The shapes were organic in that the movement was often like the tiny sponges you put in water and watch as they grow and spread, yet still retain their shape. Tharp also picked up on the folk elements in the music. I have often thought of her in connection with the old rhyme "When she was good she was very, very good and when she was bad..." She was very good and this is a work I would like to see again.

Benjamin Millepied is a principal dancer with the New York City Ballet, for which he has choreographed several pieces. Additionally he has created works for other companies world-wide. His ballet 3 Movements, to Reich's "Three Movements for Orchestra," also received its New York premiere.

A well crafted work for sixteen dancers dressed in black, gray and white, against a set of the same colored panels, it used this refreshing company well. But sometimes there were too many themes, which made it difficult to see clearly the structure of the ballet. This piece, by a promising young choreographer, could use more breathing space but he has mastered his craft well.

Modern Baroque

Austin McCormick, whose Company XIV presented three works called The Apple Trilogy in repertory from December 5 through January 17, is a young and amazing talent. He is capable of imagining a production, writing a script, selecting music, choreographing the movement, choosing excellent dancers, actors and designers to carry out his vision and directing each production down to the most minute detail. The resulting dance dramas, where lighting, design and music are as important as dance and drama, are rich and luscious in their look and feel and are

ate, is also trained in the Baroque) would be seen in the new family show Snow White

The small theater in a converted garage on Bond Street in Brooklyn was filled with children and their parents on a cold Sunday afternoon. But the magnificence of the proscenium and curtain, part of the set design by Zane Philstrom, kept their attention before the performance, based on the Brothers Grimm tale, began.

For one hour the eye could not stop moving nor the ear stop listening. The sights included the seven dwarfs, represented by shadow puppets in the shape of French peasants, the Prince (McCormick) hopping up a tree to kiss Snow White (Yeva Glover) and the Queen (Gioia Marchese) talking to her mirror. The latter's answer was sung by three women, the clear voiced opera trio Charities, made up of Brooke Bryant, Brett Umlauf and Amber Youell. The costumes by Olivera Gajic were opulent and at the same time tongue-in-cheek. The music ranged from Glazounov to Klezmer to Louis Armstrong to Bellini to the Mills Brothers, to name a few. The lighting by Gina Scherr was magical.

The dancing? The trio of Laura Careless, Davon Rainey and McCormick portrayed various people and objects, with innumerable costume changes. Dancing with a complete awareness of and reaction to each other, their ever changing movements were so artfully integrated into the drama that their technical ability never jumped out. One dance, where they were snow, was perfectly timed and very funny. The children loved it, as did their parents.

Every performer and every element in this company is excellent and the tale of Snow White is, thankfully, not without elements of sensuality.



Visit: www.arttimesjournal.com to read previously published essays with color photos.



Pacific Northwest Principal dancers Carla Korbes and Batkhurel Bold with company members in Tharp's Opus III. Photo: Angela Sterling

Poets' Niche

JHD

*Hard to make out an indifferent war;
difficult, more or less like invisible.*

*Silence ignites all night long;
wholly-worn government hides its sight.*

*In the Middle East, you don't
write down vowels; thus lost volleys,*

*and violence hides in words.
My name changes, for instance.*

*And euphemism is so not what
it used to be, even sleep must rest.*

—Dennis Saleh
Seaside, CA



APPLAUSE

For Carol Ann Duffy and Kay Ryan

Let us applaud affirmation.

*Embrace a new Laureate,
engendered in liberation.*

*A redressed poetess,
twined with her Celtic sister
beneath Brigid's muse.*

*Kindred sisters who
translate the ordinary
into the open.*

*They are straight
in their humanity,
gay to the world.*

—G. Garvey
Nyack, NY



DIRTY LAUNDRY

*You dig flower beds for two days
as I try to catch up on my dirty laundry*

*Rocks and chunks of concrete
fill the street as your dirty beds become clean*

I walk past admiring your clean dirt

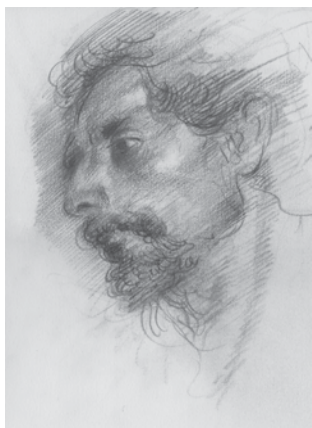
*My dirty laundry will never be as clean as your dirt
that will soon hide behind blooming flowers
But then I don't put my dirty laundry out
for all to see*

—Amy L. Thompson
Clarksville, TN



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- Fri. March 26 ARTSPEAK • Writing Workshop**
Women About Woman: HERSTORY
5:30 - 6:45pm, 7pm Performance (free to the public)
- Sat. April 17 WOMEN SPEAKING THROUGH US:**
Performing Women's Writings
Professors Kathleen Fowler & Ellen Dolgin
2pm (free to the public)
- Fri. May 7 ARTSPEAK • Writing Workshop**
Cookin' Words For Moms (fun for kids & parents)
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The Poetic Landscape w/ Paul Abrams March 6-7	The Poetic Still Life w/ Paul Abrams April 17-18
Works on Paper w/ Kate McGloughlin March 4-25	Drapery & The Figure w/ Judith Reeve April 24-25
Still Life-Color & Energy w/ Karen O'Neil March 20-21	Monotype Projects w/ Kate McGloughlin May 6-27
Monotype w/ Kate McGloughlin March 22-23	Impressionist Approach to Landscape Painting w/ Joan Jardine May 15-16

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Art Review

"Stevenson and Spampinato" at the Sea Cliff Museum; "The Subject is Women" at the Nassau County Museum of Art

By GINGER LEE HENDLER

NESTLED BEHIND THE Village Hall in Sea Cliff, New York, is a tiny historical museum that houses artifacts which continue to bring to life past generations of Sea Cliffers who have made their homes in this mile square Victorian village. Sara Reres, the director/curator of the Sea Cliff Village Museum has undertaken a challenge in finding a home for the current exhibit. For several months, she has transformed the space into an art museum, exhibiting paintings and sculptures by the founders and students of the Long Island based Stevenson Academy of Traditional Painting. It features original work from renowned Norman Rockwell student, Harold Ransom Stevenson, his wife Alma Gallanos Stevenson, sculptor Clemente Spampinato, and several of their students.

Harold Stevenson's work is beautifully executed, most evident in "Sea Harvest", an oil on canvas depicting five shells and their luminous reflections. The impeccable placement of each shell with the correlate shells carefully displayed in a case below the painting is an exercise in overlapping and composition. The real shells rest on a mirrored glass shelf, so if one bends down it is possible to see the same reflection Stevenson painted. Adjacent to the shells, in the same case, are brushes that were used by Stevenson. Alma's work is softer, more impressionistic. There is a more painterly style to her brushwork. On one wall there are two paintings side-by-side, one by Stevenson and the other by his wife.

Stevenson's, entitled "Lumiere du Matin", depicts a woman wrapped in gold cloth with flowers in the background. The full-figured nude in Alma's painting is a young woman surrounded by flowers. There is a golden cast in both paintings; however the lighting in the room is somewhat harsh, producing a strong glare. Many of the paintings, part of private collections, have no labels with titles or details about the medium. How the brain processes the work with minimal information is an interesting question because in many cases we are given too much text and the viewer often spends too much time reading rather than studying the work itself. "Lefthanded Nude" by Alma Gallanos Stevenson is my favorite piece in the exhibit. It was done when the artist suffered from a pinched nerve which rendered her right arm paralyzed. There is a lovely loose quality to this pen and wash. Clemente Spampinato was schooled in Rome as a classical artist. He had a passion for the art of sports and the American Old West. His sculptures are filled with energy and exude the moment of heightened movement, with tendons and muscles alive with tension. The Spampinato sculptures in this collection all resonate with dynamism.

The second gallery consists of the work of several painters who stud-



Pierre August Renoir *Jeunes Filles aux Lilas*, c. 1890, oil on canvas, The Lois and David Lerner Collection

ied with the Stevensons, including the work of Attila Hejja, a Hungarian born artist who apprenticed with Harold Ransom Stevenson and became a protégé of Norman Rockwell. I was moved by the letters Norman Rockwell wrote to Stevenson asking him to do some of the background military planes for a Saturday Evening Post issue. It said more about the importance of connections and history than it did about the individual pieces. This show is worth seeing, not only for the artwork, but for the valuable glimpse into local history. Sea Cliff is a charming area to include as a destination, and is the home and inspiration for many fine artists.

***Stevenson and Spampinato,* (Through May 1), Saturdays and Sundays, 2 to 5 p.m. Sea Cliff Museum, 95 10th Avenue. (516) 671-0090; seacliff-ny.gov.**

"The Subject is Women" filled three galleries on the main floor at the Nassau County Museum of Art set within the sumptuous grounds of the Henry Clay Frick estate in Roslyn, NY.

According to the science of neuroesthetics, color is the first element captured by the eye and therefore the cerebral cortex. The deep Prussian blue walls in Gallery 1 offer an overcast and subdued backdrop for the paintings it holds. The frames were characteristically ornate, yet somewhat distracting. The work was hung with precision, albeit a bit monotonous. There were five small works by Camille Pissarro in this gallery. These pieces seemed to belie the adjacent text, which spoke of the way Impressionism burst onto the art scene with an explosion of color and light. Impressionism, being all about light, was not necessarily evident in these choices. Nevertheless, the dark, somewhat shadowy presence of the peasant women, chosen as the subjects, are gems rendered in charcoal, pastel, and watercolor on paper. "Paysanne assise epluchant un chou" is a charming pastel depict-

ing a seated woman holding a green cabbage in the folds of her blue skirt. The color is soft and suffused with light; the lines delicately outlining the figure. Her head is turned down, and her strong hands hold the freshly picked vegetable. In the absence of too much detail, the eye is able to fill in the rest. If we compare it to the more fully developed "Le marche de Gisors rue Cappeville", depicting the crowded marketplace with the peasant woman in the foreground, we are given ample information. Our eye might linger awhile and then travel throughout, allowing our mind to take it all in. A Renoir pastel and charcoal, "La Baigneuse", beautifully reveals the shoulders of the figure, blending into the shadowy charcoal. Two small nudes by Aristide Maillol "Jeune fille debout de dos", one a lithograph and the other done in sanguine on paper, were particularly appealing.

Gallery 2 held my attention with its deep red burgundy walls embrac-



Kees Van Dongen *Femme à la Rose*, 1922, watercolor on paper, Collection of Arthur and Arlene Levine

ing the warm hues of the paintings. Were they specifically mounted because they matched the walls? The Modigliani on the sidewall seemed lonely, set apart on a large wall that seemed almost too big. I am sure that the curator's intention was to give it a place of honor it so clearly deserved along with the other stars in this collection. Glancing back at "Portrait of Rachele Osterlind", oil on canvas, the rich contrast of the red ground and the deep black of her hair vibrated. The signature eyes and the elongated face are like old friends. How does the brain respond to that? Vuillard's "L'Actrice (Marthe Merlor singing at the Moulin Rouge)", oil on board, is a tiny treat. With the paint thickly applied and the few gestural strokes, it was dramatic with a touch of the naïve. Again I found myself responding to the hint of red and the movement of the dancerly feet and outstretched arms. Two other works

by Vuillard, interior settings, each with two female figures, are filled with beautiful patterns and fine compositions. "Portrait of a Lady in a Red Blouse with Hat and Flowers" by Alexei Jawlensky, a Russian born artist, shows a woman whose deep dark eyes stare blankly. Although the features are delineated, the portrait wears a sense of mystery. Kees Van Dongen's "Femme a la rose", watercolor on paper looks as if it could have been an early cover of Vogue Magazine. There were over 57 works gathered in this exhibit from nine different sources, a worthwhile exhibit with some of the world's most renowned artists.

*** "The Subject is Women," (January 10 through February 28, 2010). Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY 11576 (516)484-9337 www.nassaumuseum.org**

A Look Ahead:

"Something's a Foot: Small Works from the Hofstra University Museum Collection," an exhibition of varied media, all measuring 12 inches or less. (Through September 12), Tuesdays through Fridays, 10 a.m. to 5p.m.; Saturdays and Sundays, 1 to 5 p.m. Hofstra Museum, 112 Hofstra University. (516) 463-5672; www.hofstra.edu/museum.org

"Art is Deformation" Fernando Botero: A major exhibition that showcases work by one of the most honored Latin American artists working today, Fernando Botero includes a range of paintings, drawings and monumental sculpture that exemplify Botero's most familiar themes: commonplace scenes of everyday life, life in the bedroom, life of the streets and people rapt in the excitement of music or family activities. "Dubuffet/Miro/Basquiat": (March 13, through May 24, 2010), Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY, 11576 (516)484-9337 www.nassaumuseum.org.



Amedeo Modigliani *Portrait of Madame Rachele Osterlind*, 1919, oil on canvas, Private Collection

Calendar

Continued from Page 4

Tuesday, March 2

2010 MEMBERS EXHIBITION Catharine Lorillard Wolfe Art Club, Broome Street Gallery, 498 Broome St., NYC (212) 226-6085 (thru Mar 21) **NYC**
LAMENTATION FOR A PRINCE: Masterpieces of Medieval Tomb Sculpture from the Court of Burgundy Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru May 23) **NYC**
MARA GROSS: Women: At the Table, Off the Walls, Every Day Bliss Hall 1st Floor, The Hall of Fame Gallery, 2155 University Ave. @ 181st St., NYC (347) 255-5690 (thru Apr 21) maragrossceramics.com **NYC**
THE SOULFUL OBOE McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

Wednesday, March 3

IT STARTED WITH EVE: Celebrating Women's History Month National Association of Women Artists (NAWA) Hamilton Fish Branch Public Library, 415 E. Houston St, NYC (212) 673-2290 (thru Apr 5) **NYC**
LIZ WHITNEY QUISGARD: Sculpture and Pattern Manhattanville College Arthur M. Berger Art Gallery, 2900 Purchase St., Purchase, NY (914) 323-5331 Opening Reception & Gallery Talk 5-7pm (thru Mar 25) **Westchester**

Thursday, March 4

30th ANNUAL FRIENDS OF THE ARTS AWARDS The Mill Street Loft, Poughkeepsie Grandview, Market St., Poughkeepsie, NY (845) 471-7477 5:30pm **Dutchess**
JAN DAVIS: Jan's Fantasy Florals Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Mar 21) **Rockland**
PAINTED CITIES Carrie Haddad Gallery, 622 Warren St., Hudson, NY 518.828.1915 (thru Apr 11) **Columbia**
PICTURING WOMEN: American Images of Women 1780s-1940 The Arkell Museum, 2 Erie Blvd., Canajohari, NY (518) 673-2314 (thru Jun 8) **Montgomery**
SUSAN MILLER EXHIBITION and THE LITERAL BIBLE AND THE GUTENBERG BIBLE Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 (thru Apr 30) **Orange**

Friday, March 5

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**
ANIMALS: Group Show Studio Montclair Block Gallery, Clark House, Montclair State University, 108 Orange Rd., Montclair, NJ (973) 744-1818 Opening Reception 6-9pm **NJ**
ARTS ALIVE! 11th Annual Photo, Art & Poetry Exhibition St. Catherine of Bologna, Ringwood, NJ (thru Mar 7) **NJ**
JENNIFER HUNOLD/SIERRA FURTWANGLER: The Thread That Binds Albany Center Gallery, 39 Columbia St., Albany, NY (518) 462-4775 Opening Reception 6-8pm (thru Apr 2) **Albany**

LORE & LAIR: The Photographic Work of Bradford Smith Broadway Art Center, 488 Broadway / Arcade Building, Albany, NY (518) 372-9170 Opening Reception 5-9pm (thru Mar 31) **Albany**

MICHAEL ZANSKY: New Paintings GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 Opening Reception 6-9pm (thru Mar 28) **Rockland**

THE ENDURING ART OF CHINA Montclair State University, George Segal Gallery, 1 Normal Ave., Montclair, NY (973) 655-3382 (thru Apr 9) **NJ**

Saturday, March 6

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**
5TH ANNUAL EBA BENEFIT CABARET eba Center for Dance & Fitness, 351 Hudson Ave., Albany, NY (518) 465-9916 7-11pm charge **Albany**
AMERICAN COLOR PRINT SOCIETY: 72nd Exhibition Chestnut Hill Gallery, 1111 Germantown Ave., Chestnut Hill, PA. Opening Reception 5:30-8pm (thru Mar 20) **PA**
ARTS ALIVE! 11th Annual Photo, Art & Poetry Exhibition St. Catherine of Bologna, Ringwood, NJ (thru Mar 7) **NJ**
EXPO 29 b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Artist's Reception 6-9pm (thru Mar 31) **Suffolk**
FORD WEISBERG in UTOPIAPIX, VISIONS OF THE FUTURE THEN AND NOW New Rochelle Art Association, New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 632-7878 X34 Opening Reception 5:30pm (thru Mar 31) **Westchester**
FORD WEISBERG: The Art of Digital Painting Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 2-4pm (thru Mar 20) **Westchester**
FRANCINE L. TREVENS: Book-Signing GNYIPA table on the Balcony, NY Center for Independent Publishing, 20 West 44 St., NYC (thru Mar 7) **NYC**
JOEL MANDELBAUM: Vintage New York Seven 21 Gallery, seven 21 media center, B'way, Kinston, NY (845) 331-1435 Opening Reception 5-8 pm (thru Mar 31) **Ulster**
LAURA GURTON: Biomorphic Dreams KMOCA, 103 Abeel St., Kingston, NY Opening Reception 5-7pm (thru Mar 25) **Ulster**
LORI GLAVIN & KAREN VOGEL: Abandoned Beauty Art Place Gallery, 11 Unquowa Rd., Fairfield, CT (202) 292-8328 Opening Reception 4-6pm (thru Mar 27) **CT**
PEARL LAU: Gardens of China Gallery Link, Ellenville Public Library & Museum, 40 Center St., Ellenville, NY (845) 647-5530 Opening Reception Noon-2pm **Ulster**
RECENT WORK / SUSAN TOGUT & HOWARD FINKELSON Solo Shows Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Mar 28) **Ulster**
TACONIC OPERA: Mozart's Mass in C Ossining United Methodist Church, 1 Emwilton Place and Route 9/Highland Ave., Ossining, NY (914) 245-3415 8pm charge **Westchester**
ULSTER COUNTY PHOTOGRAPHY CLUB MEMBERS' EXHIBIT Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (338) 5580 Opening Reception 5-8pm (thru Mar 27) **Ulster**

Continued on Page 10

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Film *Bite Me*

By HENRY P. RALEIGH

THIS PAST FALL saw the release of a brace of new vampire movies along with six books on this ever-fascinating subject. One of these, *How To Be a Vampire*, should be of interest to do-it-yourselfers. A pretty good part of the film history has been devoted to tales of the undead, a genre that includes, in addition to vampires, mummies, zombies and, of course, all those who rise up from their graves and set about raising hell at a fairly slow and lurching pace. I figure that to qualify as a genuine member of the undead it's really necessary to be a biter, either slurping a little blood now and then or simply gnawing on a brain, or whatever body part suits your taste. You might think that zombies are out of the running on this, however, the 1979 film, "Zombie Flesh Eaters" and the recent "Zombieland" shows they can be contenders and should be reckoned on. Actually, I've rarely seen a zombie in a film do anything more than stagger about, bug-eyed and aimlessly wandering so maybe we'd better hold judgment on this. Werewolves present a problem, I must admit. They are certainly biters but are they undead? When finally put to rest, is their transmission of the affliction a case of the dead being resurrected? This is not an easy matter and we need further study here. Mummies, although certainly sufficiently undead, can't bite. I mean, how can you deliver a healthy bite

with a mouth covered up in dusty strips of cloth? Mummies appear perfectly satisfied to strangle those in their way and let it go at that.

The cynosure of the undead genre is, as you might guess, the vampire. Vampire films, and boy, are there a lot of them, all take great dramatic pleasure in referring to vampires as the "undead". It's a prerequisite of sorts to precede the word with a pause followed by a look of utter horror. A crescendo of eerie organ music makes a nice accompaniment, too. The icon of the vampire clan is Bram Stoker's Count Dracula. Vampire films with Dracula's name in their titles outnumber all the others (and boy, are there a lot of them). Dracula did have a few movie predecessors that paved the way for this later entrance. Its hard to say what Cesare, played by Conrad Veidt in the 1919 "Cabinet of Dr. Caligari", was supposed to be — a somnambulist, a fellow in a hypnotic trance, a stoner? At any rate he was kept in a box much like a vampire. "The Golem" of 1920 was a cross between a zombie and a mummy and like Cesare wasn't a biter. The movie definition of Dracula begins with F.W. Murnau's 1922, "Nosferatur — eine Symphonie des Grauens". Here is the very first movie biter, all right, and with an eye for young women and an aversion to sunlight. Max Schreck's vampire set the gold standard for ugliness and it's never been beaten. Tom

Cruise in "Interview with the Vampire" of 1994 set the standard for the most pretty vampire.

Over the course of Dracula's movie history since 1919 we can follow his family affairs as these are revealed in those films that boast his name. In 1936 he had a daughter ("Dracula's Daughter") who was every bit as blood thirsty as her father. In 1943 a son ("Son of Dracula"), another in 1974 ("Son of Dracula") — this last might be the same son of 1943 but with a 31 year difference that isn't likely and most scholars accept two sons. Now it really isn't clear who was the mother of these children. Dracula had a choice among the swell looking vampire women he hung out with, all of them quite gifted at seductively flowing through gloomy rooms without their feet touching the floor. There is indication he may have wedded the whole lot ("Brides of Dracula") in 1960 and in 1972 up-graded one of these to



Countess ("Countess of Dracula") and it was she who bore a trio of vampire tykes but we can't be sure. One wonders what was going on with Dracula in 1936 and 1943 other than drinking blood. It's best to keep in mind that vampires are, after all, the undead and probably don't give a hoot for our notions of linear time. We also find that the Count enjoyed a comfortable home life and in 1978 kept a dog ("Dracula's Dog") who was a vampire as well. He liked to travel and we know he visited the American West in 1966 ("Billy the Kid vs. Dracula") and possibly Brooklyn, though that's not confirmed. When he eventually packed it in — just how many stakes in your heart can a vampire take, I ask you? — Christopher Coppola, nephew of Francis, honored his name in his 1989 "Dracula's Widow", the Countess heading for Los Angeles to live in a wax museum.

Bela Lugosi's Dracula, in Tod Browning's film of 1931, is still the image of the Count we usually have in mind despite some bizarre variations that appeared later — Klaus Krinski's Dracula was rat-like, Gary Oldman's foppish. But Lugosi was ever elegantly sinister, certainly as a vampire should be. Anne Rice, the author of the popular *Vampire Chronicles*, has said she had been inspired when as a girl she saw "Dracula's Daughter" in 1936. I don't know about being inspired or not after seeing Brownings' "Dracula" at about the same time — it did scare the socks off me and made such a lasting impression that I never utter the word "undead" without the appropriate pause and shudder. I like the line 'children of the night', too but find few occasions to actually use it.

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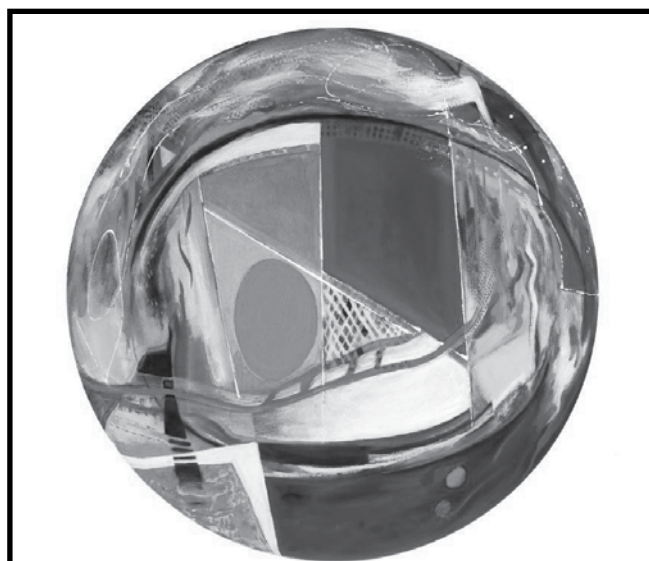
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Calendar

Continued from Page 8

Sunday, March 7

2010 EYESIGHTS PHOTOGRAPHY SHOW Guild of Creative Art, 620 Broad St., Shrewsbury, NJ (732) 741-1441 Opening Reception 3-5pm (thru Mar 31) **NJ**

2010 MEMBERS EXHIBITION Catharine Lorillard Wolfe Art Club, Broome Street Gallery, 498 Broome St., NYC (212) 226-6085 Reception and Awards 1-3pm (thru Mar 21) **NYC**

ART OF THE FLOWER The Philadelphia Sketch Club, 235 S. Camac St. (between 12th & 13th, Locust & Spruce Sts.) Philadelphia, PA (215) 545-9298 Opening Reception: 2-4pm (thru Mar 20) **Pa**

ARTS ALIVE! 11th Annual Photo, Art & Poetry Exhibition St. Catherine of Bologna, Ringwood, NJ **NJ**

BEYOND COLOR: 71st Juried Exhibition American Color Print Society, Plastic Club, 247 S. Camac Street, Philadelphia, PA. Opening Reception 2-5pm (thru Mar. 10) www.americancolorprintociety.org **PA**

CLAUDIA WATERS: "PERSISTENCE OF VISION" Edward Williams Gallery, Fairleigh Dickinson University, 150 Kotte Place, Hackensack, NJ (201) 692-2449 Opening Reception 2-4:30pm (thru Mar 26) **NJ**

FRANCINE L. TREVENS: Book-Signing GNYIPA table on the Balcony, NY Center for Independent Publishing, 20 West 44 St., NYC **NYC**

GINGER BALIZER-HENDLER: "Feel My Silence" Exhibit Vintage Port, 109 Main St., Port Washington, NY (516) 883-1033 Artist's Reception 4-7pm (thru Mar 30) **Nassau**

GOLDBERG / GLASSER Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru Mar 28) **Westchester**

IMAGES: Photography Exhibition Renaissance Fine Art Gallery, 20 Mountainview Rd., Orangeburg, NY (845) 365-6008 Opening Reception 1-3pm (thru Apr 24) **Rockland**

IVAR HYDEN: Face to Face Media Loft, 50 Webster Ave., New Rochelle, NY (914) 235-9027 Opening Reception 3-6pm (thru Apr 18) **Westchester**

LAURA G. GILLEN: Oil Paintings Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 Opening Reception 1-5pm (thru Apr 25) **Westchester**

MURRAY POLLACK: An Eyeful (Photography Exhibit) Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 Opening Reception 1-3 (thru Mar 30) **Rockland**

RAMAPOUGH POET SOCIETY Reading Pomona Cultural Center, 584 Rte. 306, Pomona, NY (845) 362-8062 3pm **Rockland**

"THE LINCOLN CONTINENTAL" M&M Productions, Nyack Library, 59 S Broadway, Nyack, NY (914) 835-0324 **Westchester**

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

WATERCOLOR AFFILIATES Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 Opening Reception 2-4pm (thru Mar 23) **Bergen, NJ**

Thursday, March 11

RUTH BAUER NEUSTADTER Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Artist's Reception during all gallery hours. (thru Mar 28) **Rockland**

Friday, March 12

CHIP FORELLI: Terra Emota Lackawanna College Environmental Inst., Rte 435, Covington Twp, PA (570) 842-1506 Opening Reception 5-7pm (thru Apr 23) **PA**

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

SCNY SPRING 1st AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Sale 8pm (thru Mar 18) www.salmagundi.org **NYC**

Saturday, March 13

MARA GROSS: Women: At the Table, Off the Walls, Every Day Bliss Hall, 1st Floor, The Hall of Fame Gallery, 2155 University Ave. @ 181st St., NYC (347) 255-5690 Opening Reception 1-5PM (Jazz by KEN WESSEL 2-4pm) (thru Apr 21) maragrossceramics.com **NYC**

MIRO / DUBUFFET / BASQUIAT / FERNANDO BOTERO / RONA PONDICK Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516) 484-9337 (thru May 24) **Nassau**

REGINALD WILSON Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru May 1) **Ulster**

SCOTT BALFE / THOMAS LOCKER Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 Opening Reception 6-8pm (thru Apr 21) **Ulster**

WOODSTOCK POETRY SOCIETY AND FESTIVAL: Philip Memmer & Roger Mitchell Woodstock Community Center, 56 Rock City Road, Woodstock, NY (845) 679-7900 2pm **Ulster**

Sunday, March 14

MATTERS OF THE heart Town of Greenburgh Arts and Culture Committee, 177 Hillside Ave., Greenburgh, NY Opening Reception 2-4pm (thru May 5) **Westchester**

MEMBER SHOW I The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 (thru Apr 11) www.kentart.org **Litchfield, CT**

PINCHAS ZUKERMAN, ANGELA CHANG SUNY Purchase College, Concert Hall, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3pm charge **Westchester**

SCNY SPRING 2nd AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Brunch & Sale (thru Mar 18) www.salmagundi.org **NYC**

THE BIG READ: PATRICIA MCCORMICK Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 www.writerscenter.org **Westchester**

Monday, March 15

WALT JARKO: Solo Show Les Malamut Art Gallery, 1980 Morris Ave., Union, NJ (908) 851-5450 (thru Apr 30) **NJ**

WOMAN: Exhibit in Celebration of International Women's History Month Society of Philippine American Artists (SPAA) and American Society of Contemporary Artists (ASCA), Philippine Center, 556 Fifth Ave (bet. 45th & 46th), NYC (thru Mar 26) **NYC**

Tuesday, March 16

PAINTINGS FROM OBERLIN COLLEGE Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Aug 8) **NYC**

Thursday, March 18

ELAINE BROMKA: Lady Bird, Pat & Betty: Tea for Three SUNY Ulster, Ulster County Community College, Quimby Theater, Stone Ridge, NY (845) 687-5262 7pm charge **Ulster**

EMILY MASON & WOLF KAHN: Color Monoprints, Monotypes Center for Contemporary Printmaking, 299 West Avenue, Norwalk CT (203) 899-7999 Opening Reception 4-7pm (thru May 9) **CT**

GALLERY TALK Curator David C. Terry and artists Suzanne Broughel and Jaye Moon speak about "Objectified" Exhibit Pelham Art Center, 155 Fifth Ave, Pelham, NY (914) 738-2525 6:30pm **New Rochelle**

SCNY SPRING 3rd AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Sale 8pm (thru Mar 18) www.salmagundi.org **NYC**

Continued on Page 18

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Angie at 87, ink on paper, 96" x 60"

March 26 - April 25, 2010

Artist Reception: March 27, 4-6 p.m.

Dance *Stam-Pede: a Buffet of Dance Companies*

By FRANCINE L. TREVENS

Continued from Page 1

This was followed by a totally unexpected Parul Shah Dance Company presenting North Indian classical dance. Both the man and woman were excellent representative of the graceful body and intricate footwork, but the woman, Reeba Shah, and her hand gestures were utterly mesmerizing. I had heard years ago that each gesture of the hands told a story. I could not read the story, but I could not resist watching those incredibly beautiful and controlled hand gestures.

While the audience was enthralled by Flamenco Revolucion! that followed, this was the only segment to which I personally did not respond. I admit Flamenco dancing does not rank high on my entertainment meter. I dislike guitars, the wailing vocal accompaniments, and what is generally the aloof and disdainful demeanor of Flamenco dancers. But, for me, Maya de Silva lacked the superior air and sensuality that should be part of flamenco. However she, and the three men who followed, got the most enthusiastic applause of the

afternoon, and a great migration left the theatre after this performance.

Happily we, as well as the child in front of us, remained for a finale, which was unusual and exciting. It was an excerpt from Buckets and Tap Shoes choreographed, danced and played by Andy Ausland and Rick Ausland, who also designed their own costumes.

The title is what you get. The men drum on the series of buckets they put on stage. But before they get down to that, the taller of the two pulls some magical items out of one of his buckets, including a bat, which grew taller than he. These amused the younger kids remaining in the audience, but once the guys sat down to play their buckets, the show was truly underway. As each took turns rising and tapping while the other continued to drum the beat, it became more fascinating for one would dance away from the buckets, then dance back and resume drumming without missing a beat as the other took off tapping. Eventually, both tapped together and did some fantastic steps that often



Jeffrey Kazin and David Parker in *Bang*, a witty, provocative dance for two men engaged in a carnal, competitive and ultimately tender relationship.

Photo: Dina Rukeyser

had your heart in your mouth hoping they would not stumble and lose it all. They didn't.

It was a rousing and memorable end to this sampler of dance companies. Keep their names in mind and if any of them play in your area, catch

them if you can for they are splendid groups of energetic, eager and able dancers! And look around for programs such as this, which showcase many talented troupes so you may find new favorites for yourself.



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**Art
Review**

Giovanni Boldini

at The Sterling and Francine Clark Institute

By RAYMOND J. STEINER

IT WAS ALMOST twenty years ago that I had gotten my first glimpse of a Giovanni Boldini painting. I had gone to the Clark Art Institute to review and write about the work of Sir Lawrence Alma Tadema (ART TIMES November 1991 Issue) and, while at the Institute, took some time to glance at the other rooms — and there, off in an alcove, the little painting “Crossing the Street” caught — and captivated — my eye. How had he managed to “say” so much on such a small panel? And the colors! — glisteningly jewel-like, they seemed as if applied moments before I stepped in front of it. There were a few others by the same hand, but for me, this one was love at first sight. I noted the name of the artist and both he and his exquisitely rendered Parisienne lingered in my mind for months on end, her elegantly styled green dress daintily lifted to keep from touching the surface of the cobblestoned thoroughfare, her right arm cradling a large bouquet of pink flowers, her blond curls peeking from beneath a stylish hat framing her serious mien, all seemingly forever etched in my mind’s eye.

At the time, I sought more information but such search engines as Google and Yahoo were not yet available, and I could find relatively little about the artist. It was only some time later that I came across a little catalogue, *Giovanni Boldini and Society Portraiture 1880–1920*,



The Return of the Fishing Boats, Étretat, 1879, by Giovanni Boldini
Oil on panel, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (photo by Michael Agee)

published in 1984 (the same year, incidentally, that we founded ART TIMES) by the Grey Art Gallery and Study Center, New York University, and this only whetted my appetite for more knowledge about the artist. I had seriously toyed with the idea of traveling to and spending some time in Ferrara, Italy (by then, I had dis-

covered where he had come from) to write a book about this enchanting limner of women, but my workload never allowed for the time to do so. You can imagine my delight, then, when I discovered that not only had an excellent catalogue of Boldini’s work and life been finally produced, but that a retrospective exhibition* of approximately ninety-five of his works would be mounted at the very venue in which I had first discovered him!

Oils, watercolors, pencil sketches and a selection of works on paper featuring drypoint, pastel, conte crayon, charcoal and etching comprise the exhibition, happily a great many featuring what I consider to be Boldini’s forte — capturing the alluring grace of the female face and form. I’ve learned from Sarah Lees’s extremely informative introductory essay to the accompanying catalogue, *Giovanni Boldini in Impressionist Paris*, that many of these paintings and studies of women were made from sessions with his model/mistress, Berthe (we know only her first name), and one can readily see that Boldini had not only an eye for the ladies, but a sure hand in bringing them to vivid life on paper or canvas, masterfully capturing arching eyebrows, coy glances, pert noses, and full, “rosebud” lips (see, e.g., “Berthe Going for a Walk” ((Cat. No. 12)); “Peaceful Days” ((Cat. No. 14)); “Berthe Sewing in the Garden” ((Cat. No. 11)), etc.). A virtuoso with a painterly flourish, Boldini could seemingly dash off a curling tress, a satin flounce, or a dainty gesture with the barest of brush strokes, all resulting in an almost living presence fairly leaping out of the picture frame. None of this skill came about, of course, without a lifetime of careful observation and studied drafts-

manship.

Boldini arrived in “impressionist Paris” well-schooled and well-armed to take on the established French artworld. As Lees points out in her introduction, Boldini appears to have quickly adapted his Florence-based training in academic traditions (he had even tried his hand at frescos!) to the burgeoning romance with “light” that had infused the younger set of French plein-airists. Though he knew and fraternized with several of the “impressionists”, Boldini never appeared to entirely surrender himself to their gospel of light over form (a colorist at heart, he never allows light to unnecessarily “wash it out” — see his blues and pinks in “Two Women in Eighteenth-Century Costume at the Piano” (Cat. No. 7); the blues in “Noonday Promenade, Versailles” (Cat. No. 8); his greens, pinks and reds in “A Guitar Player” (Cat. No. 9); the reds and golden-bronze helmet in “The Dispatch Bearer” (cat. No. 19); and, finally, his unerring sense of the power of non-color, i.e. white, in his “Studio Interior with the Portrait of Young Subercaseaux” (Cat. No. 88) in which the splash of white in its center (not so powerful in reproduction) nearly mesmerizes the viewer, as does the gleaming white in his vivid portrayal of the heads of the excited horses in “Two White Horses” (Cat. No. 30).

Likewise, he never relinquished his predilection for the well-drawn image in the interest of spontaneity for its own sake. To this viewer, Boldini’s compromise between deft draftsmanship and “impressionistic” brushstroke could not have been more aesthetically pleasing — meticulously delineated facial features nestled amongst soft swirls of fabric, color and texture, the whole often set against suggested backdrops of inte-



Crossing the Street, 1873–75, by Giovanni Boldini
Oil on panel, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (photo by Michael Agee)



Portrait of James Abbot McNeill Whistler, 1897,
by Giovanni Boldini, Oil on canvas, Brooklyn Museum, NY,
Gift of A. Augustus Healy

rriors or exterior street scenes and/or landscapes (cf. “A Guitar Player” ((Cat. No. 9)); “The Morning Stroll” ((Cat. No. 39)); or, Figs. 4, 8, 13 and 38 in the introductory pages of the catalogue). Boldini’s predilection for clarity over suggestion is best seen in his smaller canvases wherein a wealth of detail is masterfully distributed over small areas (cf. “Recital” ((Cat. No. 59)) or “The Return of the Fishing Boats” ((Cat. No. 45)) in which he displays his finesse in capturing landscape — note the sky! — as well as people). See as well his attention to incidental things such as items in a store window in “The Dispatch Bearer” or the brushes and palette knives on the counter in “Portrait of the Artist Joaquin Araújo y Ruano” (Cat. No. 73).

Indeed, Boldini seems to have had an innate fear that allowing oneself to lose all semblance of “reality” in one’s painting was a sure path to eventual artistic obfuscation for its own sake — if not the end of “serious” art altogether. Indeed, that he seems to emphasize that the central motif is of prime importance, can be seen in such an unfinished work as “The Machine at Marly; (The Seine at Bougival)” (Cat. No. 42) where we clearly see where his attention is focused — viz., the subject of the painting, while its environs are only hastily sketched in, presumably to be added at a later date when he has returned to his studio. That he toyed with impressionist explorations is evident and is most often clearly seen in his sketches. However, as the inevitable excesses would come about

in post-impressionist circles seeking to outdo their earlier colleagues, he studiously eschewed total abandonment of academic principles when it came to his finished productions. Pointillism, for example, which came later on the French scene (but centuries after Byzantine mosaicists had “invented” the juxtaposition of colored ‘dots’), seems to have never influenced Boldini — if he had even had much first-hand experience with it. Some have argued that Boldini’s swirling pencil and/or brushstrokes (especially in his sketches) served as precursors of Italian “Futurism” — but, if only for his fidelity to the well-wrought countenance (see, e.g., his extensive foray into making his mark in the popular — and lucrative — business of producing the ‘society portrait’, vying,

at times, with his friend John Singer Sargent for wealthy patrons), I rath-



Two White Horses, c.1881–86, by Giovanni Boldini, Oil on canvas,
Gallerie d’Arte Moderna e Contemporanea, Museo Giovanni Boldini, Ferrara
© Gallerie d’Arte Moderna e Contemporanea, Ferrara (photo by Tiziano Menabò)



Peaceful Days, 1875, by Giovanni Boldini
Oil on canvas, Sterling and Francine Clark Art Institute,
Williamstown, Massachusetts (photo by Michael Agee)

er doubt he would lay serious claim to the influence. Boldini’s friendship with artists seems to have included that of Adolph Menzel, another of my all-time favorite draftsmen, whose portrait by Boldini “Portrait of Adolph Menzel” (Cat. No. 80) hangs in the Nationalgalerie, Staatliche Museen in Berlin (shown, however, only in the Ferrara venue).

Not only because this is the first major showing of Boldini’s work outside of Europe but also because it is one of the most beautiful shows you might see for a some time, I highly recommend (weather permitting) an early Spring trip up to Williamstown, Massachusetts to visit the Clark Institute. I really don’t think you’ll be disappointed if only because Boldini’s color-filled canvases will put some of those gray, winter doldrums to welcome rest.

***“Giovanni Boldini in Impressionist Paris” (thru Apr 25): Sterling and Francine Clark Art Institute, 225 South St., Williamstown, MA (413) 458-2303 (The exhibit was previously shown at the Palazzo dei Diamanti, Ferrara, Italy). A fully-illustrated and extremely informative catalogue by Sarah Lees (with contributions from Richard Kendall and Barbara Guidi (curator at Gallerie d’Arte Moderna e Contemporanea di Ferrara) is available (See New Art Book Listing for details).**



Visit: www.arttimesjournal.com to read previously published essays with color photos.

Fiction *The Garbage Gaucho Strikes Again*

By ROBERT HAMBLING DAVIS

ACTION REPORTER SKIP Leedom stands on the steps to Independence Hall, pointing at an inverted replica of the national shrine on the sidewalk. "He's named this one, *Belly-Up Liberty Bell*," says Leedom. "It is made of used car parts and filled with facsimiles of the Declaration of Independence on recycled paper." He unrolls a sample. "In place of the thirteen signatures is one, 'John B. Waste.'

"Once again, the Garbage Gaucho has used our trash to comment on how we live. Could his message be that humans are not only the earth's biggest polluters, but the worst form of pollution themselves? . . . Skip Leedom, First Burst News, Philadelphia."

Some people speculate that the clandestine sculptor, who shows his work only in Philadelphia, is one of Ben Franklin's descendents, genetically inspired by the lightning bolt that graced his ancestor's kite. Others suspect a city trash collector fired for pack-ratting on the job. Those who claim to have seen him say he dresses like Zorro and has a masked team of assistants who unload his works from a moving van. Animists believe he saves the souls of cigarette butts, orange peels, rotted rugs, bedsprings, and other trash with abandonment issues.

Leedom interviews Jasper Sisolak, head of Penn's art department. "The Garbage Gaucho redeems our rubbish of all but the tragic insignificance of the typical consumer," Sisolak says. "That alone makes him a true artist."

Early one morning, Mayor Tony DiAngelo steps out of his colonial revival in Chestnut Hill, and sees a human skeleton standing by his bird bath on the front lawn. A red balloon, strung to the mandible, bobs over the skull. "A PENNY FOR YOUR THOUGHTS" and the tag, "GG," are painted in white shadow letters on the balloon. In the raised left hand bone is a dirty penny.

The First Burst News van wheels up to the curb. DiAngelo runs back into his house, locks the door, and calls Police Commissioner Speagle. "Double your night crew, offer rewards, bug Leedom's phone," says the mayor, glaring at the action reporter on the TV. "Organize an art squad. Whatever it takes to catch this vandalizing crackpot."

"The Garbage Gaucho has struck

again. This time, on the front lawn of Mayor Anthony DiAngelo's home," says Leedom, flaxen hair waving in the breeze as he stands in a jade green blazer beside the skeleton. A close-up of the balloon, the penny, the skull. "Does this mean the Garbage Gaucho has a bone to pick with our municipal government?"

"Can it, you creep!" the mayor yells and shuts off the TV.

Cops cruise galleries, studios, and the city museum on Franklin Parkway. Detectives wolf cheese and crackers at openings, and sourly browse, wanting to swill the wine to forget this assignment. Speagle reinforces his nightshift and offers \$1,000 to anyone with information leading to the arrest of the Garbage Gaucho, and \$500 to whoever reports the location of his latest sculpture before the media arrives. Police question critics who denounce his work as "seamy and crude," "unnervingly guilt-ridden," "anti-art jokes," "Neo-Dada ad nauseam," and "expository kitsch at its worst." Mayor DiAngelo bans outdoor art shows and commissions a search-and-destroy team that gets carried away and removes many existing sculptures from playgrounds and parks, but not from corporate campuses. Still, the Garbage Gaucho installs three new works a week and escapes unseen.

DiAngelo calls up Leedom and demands to know the junk sculptor's identity.

"He won't say. And he makes his calls from phone booths. Says he hates cell phones."

Is Leedom lying? DiAngelo would bet his budget on it.

The Garbage Gaucho celebrates New Year's eve with a manikin from Lord & Taylor on Market Street. Outside the broken storefront window, the manikin sports bumpy red wrists, a knife taped to one hand, a bronze plaque to the other. The plaque reports 790,000 attempted suicides in America this year, and includes the verse:

*The forlorn lover
Hacks at his wrists
With a Bowie knife . . .
It's made of rubber
And leaves welts.*

The manikin attracts hundreds of partiers who will wake tomorrow, and with a conviction greater than the power of their hangovers and resolutions, swear the knife bent to

their touch.

When Skip Leedom comes to work the first morning in April, a satellite dish blocks the sidewalk and half the street in front of the news studio. Stuffed with organic toy cats and dogs sprayed with red paint, the dish looks like a giant wok of raw meat. Suspended from barely visible high-tensile wires tied to the roof, a Persian, a Manx, three Siamese, four tabbies, one whippet, two basset hounds with flapped-up ears, and five shorthaired pointers dangle over the dish as if falling from the sky. The work is named *Cliché* and dedicated to weatherman Rudy Frank, an alleged hydrophobic. By the time Leedom arrives, competitors have scooped the story.

Thrilled to learn the Garbage Gaucho has sabotaged Leedom, Mayor DiAngelo tells Speagle to call off the manhunt. "And if your men spot him at work, they are not to arrest him. He's providing a public service."

"You gotta be kidding. Refuse and Maintenance has threatened to go on strike if we don't stop him. We're getting a shitload of complaints."

"Okay, okay." DiAngelo recalls it's an election year. "Just don't take your men off their regular beats. And if you catch him, I want to be the first to talk to him."

Despite the complaints, the Garbage Gaucho's notoriety grows and his eco statements draw national attention. Over a three-month period, his work becomes such a rave that tourism revenues outweigh the monies needed to fund the art squad and search-and-destroy team.

The publicity gives DiAngelo a higher profile than he ever imagined. Whatever GG's messages say, the mayor uses them to his advantage. Only a fool would pass up this chance to promote himself.

Standing by a forty-foot replica of King Kong, the mayor praises the outlaw art with lines ghostwritten by Jasper Sisolak—"Rubbishy monumental with biomorphic innuendoes. Brutish in a big way!"—on the morning after the ape showed up, clutching a blonde sex doll in front of the city zoo. "CUT 'EM LOOSE AND LET 'EM VOTE, OR I'LL STEAL ALL YOUR WOMEN!" it says on the blimp strung to the gorilla's maw.

"He's got quite of sense of humor," remarks DiAngelo, at this first of several public appearances in honor of the Garbage Gaucho. "Nothing like some mischievous fun to make Phila-

delphia the most ecologically exciting city in the world. See it while you can, right here at our zoo."

DiAngelo gives commemorative speeches at the airport, by a crashed DC-10 made of beer cans and cell phones, with a banner, "FLY HIGHER THAN YOU EVER DREAMED . . . WHEN YOU STILL HAD A BODY"; at refineries along the Schuylkill, the sign, "DINOSAURS ARE MAN'S BEST FRIENDS," crowning an oil well made of huge plastic bones; and at Independence Hall again, a silicone Uncle Sam this time. "I WANT YOU . . . TO STICK IT UP YOUR WANTS!" reads the poster hanging from his middle finger.

"The Garbage Gaucho is not just another curator of the new culture, enshrining remnants of the old, to fool tourists into confusing the two," DiAngelo says, putting his arm around Uncle Sam's shoulder. "The Garbage Gaucho is a true artist."

The mayor is re-elected, more popular than ever. "Here's to the man who ensured our victory and made our city a mecca for eco-tourism!" he says, raising his glass to his staff at the inaugural banquet.

But when the museum acquires some of his works, the Garbage Gaucho abruptly stops showing them, except for one last piece by the museum entrance: a battery-powered refrigerator with a see-through glass door containing the sign, "WHY PAY TO SEE DECAY?" written in a variety of fuzzy bright food molds.

Philadelphians and eco-tourists beg his return, and DiAngelo has his works put back on the street.

In his Larry King interview, DiAngelo says, "The Garbage Gaucho depicts consumerism with a perverse love for its toxic ephemera. He's the only artist I know with the potential to curb throwaway culture."

These gestures fail to lure the mystery sculptor back into action, and his fans mourn his retirement.

One night DiAngelo dreams the Garbage Gaucho has summoned the last of his strength in the nuclear winter, to build from the post-holocaust ruins his grand finale, the curtain call of his love.

"He's not gone," the mayor murmurs in his sleep. "He's just holding back for the Big One."

(Robert Hambling Davis lives in Newark, DE.)



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Music Shakespeare's Texts as Opera Libretti

By FRANK BEHRENS

A long time ago, I ran in this journal a long series of essays on operas in French, German and Italian with libretti based on Shakespearean plays. This time, I wish to consider the problems of English operas that use Shakespeare's actual words or adapt them in some way or other.

ONE WISHES TO set a Shakespeare play to music as an opera. What are the choices? In fact, what are the chances of success? Of course, compelling music is most critical in such a translation. Equally important is an intelligent treatment of the original text. So again, what are the choices?

Obviously, one must cut. No one would dream of keeping every line of a Shakespeare play and trying to set the whole to music for the simplest of reasons: it takes longer to sing a line than to speak it.

That said, does one keep unaltered what is left? For "Salome," Richard Strauss took about three-fourths of Oscar Wilde's text (in German) and set what was left as is. Strauss had the talent to carry it off. Yes, there are moments when things do drag just a little; but for the most part, he managed to set an awful lot of prose—no mean feat—to powerful music.

When Gustav Holst composed "At the Boar's Head," he chose the prose scene in which Hal and Falstaff alternate playing King and Prince. (That is, "Henry IV, Part 1," Act II, scene iv.) Where he sticks to the original text, the vocal line is not very interesting musically. After all, setting prose to music is quite a challenge and this composer did not quite meet it. However, in the sections of this short work which are not set to prose, such as Hal's singing Sonnet No. XIX, the score is melodic and attractive.

Ralph Vaughan Williams did the same with his "Sir John in Love." Pas-

sages taken straight from the prose text of "The Merry Wives of Windsor" are mingled with English folk songs that make the score a delight. Why this wonderful piece is not part of the regular repertory is beyond me.

The failure of Samuel Barber's "Antony and Cleopatra," commissioned to celebrate the opening of the new Metropolitan Opera House in Lincoln Center, was (I feel) due to his libretto, which adhered faithfully to an abridged version of the original text. Even Strauss could not sustain enough musical interest in his post-"Elektra" operas because of the libretti; and Barber likewise failed to create any better than a declamatory vocal line for his singers.

Benjamin Britten's "A Midsummer Night's Dream" has wonderful things happening in the orchestra but little more than that same declamatory vocal line that proves so boring after a short while. Only when he lets his lovers sing together in a short chorale do things perk up a bit. (I once was showing a video scene from this work to a Continuing Education class, and one of them asked me to skip to the next work. I quite agreed with her.)

What inspired me to discuss this topic of taking Shakespeare on in musical terms was the release of two operas based on "The Tempest." The one with a score by Thomas Ades (on an EMI Classics CD set) has librettist Meredith Oakes wisely making cuts and tightening up what was left by transforming them into shorter lines, some of which rhyme. To pick a random example: "I have been captive/With you twelve years/I must be active/In higher spheres..." and so on.


I find that the orchestra has much that is interesting to say while the singers are given all sorts of vocal pyrotechnics to add variety. What

happens is that the words, although sung in English, are barely understandable without the aid of the printed text. Still, after a while, one does hope for a melody of some sort.

Lee Hoiby's "The Tempest" has a libretto by Mark Shulgasser, in which the parts of the original he retained are word for word. I need hardly say that the declamatory vocalization is much in evidence. (This version is available on Troy CDs.) Every time I think Hoiby is about to approach a melody — as in Ariel's songs — he disappoints.

For some reason, contemporary composers do not feel that the singers need be given any melodic lines. Shall I be cynical and guess they simply cannot do so, like the artist who paints abstractions because he cannot paint a realistic apple? Or shall I give them the benefit of a doubt and agree that they might feel melody would destroy the drama? Why, in that case, compose opera at all?

I would rather hear Hoiby than Ades, but give me Verdi's "Otello" for the perfect blend of melodic vocal lines, powerful orchestration that is not for one moment boring, and all the drama even Shakespeare could have desired.

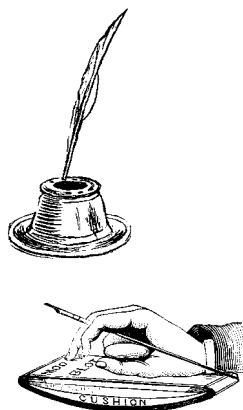
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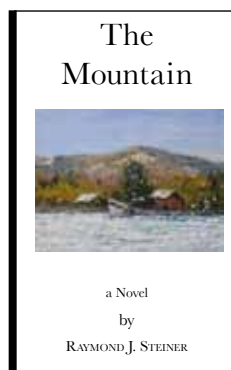
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The Mountain a Novel by Raymond J. Steiner



This book asks all the important questions about art and what it is to be an artist. Set in Woodstock, NY between 1900-1979, the story reveals the rich cultural history of the Woodstock Artists' Colony and relates much of the local and NY state history of the early 19th century including the bluestone industry, Hudson River Life, Building of the Ashokan Reservoir and local lore.

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Culturally Speaking

By CORNELIA SECKEL

NEARLY EVERY OTHER year for the past 25 years I've driven down to Florida for sunning, fishing, and cultural exploring. This year after a

ing, friends and family went back to a cousin's apartment and there I saw the compelling carved wood and marble sculptures of Shelley's uncle **Sigmund Lichterman** (1909-2006),



Tom O'Conner speaking about his art with another artist at the Condo art show in Pompano Beach, FL.

week (in the very cold) with my sister and mother at a time-share I headed up to **Pompano Beach**. A fishing buddy is on the Board of one of the condos and the **Women's Club** held an art show for the residents that featured works by **Linda Barbaro, Terry Brooks, William Forget, Sheila Hallead, Priscilla Hay, Joan Larkin** and **Tom O'Conner**. The reception was in a community room where the work was displayed and each artist showed up to 10 paintings. After the introductions of the artists (who spoke briefly about their work) **Jerry Miller**, a resident and poet, read several of his poems. I was pleased to see the support of other residents and friends for this celebration of the building's artists. One doesn't have to have a gallery show to share work.

I had run into **Shelley Parriott** at a New Year's Day party and in conversation she told me that she would be having a show at the new outdoor sculpture garden at the **Coral Springs Museum of Art** in Coral Springs Florida. **Barbara O'Keefe**, Executive Director of the Museum, had the idea for a **Plein Air Sculpture Garden** and Shelley was contacted to inaugurate the Garden with her sculpture. It is hard to describe Shelley's Color Field Sculptures. They are of varying sized, perforated aluminum curved sheets of differing circumferences. Each sheet has the color baked into it and then arranged to form what Shelley calls "Magical Transparencies". First comes the concept, then the materials are fabricated and finally it is a matter of arranging them. Shelley told me that placing the components is "painting" and for her, always an exciting discovery as she doesn't really know what she will get. A long-time resident of the Hudson Valley, Shelley has been in countless exhibits and won numerous awards. More about Shelley can be found at www.shelleyparriott.com. After the open-

a highly skilled artist whose work can be seen in several museums through-



(L-R) Barbara K. O'Keefe, Exec. Dir, Romina Leon, Mike Tishman, Shelley Parriott, and Seth Schreiber at the opening of Fields of Color, sculpture by Shelley Parriott at the Coral Springs Museum of Art, Coral Springs, FL.

out Florida and at www.siglichterman.com.

The **Boca Raton Museum of Art** in Boca Raton, Florida is one of my more favorite museums. A relatively small museum, it has a very fine reputation for excellent exhibitions, educational programs and a fine permanent collection. It is small enough so that getting lost (as one may easily do in large museums) isn't an option. I went especially to see *the Mary Cassatt: Works on Paper* and *Marc Bell Presents: The Magical World of M.C. Escher* exhibitions. It was mid-afternoon and the museum was already filling with visitors. In a small gallery area **Mary Cassatt's** more than 40 works of women and children in etchings, aquatints, monoprints, drawings, pastels and counterproofs were on view. The counterproofs were an art form I wasn't familiar with and only came to be seen after a recent (about 2004) discovery of an unopened box inherited by a friend of

Cassatt's dealer, **Ambroise Vollard** (1867-1939). Essentially monotypes, they are created by a damp sheet of paper laid over a chalk or pastel drawing and run through a press. Pigment lifts from the original, yielding a pale mirror image including the signature. I liked them because they were even softer and more alluring than Pastels. The exhibit was organized by the **Adelson Galleries, NYC**. **Warren Adelson** wrote quite a comprehensive book *Art in a Mirror: The Counterproofs of Mary Cassatt* that accompanied an earlier exhibit (2004) at the Adelson Galleries in NYC. The catalogue for exhibit at the Boca Raton Museum of Art *Mary Cassatt Works on Paper* with essays by **Warren Adelson, Pamela A. Ivinski** and **Barbara Stern Shapiro**, and a forward by museum director **George S. Bolge**, gives a comprehensive look at these works and the artist.

M.C Escher just flashes me back to the popular culture of the 60's when his work printed on calendars, posters, t-shirts seemed everywhere. Apparently, Escher wasn't too happy with the "continuous illegal use of my work by the hippies of San Francisco".

This very extensive exhibit certainly embraces the mission of a museum that is to educate. According to the Museum, this is the most comprehensive collection (over 100 pieces) ever shown in the world of Escher's work. There are woodcuts, along with original blocks and preparatory drawings, sculptures, objets d'art, pencil and ink drawings, correspondence and documents, and original furnishings from his studio. This incredible mathematical mind and fine artist has explored impossible worlds, making one's mind twist and turn trying and failing to make sense of what it is. A number of things are on view to the public for the very first time and include: a film about Escher's life and art, the proof and colored woodcut for *Sphere Surface with Fish*, and the pastel drawing of the lithograph *Between St. Peters and the Sistine Chapel*. Both of these exhibits are on view through April 11. For more information on the Museum and these exhibitions visit www.bocamuseum.org.

This time in Florida I went across the state from my usual hangout on the Southeast Coast and visited a friend, **Elaine Jaffe**, in Venice, a small, quaint city with a lot of culture about ½ hour south of Sarasota. Elaine took me to the **Venice Art Center** where she takes sculpture classes (see video on www.arttimesjournal.com, youtube, and *ART TIMES* facebook) and gave me quite a tour. *The Three Dimensional Works and Basket Weavers* exhibits were quite excellent. I was particularly taken with **Tonya Sauppe's** work as it has all different textures of fabric in this well constructed and engaging *Manikan Collage*. We stopped in several studios and in one, **Janet Rogers, AWS**, was giving a workshop. Her paintings are excellent, her students overflowing the classroom. I know we will be seeing her work at the upcoming **American Watercolor Society** exhibit at the **Salmagundi Club** in April. • Another day we went to a presentation that is part of **Sill (Sarasota Institute of Lifetime**



John Goberman, founder, developer, and producer of Live from Lincoln Center and June LeBell, Award-winning broadcaster, lecturer, published author and arts consultant, in discussion at the Sarasota Institute of Lifelong Learning, Venice FL.



(LtoR) Artist & instructor Janet Rogers and artist and Art Center President Tonya Sauppe at the Venice Art Center, Venice, FL.

Learning - www.sillsarasota.org) — Seven series by noted experts explore issues of global or major domestic importance and the music series takes one behind the music with important figures from the musical arts field. Each program is given in Venice and in Sarasota and the program has been going on for 39 years. **June LeBell**, Award-winning broadcaster, lecturer, published author and arts consultant, (she was with WQXR for over 28 years), is the host for the music series and we had the pleasure of hearing **John Goberman**, founder, developer, and producer of **Live from Lincoln Center** speak about the origin, problems, ups, and downs of this series of concerts, ballets, operas, and recitals telecast, as the title says, live from Lincoln and produced by **Lincoln Center for the Performing Arts** since January 30, 1976 in conjunction with **Thirteen/WNET** in New York City. The guest for both Global and Music Series are major participants in those domains. • Theatre flourishes at the **Venice Little Theatre** where most shows are sold out. • There are many additional cultural venues and art galleries in Sarasota, just a 20-mile ride from Venice. **The Katharine Butler Gallery** features fine art in a wide selection of styles and mediums by many award-winning artists. They have quality blown glass artwork, ceramics and unique, hand-made jewelry. www.kbutlertgallery.com. So when you visit and aren't at the beach looking for petrified shark's teeth, you will have lots to choose from in Venice Florida.

Back in NY and closer to home I stopped at several galleries in Woodstock including the **Varga Gallery** run by **Christine Varga** where self-taught, outsider and visionary artists show their work. As I wandered around the gallery there were numerous rooms filled to capacity with paintings, sculpture, jewelry, fabric paintings — generally everything — and felt that I was in a labyrinth of art. Christina has launched the artist salon: **Visionary Art Collective**, a collective of creative artists dedicated to the pursuit of the arts in Woodstock, NY. For a small fee, work is hung in the gallery and the

artist has a presence on the website www.vargagallery.com. Christine has a very large space that includes



(LtoR), artist Chloé Valentine, featured artist Ellen Mirel, and Christine Varga at the Varga Gallery, Woodstock, NY

a private outdoor courtyard, multiple studios for classes and workshops, as well as the exhibition space. *Apocalypse Now* is a cable TV show that Christine hosts weekly interviewing artists and people in the art world. Christine Varga is a breath of fresh air — a flash back to the 60's — an artist with a heart to support other artists and a willingness to stretch herself and her art. I think she is terrific!

Some newsworthy items: "Celebrate The Healing Power of Art" is an international project that celebrates Art's tremendous healing benefits. **Renee Phillips**, Director of **Manhattan Arts International**, presents an online exhibition of positive art that uplifts the spirit, plus profiles and writings to inspire and promote Art & Healing causes. www.ManhattanArts.com/Gallery/HealingPowerofArt_2010/index.htm and HealingPowerofArt.blogspot.com • Artists **Robin Colodzin** and **Jonathan Talbot** have recently launched www.theartsmap.com, an interactive worldwide map of artists, studios, arts organizations, museums, and more. **The Arts Map** allows users to search by location,

medium, educational opportunities, type of organization. There are clickable map markers on The Arts Map that provides detailed information about artists, their work, their studios, art galleries, museums, art schools, and arts organizations. Most markers also contain an image and a link to a website or blog. All are invited to visit www.theartsmap.com and see how it works. To create a marker, click on create account. • **Mill Street Loft**, the award-winning multi-arts educational center based in Poughkeepsie, NY, has served the mid-Hudson Valley community for 30 years and will celebrate that milestone at the annual "Friend of the Arts Awards" event, which benefits Mill Street Loft's **Outreach Programs** and **Youth Scholarships**. Mill Street Loft was established by artist **Carole J. Wolf** and several colleagues in 1980 to provide working studio space for area artists and creative programs for the community. Through the years, the organization

Art Institute of Mill Street Loft, a pre-college portfolio development program for teens interested in careers in the visual arts; **Outreach Programs**, designed to empower and encourage economically disadvantaged urban youth who are at risk of dropping out of school and face many challenges to employment; and a full complement of courses and workshops for people of all ages and abilities. In 2007 the **Arts For Healing** program, in collaboration with **Vassar Brothers Medical Center**, was established to serve children and their families suffering from chronic and acute illness, and last year Mill Street Loft began collaborative **Arts for Alzheimer's** programming with the regional **Alzheimer's Association**. Mill Street Loft is dedicated to continuing to offer excellent arts opportunities for all segments of our community. For a brochure and further information: visit www.millstreetloft.org. • We just learned that **Francine L. Trevens**, dance writer for *Art Times Journal*, has compiled and edited **Tnt Classic Books Short Plays to Long Remember** and it is due out in March. This is an eclectic anthology of plays ranging in playing time from seven minutes to over forty minutes covering the full gamut of styles and subjects, from atheism to Zen, from actual incidents to zoological impossibilities, from aesthetics to zeitgeist, from apathy to zealotry. The 27-play collection has works from 14 authors. For more contact tntclassics@aol.com.

ART TIMES now has a facebook page. We felt it was time to get with the social networking trend and hope you will join as a fan. This is an additional way, along with our ever-growing (over 600 Visitors a day!!) website www.arttimesjournal.com, to get our news out to you.

Well it was a quick 2 months and I'm sure as Spring comes, time will go even faster with more to do, see, and explore than we could ever do. Surely boredom will not be a word used by readers of **ART TIMES!!**

See you out and about — make sure to say hi.



Panel of writers at the Woodstock Writers Festival in Woodstock, NY. Susan Richards, Program Director is moderating the panel.

Calendar

Friday, March 19

GARFIELD MOORE, guest soloist Woodstock Chamber Orchestra, Bard College, Olin Hall, Annandale-on-Hudson, NY (845) 246-7045 8pm charge **Dutchess**
GILLIAN JAGGER Muroff Kotler Visual Arts Gallery, Vanderlyn Hall, 491 Cottekill Rd., Stone Ridge, NY (845) 687-5113 Opening Reception 6-8pm (thru Apr 16) **Ulster**
GO APE ADVANCED PLACEMENT STUDENT EXHIBITION Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru Mar 28) **Suffolk**
IRENE SCHELLING: Director's Choice West End Gallery, 12 West Market St., Corning, NY (607) 936-2011 Opening Reception 5-7:30 pm (thru Apr 30) **Steuben**
LYNN WAGNER / SEAN NEVIN Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7:30pm charge www.writerscenter.org **Westchester**
MARK MORRIS DANCE GROUP SUNY Purchase College, Concert Hall, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 8PM charge **Westchester**
ROBERTA AVIRAM: Color & Space National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Apr 26) **NYC**

Saturday, March 20

DOUGLAS CRAFT / ELIZABETH HARMS: At 85 Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Apr 25) **Sullivan**
GARFIELD MOORE: Guest Soloist Woodstock Chamber Orchestra, Pointe of Praise, 243 Hurley Rd., Kingston, NY (845) 246-7045 8pm charge **Ulster**
MEET THE ARTISTS OF BJSARTWORKS bjsartworks Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 3-7pm **Warren**
MEMBER SHOW I The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Artist's Reception 2-4pm (thru Apr 11) www.kentart.org Litchfield, **CT**
TARRYL GABEL: Solo Show The Mill Street Loft, Poughkeepsie Grandview, Market St., Poughkeepsie, NY (845) 471-7477 Opening Reception 5:30pm (thru Apr 10) **Dutchess**
THE ROMANTIC BACH Close Encounters with Music, Mahaiwe Performing Arts Center, Great Barrington, MA (800) 843-0778 6pm charge **Berkshire, MA**
WOMEN ABOUT WOMAN: A Broad Introspective Retrospective Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Opening Reception 2-5pm (thru May 8) **Westchester**

Sunday, March 21

A CELEBRATION OF ART: The Annual John Iyoya Children's Art Show Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 2pm (thru Mar 27) **Dutchess**
"CIRQUE LE MASQUE" Lycian Centre Lawn, Kings Hwy, Sugar Loaf, NY (845) 469-2287 4pm charge **Orange**
CYPRESS STRING QUARTET Newburgh Chamber Music, St. George's Church, 105 Grand St., Newburgh, NY (845) 562-1861 3pm charge **Orange**
GARFIELD MOORE: Guest Soloist Woodstock Chamber Orchestra, Bearsville Theatre Rte 212, Bearsville, NY (845) 246-7045 3pm charge **Ulster**
HENDRICK AVERCAMP: The Little Ice Age National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 (thru Jul 5) **WDC**
LEE SHAW TRIO Saugerties Pro Musica, Saugerties United Methodist Church, Washington St. cor of Post Rd., Saugerties, NY (845) 473-2273 x1109 3pm charge **Ulster**
OPEN STUDIO DAY Monroe Center, 720, Monroe St., Hoboken, NJ (201) 978-3027 11-6pm charge **NJ**
SUZANNE CLEARY / B.K. FISCHER / SEAN NEVIN / LYNN WAGNER Hudson Valley Writers' Center, 29 Cornelia St., NYC 6-8pm charge www.writerscenter.org **NYC**

Monday, March 22

THE BIG PICTURE: GROUP EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Apr 2) www.salmagundi.org **NYC**

Tuesday, March 23

PONE ENSEMBLE: L'Histoire du Soldat McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

Thursday, March 25

ABBY MANOCK: Installation / POEM & PICTURE William Benton Museum of Art, University of CT, The East Gallery, 245 Glenbrook Rd., Storrs, CT (860) 486-4520 (thru May 9) **Tolland, CT**
CHARLOTTE MOUQUIN Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Apr 11) **Rockland**
CYNTHIA LEWIS & LINDA SISKI NAACO Gallery, 33 Main St., North Adams, MA (413) 664-4003 Opening Reception 5-7pm (thru Apr 26) **Berkshire, MA**
ISABELLA PIZZANO Artexpo, Solo Booth #S227, Pier 94, 12th Ave & 55th St., NYC. 11-5pm (thru Mar 28) www.isamari.com **NYC**
RAYMOND J. STEINER: The Art of Art Criticism The Salon, Barrett Art Center, 55 Noxon St., Poughkeepsie (845) 471-2550 7pm www.barrettartcenter.org **Dutchess**

Friday, March 26

ARTSPEAK: Women About Women: Herstory Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 5:30-6:45pm **Westchester**
ESOPUS MUSICALIA CHAMBER MUSIC CONCERT Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 7:30pm charge **Ulster**
HAUNTED: Contemporary Photography/Video/Performance Guggenheim Museum, 1071 Fifth Ave., NYC (212) 423-3500 (thru Sep 5) **NYC**
TAO SUNY Purchase College, Concert Hall, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 8PM charge **Westchester**
WINTER CONCERT SERIES Eastman Music Center, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 7pm Litchfield, **CT**

Saturday, March 27

20th ANNUAL BEAUX-ARTS BALL GCCA, The Cooper Tree Restaurant, Hunter Mountain, NY 6:30pm charge **Greene**
LEONARD FAGOUZEOS: Ink on Paper Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm (thru Apr 25) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp Litchfield, **CT**
MATTHEW MURRAY / TRACY BARBOSA Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception 5-7pm (thru May 9) **Rockland**
YOUNG ARTISTS ON THE RISE Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 3-5pm (thru Apr 10) **Westchester**

Sunday, March 28

GO APE ADVANCED PLACEMENT STUDENT EXHIBITION Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 Artist's Reception (thru Mar 28) **Suffolk**
PHOTOGRAPHERS OF NORTHERN WESTCHESTER EXHIBIT Unitarian-Universalist Fellowship of Briarcliff, Croton & Ossining 2021 Albany Post Road, Croton-on-Hudson, NY (914) 271-1037 Artist's Reception 4-6pm (thru April 4) **Westchester**
STUDENT EXHIBITIONS Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 (thru Apr 2) **Dutchess**

Tuesday, March 30

CYNTHIA EARDLEY: Sculptures Ceres Gallery, 547 West 27th St., NY, NY 212-947-6100 (thru Apr 24) cynthiaeardleysculptures.com **NYC**

Continued on Page 22

M A G

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 website at: www.alliedartistsofamerica.org

Theatre

Polythea?

By ROBERT W. BETHUNE

ONE OF THE intriguing options offered by the wild wild West of the Internet is the chance to go reading your news from strange sources. In particular, one of the strangest is the English language online edition of *Pravda*. Remember *Pravda*? Voice of the Soviet Union? Well, there it is, still spouting a very peculiar line of propaganda, most of it directed against the United States one way or another. The level of fantasy involved in most of those pieces is intense, though not on a par with *The National Enquirer's* all-time masterpiece, "Hungry Fishermen Catch And Eat Mermaid."

However, fiction, which can fail to be as strange as truth, can nevertheless hit home in astonishingly truthful ways. One such piece appeared in *Pravda* under the title, "USA lost in polythea." This piece has spread around the Internet quite a bit; running that title through your favorite search engine should pop it up from quite a few places.

The basic idea of the article is that entertainment is replacing reality in the culture. I was about to write "our culture" but it's not portrayed as a local phenomenon; it's world-wide

in the view of the writer. He sees "polythea" as a pervading presence of theatricalism in social life, media, politics and pretty much everywhere one can look.

He may have a point. Sometimes fantasies point to realities, and so it may be here.

What would one look for to explore this?

In some ways, it may not even be new. Consider the world of fashion as we have known it since at least the days of the troubadours. Self-presentation through costume is the essence of fashion — shaping and controlling the perceptions others have of oneself through careful choice of clothing, makeup and accessories. What could be more theatrical than that? And what do we see as we walk down an ordinary city street? Let alone as we observe an ordinary fashion-show runway. Let alone Project Runway or The Fashion Show. Is there anything more fundamentally theatrical than dressing up? Particular if you dress up as something you're not? And if you dress to project one "you" on one occasion, and a completely different "you" on another occasion? Just compare your own wardrobe at the office during the week and at the bar on the

weekend and you may find yourself wondering just which mirror you're looking into.

Is there anything less reality-oriented than reality television? Is there anything more entertainment-oriented than television news? Are they not, in a sense, converging? According to at least one survey, a poll done by *Time*, the most trusted "news anchor" in the US is John Stewart. John Stewart's achievement is to transform performing as a news anchor into performing as a stand-up (or rather sit-down) comic. In the process, of course, he transforms world events into comedy. Let me see—who would be the first known person to do that? Why, Aristophanes, of course! And in ways that could give Stewart and the bitterly funny old Greek quite a bit to talk about if they could sit down over some wine and olives. Internationally, "The Daily Show" is carried by CNN. Think about that.

Stories, narratives, dramas—these things are fundamental to the way human beings understand the world. Probably because of that, they are also highly engaging in and of themselves. In the theater, we care entirely about the story as story; we do not care about it as reality. We can

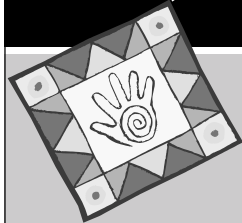
be as gritty as Ibsen or as fantastical as Barrie; all we care about is the story. Drop the curtain and pick up the newspaper; it is easy to observe that a great deal of what passes as coverage of events is in fact coverage of the narration of events, of the presentation of events as story. A mainstay of today's reporting is the piece that tells us not what happened, but what this person, the other person, and the next person say about what happened—the stories that they tell. The stories are the news; the stories replace the story. This is especially true in politics, where frequently there is no event—the substance of the story is the story itself; the fact that so-and-so said such-and-such about this-and-that is in itself the event to be reported. In improvisatory theater, the fundamental rule is, you are what others say you are; you are what others make of you. In wide swaths of culture, do we not observe that events become what they are said to be? Is the title of our endlessly renewed performance Reality or Rashomon?

Can we still tell the difference? That's what our *Pravda* writer would really like to know. And perhaps we should be asking ourselves the same thing. Has our reality been theatricalized to the point where we can no longer figure out which side of the curtain we are on—or even if there ever was a curtain at all?

Of course, an especially intense irony involved in all of this is that theater, in the narrow sense of that art practiced on two trestles, three boards, and with a passion, is seriously in decline. As theatrical as we may be in life, we'd rather watch TV for our entertainment. And that, my friends, is a very great tale indeed, though quite a different one than we are telling here. Another time, perhaps.



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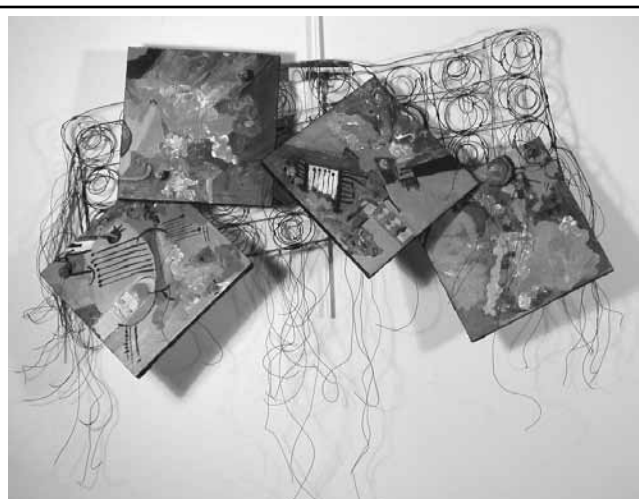


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Opportunities

Artists: Oil, Watermedia, Pastel, Graphics, Sculpture Allied Artists of America. Seeks entries for 97th Annual National Exhibition Nov 12-Nov 30, 2010 at National Arts Club, NYC. SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889 or website for prospectus. www.alliedartistsofamerica.org. Deadline Sep 13.

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 43rd Annual Art in the Park, to be held at the Heckscher Museum Park, Huntington, NY Jun 5-6. Event will feature live arts demonstrations, antiques, live music, food and drink. Antique dealers welcome to apply. Call Art League or download application from website. www.artleague.net Deadline Apr 19.

US Artists: Audubon Artists Art Society Entries of aquamedia, mixed media, graphics, oils, acrylics, pastels & sculpture (excluding photography and digital art) for 68th Annual Juried Exhibit, Sept 13-Oct 1, 2010 at the Salmagundi Club, NYC. Over \$20,000 in awards. SASE to Raymond Olivere, 1435 Lexington Ave., #11D, New York, NY 10128 or go to website. Additional info: Vinnie Nardone: (732) 903-7468 nardoneart@comcast.net. www.audubonartists.org Deadline Jul 17.

Artists, All Media: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks entries for exhibition May 22-Jun 19. Send images and tell how you would explain/demonstrate your work/ techniques/ materials. TWELVE artists will be chosen. Send proposal and \$25 application fee (applied to exhibition fee of approximately \$150) or email info. For more info call (914) 965-3397 or visit website. info@bluedoorgallery.org www.bluedoorgallery.org Deadline Mar 29.

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 Apr 2.

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 114th Annual Open Juried Exhibition at the National Arts Club, Oct 5-29, 2010. Media: Oil, Acrylic, Watercolor, Pastel, Graphics, Sculpture. Over \$9000 in awards. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. www.clwac.org. Deadline Jul 1.

Photographers: Catskill Art Society (CAS) (845) 482-5280. Seeks submissions for Jeff Bank 2011 Photo Calendar Contest. App available on website. Kathryn@catskillartsociety.org www.jeffbank.org Deadline Apr 15.

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks entries for "Footprint International Print Competition 2010" May 20 - Labor Day. Prospectus on website www.contemprints.org Deadline Apr 2.

Artists: Center for New Media and the Arts, 186 Greenwood Ave., Bethel, CT (203) 797-1786 Seeks entries for open competition "Figure Reprisal" Aug 6-Sep 2. Cash awards. Download prospectus from website. cnmabethel@gmail.com cnmabethel.com Deadline May 15.

Artists: City of Pittsfield, MA (413-442-7718. Seeks entries for 6th Annual Pittsfield Art Show Jul 17-18. Download apps, info from website. margebride@aol.com www.pittsfieldartshow.org Postmark deadline Apr 1.

NJ, NYC Artists, All Media: Clifton Arts Ctr & Sculpture Park (973) 472-5499 Seeks entries for "Passport to the Arts" Jun 23-Jul 31. Call for details. www.cliftonnj.org Deadline Apr 1.

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 75th National Juried Exhibit July 16-Aug 20. Juror: Carrie Haddad & Melissa Stafford. All media. Possible \$3500 in prizes. Catalog. Prospectus available online. www.cooperstown-art.com Deadline May 15.

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. REGIONAL JURIED EXHIBITION May 7 - Jun 4. JURORS: David Kiehm & Carol Saggese. All media. Artists residing in New York State. Possible \$2000 in prizes. Actual artwork juried. No slides. Prospectus: available online at or send #10 SASE ATTN:

Regional Exhibition. www.cooperstownart.com Deadline Apr 30/May 1.

Artists & Sculptors: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeks entries of original sculpture, oil, watercolor, acrylic, pastel, drawing or mixed media representational or abstract for juried exhibit, May 8-16, 2010. Juror: Everett Raymond Kinstler. Download prospectus. juriedshow@easton-artsCouncil.org. www.eastonartsCouncil.org Deadline Apr 16.

Artists, Craftspeople: GAGA, Garnerville Arts & Industrial Ctr, 55 West Railroad Ave., Garnerville, NY 10923 (845) 947-7108. Seeks entries for indoor AFFORDABLE juried indoor art/craft bazaar May 1-2. Call or go online for info and application. gaga@garnervillearts.com. www.garnervillearts.com. Deadline Mar 26.

Photographers (18 or over): Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for "PHOTOcentric 2010" a juried exhibition. Jurors: Harvey Stein, photographer, curator, author and Stephen Shore, photographer and Chairman of Bard College Photography Dept. Solo Show for Best in Show/ virtual gallery exhibit for others. Download prospectus from website. gac@highlands.com. garrisonartcenter.org. Deadline Jun 1.

Folk Artists: Hanford Mills Museum, PO Box 100, E. Meredith, NY 13757. 607.278.5744. Seeks Folk artists/ self-taught artists for Exhibition 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: Harrison Council for the Arts, Harrison Pubic Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2011 Exhibition schedule. Call or write for complete details. Deadline May 21.

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, Nelson Shanks; W/C & Graphics, Robert G. Sackson; Pastel, Claudia Seymour. Download prospectus from website or written request to 8 Everit St., Brooklyn, NY 11201. www.hvaa-online.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, May 7 - June 20. \$500 First Prize. Send Sase to gallery or download prospectus from website. www.hudsonvalleygallery.com Deadline: Postmarked Apr 19.

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 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: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for KAA Spring Juried Show Apr. Download prospectus. www.kentart.org. Hand Del: Apr 16, 1-4; Apr 17 10-1pm.

Artists: Locust Grove 2683 South Rd., Poughkeepsie, NY 12601. Seeking contemporary Hudson River School style artwork for 2011 Solo Shows. Go online, email or call Ursula Morgan at (845) 454-4500 x17 for further details. u.morgan@morsehistoricsite.org. www.morsehistoricsite.org./calendar/calendar.html. Postmark Deadline: Apr 19.

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.mamaroneck-artistsguild.org. Entry Deadline: March 12.

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Jurying for new members Apr 19, 20, 3-6pm. SASE or download forms. www.mamaroneckartistsguild.org.

Artists, All Media: Manhattan Arts International. Manhattan Arts International "6th Annual Healing Power of ART Competition May 10-Aug 10. All media including painting, drawing, sculpture, photography, prints, work on paper, mixed media and fine crafts. No video. Contact Renee Phillips, at www.manhattanarts.com/Gallery/HealingPowerofArt 2010/index www.manhattanarts.com/Gallery/HealingPowerofArt 2010/index

Artists, Craftspeople, Photographers: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 22nd Annual Fair Oct 23-24. Email for details apps. krotella@kingstoncityschools.org

Artists, All Media: Monroe Center for the Arts, 720 Monroe St., Hoboken, NJ 07030 (201) 978-3027 Seeks participants for Open Studio Day Sunday Mar 20-21. Call or email for full details. gp@monroedev.com

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.

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. pastelnj@juno.com. www.pastelsocietyofamerica.org. Deadline for Slides: May 31

Artists, All Media: Phoenix Gallery, 210 Eleventh Ave. @ 25th St., 902, New York, NY 10001 (212) 226-8711. Seeks entries for 2010 Nat'l Juried Competition Jun 23-Jul 16. Juror: Robert Storr, Dean of Yale Univ. School of Art. Award: Solo & Group Show. Prospectus: website, email or send SASE. info@phoenix-gallery.com www.phoenix-gallery.com Deadline Apr 24.

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

Painters, Sculptures: 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.

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.

Artists: Saugerties Area Chamber of Commerce (845) 246-0553. Seeks submissions for public art project "Hors'n Around Saugerties 2010". Artists will decorate fiberglass horses which will be placed throughout the Village of Saugerties in July, culminating in a public auction in September. Artists receive 33% of auction proceeds, with other portions divided among local charities, Chamber and school groups. Download prospectus from website, email, or #10 SASE to Hors'n Around Saugerties, PO Box 731, Saugerties, NY 12477. halfmoon613@gmail.com www.welcometosaugerties.com Deadline Apr 1.

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

Photographers: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for 30th Annual Juried Exhibition "In Search of People" Jun 5-Jul 2. Juror Harvey Stein. Cash prize. SASE to STAC or visit website for more information. www.stacarts.org. Deadline Apr 16.

Artists: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for "Of a Botanical Nature" juried exhibition May 1 -28). Juror: Wendy Hollender. SASE to STAC or visit website for more information. www.stacarts.org. Deadline Mar 19.

Photographers: SOHO Photo Gallery, 15 White St., New York, NY 10013, (516)485-6951. Entries for the 2010 SOHO Photo annual juried national photography competition, any medium. Juror Jennifer Blessing, Curator of Photography, Solomon R. Guggenheim Museum. All photo-based works eligible, with no limitation as to subject matter or technique from Jul 5-Aug 7. SASE #10 or visit website. www.sohophoto.com Deadline: May 1.

Choreographers/Filmmakers: The American Dance Festival (919) 684-6402 Seeks entries for 15th Annual Dancing for the Camera: International Festival of Film and Video Dance Jun 25-27 at Duke Univ & Nasher Museum of Art. Download entry form (pdf). adf@americandancefestival.org Deadline Apr 7.

Watercolor Artists: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 (315) 369-6411 Seeks entries for 29th Adirondacks Nat'l Exhibition of American Watercolors. download prospectus or send a #10 SASE Attn: "ANEAW" artscenteroldforge.org Deadline Apr 1.

Artists, Poets, Writers: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 (315) 369-6411 Seeks entries for "Art, Poetry, Tall Tales" Download or call prospectus. artscenteroldforge.org Call for various deadlines.

Photographers: The Equine Photographers Network (EPNet). Seeking entries for Online Photography Contest, "Equine Ideal: Winter 2010" Visit website. www.equinephotocontest.com Deadline: Feb 15.

Mohawk-Hudson Region Artists: The Hyde Collection, (518) 792-1761 x 35 Seeks entries for 2010 Artists of the Mohawk-Hudson Region Juried Exhibition Oct 1-Dec 12. Download entry forms from website; call for info. www.hydecollection.org Deadline Mar 26.

Artists: The Mermaid Studio, PO Box 3573, Poughkeepsie, NY(845) 797-2865 Seeks entries for Art Contest 2010. Download prospectus from website. www.themermaidstudio.com/contest/entryform.doc Deadline Mar 31.

US & International 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.washingtonsquareoutdoorartexhibit.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.whiteplains-outdoorartsfestival.com

CT, MA, NJ, NY, PA, VT Artists: Woodstock School of Art, PO Box 338, Woodstock, NY 12498 (845) 679-2388. Seeks entries for Regional Exhibition Jun 12 - Aug 7. #10 SASE for prospectus. www.woodstockschoolofart.com. Postmark Deadline Apr.

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.

Fiction

Refrain

By LAURENCE LEVEY

THE SEPTEMBER SUN shone shiny on the bicycle's metal frame. Her shorts, short, bared to me her lovely, muscular, tanned legs. Her glasses tinted pink against the glare of the sun. I hadn't seen her all summer, but I'd been in love with her for almost a year, despite the cruel battles, infidelities and infelicities of too much of that year.

I'd spent the summer thinking of her and trying not to. I'd wasted a great deal of energy telling myself that our relationship, such as it was, was over; that the turmoil with which we'd left each other in the spring had been final. I'd meet new people, new girls, fall in *real* love, and forget about her.

Now here she was.

My friends seemed each to step a few paces off in one direction or another, deliberately(?) leaving us by ourselves. People were playing catch, tossing Frisbees, lolling in the grass. Birds and insects darted about. In the midst of the various noises drifting upon the air was a quiet where Sue and I met.

She'd pulled her bike up to the edge of the grass where I stood. Straddling the bike, hands grasping and releasing the brakes, she smiled tentatively.

The dismissive words I'd thought I'd have for her didn't materialize. I couldn't find words of any kind. Finding my breath was almost more than I could manage. I stared at her, and

found myself recalling the softness of her cheeks. The weakness in the knees, the catch in the chest, the urge to move towards her were the same as I'd felt last year.

"Hi," she said, and I could not match her eloquence.

"Are you angry?" she then asked.

"Among other things," seemed an accurate enough answer.

"Tell me about the other things," she said.

Her smile was getting me to smile. Logjams were breaking up, clots dissolving; resolve was a mere concept, a *conceit*.

We started walking, Sue walking her bicycle beside her.

"Later, man," called Joey, one of my friends, with a knowing smile, a tacit wink.

I waved to him. Waved my friends goodbye, took off with Sue.

We made our way off the road and down a narrow paved path for walking and biking. As we moved past the dorms and got into the trees, it felt cooler, breezy.

We didn't say much, and after a while came to a bench near the path leading to the tennis courts.

"Want to sit?" I asked.

She leaned her bike against the back of the bench. We sat, held hands. Kissed. Kissed some more. Kissed, perhaps, excessively; breathlessly. Kissing was easier than words. Probably more appropriate, too. Words could not possibly take hold of the pure emotion that feeling her in my arms, tasting her popcorny breath, feeling her hair against my chin and neck produced.

As a couple of bearded professors

in old-fashioned whites came up from the tennis courts, we broke off kissing, reverted to hand-holding.

"Good day," the first professor said to us. The other one smiled and nodded.

We smiled back. So easy to be happy.

"At some point, we should talk," Sue said.

"We have all semester," I said. My words drifted off. "Don't we? At least?"

Her silence was icily familiar. That body beside mine, which a moment ago had thrilled me with anticipation and filled me with breath and life, now seemed inert, drained of animation.

"What?" I said.

"Can't we just enjoy *this* moment?"

"I'd rather have the one a few minutes ago," I said.

"You know what I mean."

All last year, whenever I would suggest a future for us, though by future I usually only meant something as far-reaching as, would I see her next week, her response was always an elusive freezing up, a vanishing, where just to be noncommittal was more of a commitment than she could stand. She always seemed happy to be with me and dismally unhappy to think ahead to being with me again.

"You said we should talk," I said. "But then I start to talk and you don't want to hear it."

"But you're not starting to talk," she said. "You're starting to plan."

I had to get up, both to face her and to get away from her. Two more people were coming up from the tennis courts. We were silent as they passed.

"Let's walk," Sue said, getting up.

"Okay. Which way?"

"The long way," she said.

That meant onward, rather than back. Maybe we'd find our way back to those feelings, those sensations of a few minutes ago. But even if we did, was this year going to be just like last year? It was already feeling like it. Was it worth it?

We small-talked our way through the woods. I took her bike from her after a while. We came back into sunlight near freshman housing. I put my arm around her waist. She turned to me, reached up and put her arms around my neck. We kissed. This felt pretty much like it had earlier. Pretty undeniably exhilarating. I had her in one arm and her bike in the other. We were sober, undrugged, standing in sunlight, starting a new semester. Warmth radiated between us.

This was not to be said no to. Whatever she wanted, I would try to give her. Being with her in this way, and then, again, later, in the way that this way implied, was all I wanted. It was all there was.

I was in it for the long haul, the short haul, whatever. Whatever she would have. I would be selfless.

And when she pulled away from me, became unavailable, unresponsive, unloving, either due to my demands or through the expression of her own needs - as she inevitably would - I would not be deceived, as I had been last year. And I would not deceive, in return, as I had last year.

No, I would take it like a man, and quietly begin to die.

(Laurence Levey, lives in Oxford, MA)



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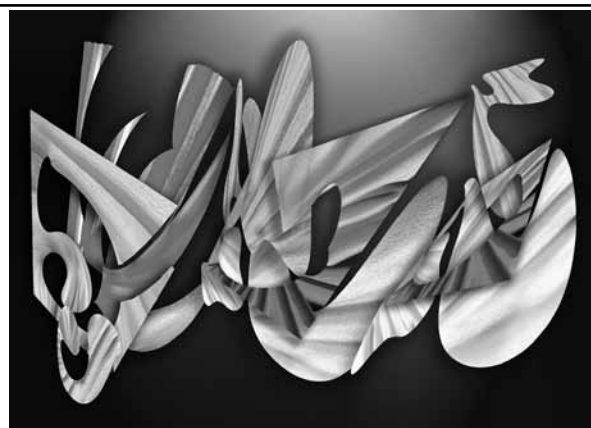


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New Rochelle Council on the Arts
New Rochelle Public Library, 1 Library Pl., New Rochelle, NY

Climate Gallery: Zeros and Ones, the Digital Era
March 6th-21st • Reception March 6th, 6-9pm
37-24 24th Street, Suite 406, Long Island City, NY

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The Hudson Valley Art Association, Inc.
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White Plains Outdoor Arts Festival Committee
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White Plains, NY 10605 • 914.993.8271

Calendar

Continued from Page 18

Ongoing:

Apr 8,9,10 "ESTELLE'S KITCHEN" The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY (914) 277-8477 8pm charge **Westchester Apr 16-18 "NOAH & HIS WIFE" And "THE SECOND SHEPHERD'S PLAY"** Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 charge **Dutchess**
Apr 23, 7:30pm; Apr 24, 3pm & 7:30pm "THE VAGINA MONOLOGUES" Benefit for Family of Woodstock, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 charge **Ulster**
April 23-May 2 Sa 7pm; Su 3pm "OUTSIDE THE TENT" Cocoon Theatre, 6384 Mill St. (Rt. 9), Rhinebeck, NY (845) 876-6470 charge **Dutchess Apr 24, 30, & May 1, 7pm; Apr.25, 4pm ISADORA DUNCAN SALON CONCERT Maude Baum & Company Dance Theatre**, eba Theatre, 351 Hudson Ave., Albany, NY (518) 465-9916 charge **Albany**
Apr 30, May 1 & 2 SPRING CRAFTS AT LYNDHURST Artrider, Lyndhurst Estate, Route 9, Tarrytown, NY (914) 631-4481 10am-5pm; Sat 10-6pm; Sun 10-5pm charge **Westchester**

Thursday, April 1

2010 MASTER OF FINE ARTS EXHIBITION William Benton Museum of Art, University of CT, The East Gallery, 245 Glenbrook Rd., Storrs, CT (860) 486-4520 (thru May 9) **Tolland, CT**

ANNE WINSTON BROWN Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Apr 18) **Rockland**

Friday, April 2

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

ART IN MOTION (thru Apr 11) / CHARLIE BREMER Exhibit (thru Apr 28) Cooperstown Art Association, 22 Main St., Cooperstown, NY (607) 547-9777 www.cooperstownart.com **Otsego**

BETSY JACARUSO, Watercolors Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (938-5580 Opening Reception 5-8pm (thru Apr. 30) **Ulster**

LYNNE FRIEDMAN: Works on Paper Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 (thru Apr 27) **Ulster**

Saturday, April 3

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

ANNUAL REGIONAL Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru May 2) **Ulster**

FRANZ HEIGEMEIR & MARIANNE HEIGEMEIR: Floral Interpretations / Night Visions Seven 21 Gallery, seven 21 media center, B'way, Kinston, NY (845) 331-1435 Opening Reception 5-8 pm (thru Apr 30) **Ulster**

LYNNE FRIEDMAN: Works on Paper Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception 5-8pm (thru Apr 27) **Ulster**

Monday, April 5

ANNUAL HAITIAN ART AUCTION / SALE Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 (thru Apr 8) **Dutchess**

Tuesday, April 6

AMERICAN WATERCOLOR SOCIETY 143rd INTERNATIONAL EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Opening Reception (thru May 2) www.americanwatercolorssociety.org **NYC**

Thursday, April 8

SPECIAL RESERVE AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Apr 16) www.salmagundi.org **NYC**

Friday, April 9

ART IN MOTION (thru Apr 11) / CHARLIE BREMER Exhibit (thru Apr 28) Cooperstown Art Association, 22 Main St., Cooperstown, NY (607) 547-9777 Artist's Reception 5-7pm www.cooperstownart.com **Otsego**

BETSY JACARUSO STUDENT SHOW: Botanicals, Still Life & Land Journeys 2010 The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 Opening Reception 5-8pm (thru May 9) **Dutchess**

CHARLES KATZENBACH / ANDREW WERTH: Reflections Artists' Gallery, 18 Bridge St., Lambertville, NY (thru May 2) www.lambertvillearts.com **NJ**

CIRCLE OF FRIENDS II Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru Apr 25) **Suffolk**

STUDENT EXHIBITIONS Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 (thru May 23) **Dutchess**

Continued on Page 23

Classified

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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NEW CENTURY ARTISTS: 530 West 25th St., Suite 406, New York, NY 10001, (212) 367-7072 is seeking new members for group and solo exhibitions. All media welcome, \$325 annual fee. Send e-mail to newcenturyartists@msn.com for further information.

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BOOKS BY RAYMOND J. STEINER: *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* \$18. Please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More information available about these books on the website: www.raymondjsteiner.com or www.arttimesjournal.com.

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FREE ARTIST WEBSITE LISTINGS (limited time offer) on New York Artists Online (www.newyorkartists.net) in these categories until June 2009: Ceramics, Jewelry, Glass, Fiber. Contact gloriarabinowitz@newyorkartists.net if you have a high quality website in one of the above categories. NewYorkArtists.net will place an image, description of your work and a link to your website for free.

PLEIN AIR PAINTING workshops at "Rhodora", Frederic Church's camp on Millinocket Lake, Maine. *Stunning views of Katahdin, comfortable rustic camps, small group.* August 12-15, September 2-5, September 30 - October 3. Contact Evelyn Dunphy at 207-443-5045, email: artist@evelyndunphy.com -Website: www.evelyndunphy.com

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MARA GROSS




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Calendar

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Saturday, April 10

CHARLES KATZENBACH / ANDREW WERTH: Reflections Artists' Gallery, 18 Bridge St., Lambertville, NY Artist's Reception 6-9pm (thru May 2) www.lambertvillearts.com NJ
LIS DREIZEN & JOHN MAC FIE EXHIBIT: SEE-scapes & Great Escapes b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Opening Reception 6-9pm (thru May 2) www.bjspokegallery.com Suffolk
SHYUN SONG: SMALL WORLD Harrison Public Library, 2 Bruce Ave., Harrison, NY (914) 835-0324 (thru May 7) Westchester
VINCENT SERBIN: Raw Objects Appear Life Size galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 Opening Reception 5-7pm (thru May 17) Ulster
WOODSTOCK POETRY SOCIETY AND FESTIVAL: Jacqueline Ahl & Joann Deiudicibus Woodstock Community Center, 56 Rock City Road, Woodstock, NY (845) 679-7900 2pm Ulster

Sunday, April 11

AMERICA THROUGH LENSES Quintet Photographers, Kurt Seligmann studio, 23 White Oak Drive, Sugarloaf (845)987- 8748 Opening Reception 4-6pm (thru Apr 19) Orange
CECILY A. SPITZER / JERRY VIS Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 12:30-5:30pm (thru Apr 25) Westchester
DAEDALUS QUARTET SUNY Purchase College, Recital Hall, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3PM Westchester
LYNNE FRIEDMAN: SOUTHWEST SUN: Paintings Gallery at Lifebridge Sanctuary, 333 Mountain road, Rosendale (845) 658-3439 Opening Reception 4-6pm (thru Jun 27) Ulster
PALISADES INTERSTATE PARK COMMISSION: Historical Photographs Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 Opening Reception 1-3 (thru Apr 28) Rockland
"ROUTE 66" Lycian Centre Lawn, Kings Hwy, Sugar Loaf, NY (845) 469-2287 3pm charge Orange
ZEINAB KHALIFA: Fine Jewelry Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 Opening Reception 2-4pm (thru Apr 18) Bergen, NJ

Tuesday, April 13

GERDA ROZE: Homage to the Circle Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru May 1) Westchester
VIENNA CIRCA 1780 Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Nov 7) NYC

Wednesday, April 14

"THE LINCOLN CONTINENTAL" M&M Productions, Tuckahoe Public Library, 71 Columbus Ave., Tuckahoe, NY (914) 835-0324 Westchester

Friday, April 16

SPECIAL RESERVE AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Sale 8pm (thru Apr 16) www.salmagundi.org NYC

Saturday, April 17

EXPOSURE The Mill Street Loft, Barrett House, Poughkeepsie, NY (845) 471-7477 (thru May 7) Dutchess
GERDA ROZE: Homage to the Circle Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 5-7pm (Closing Event May 1) (thru May 1) Westchester
JONAS CAUFIELD: Transilluminations M Gallery, 350 Main St., Catskill, NY (518) 943-0380 Opening Reception 6-8 Greene
LAKE GEORGE HS STUDENT CERAMIC SHOW bjsartworks Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 Opening Reception 4-6pm (thru Apr 30) Warren
PHOTOWORK '10 Barrett Art Center, 55 Noxon St., Poughkeepsie (845) 471-2550 (thru May 15) Dutchess
SPRING FINE ART & CRAFTS Westfield Armory, 500 Rahway Ave., Westfield, NJ (908) 874-5247 10-6pm charge (thru Apr 18) www.rosesquared.com NJ
WOMEN SPEAKING THROUGH US: Performance of Women's Writings Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 2pm Westchester
YOHO ARTISTS 6th ANNUAL OPEN STUDIO TOUR YOHO, 578 Nepperhan Ave., Yonkers, NY (917) 682-5172 12-5pm Westchester

Sunday, April 18

SPRING FINE ART & CRAFTS Westfield Armory, 500 Rahway Ave., Westfield, NJ (908) 874-5247 10-5pm charge www.rosesquared.com NJ
SPRING JURIED SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 (thru Jun 6) www.kentart.org Litchfield, CT
"THE LINCOLN CONTINENTAL" M&M Productions, Suffern Free Library, 210 Lafayette Ave., Suffern, NY (845) 357-1237 Opening Reception 2-4pm Rockland
YOHO ARTISTS 6th ANNUAL OPEN STUDIO TOUR YOHO, 578 Nepperhan Ave., Yonkers, NY (917) 682-5172 12-5pm Westchester

Thursday, April 22

HILDA OPENER Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru May 9) Rockland

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New Art Books

OXFORD UNIVERSITY PRESS: The Grove Encyclopedia of Northern Renaissance Art (Editor in chief Gordon Campbell. (3 Vols.) 2,328 pp.; 7 3/4 x 10 1/4; Over 500 B/W & Color Illus.; Notes; Maps; Indices. \$395.00 Hardcover. *****

YALE UNIVERSITY PRESS: The Arts of Industry in the Age of Enlightenment by Celina Fox. 352 pp.; 8 1/8 x 11 1/4; 260 Illus., 60 in Color; Notes; Select Bibliography; Index. \$95.00 Hardcover. ****
Ruskin on Venice: "The Paradise of Cities" by Robert Hewison. 500 pp.; 7 3/4 x 10 3/8; 125 Illus., 25 in Color; Bibliography; Index. \$85.00 Hardcover. *****

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection (Eds.) Susan Alyson Stein and Asher Ethan Miller. 352 pp.; 9 x 12; 285 Illus., 100 in Color; Bibliography; Index. \$65.00 Hardcover. ****
From the Private Collections of Texas: European Art, Ancient to Modern by Richard R. Brettell and C.D. Dickerson III. 456 pp.; 10 1/4 x 12 1/4; 336 Illus., 296 in Color; Bibliography; Index. \$65.00 Hardcover. *****
Giovanni Boldini in Impressionist Paris by Sarah Lees. 232 pp.; 9 1/2 x 12; 140 Illus., 134 in Color; List of Exhibitions; Bibliography; Index. \$60.00 Hardcover. *****

The Drawings of Bronzino by Carmen C. Bambach, et al. 336 pp.; 9 x 11; 274 Illus., 155 in Color; Appendices; Bibliography; Index. \$60.00 Hardcover. *****
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The Accademia Seminars: The Accademia di San Luca in Rome: 1590-1635 (Ed.) Peter M. Lukehart. 430 pp.; 7 1/8 x 10; 82 Duotone Illus.; Appendix; Glossary; Index. \$35.00 Softcover. *****

An Introduction to Art by Charles Harrison. 320 pp.; 7 5/8 x 10 1/8; 250 Color Illus.; Recommendations for Further Reading; Index. \$30.00 Softcover *****

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UNIVERSITY OF WASHINGTON PRESS: With a Single Glance: Buddhist Icons and Early Mikkyo Vision by Cynthia Bogel. 496 pp.; 7 x 10; 112 Illus., 33 in Color; Notes; Glossary; Index. \$75.00 Hardcover. *****

INTERNATIONAL SPECIALIZED BOOK SVCS. (ISBS): Michele Tosini and the Ghirlandaio Workshop in Cinquecento Florence by Heidi J. Hornik. 211 pp.; 6 x 9; B/W & Color Illus.; List of Illustrations; Appendix; Notes; Index. \$55.00 Softcover. *****

PAUL HOLBERTON PUBL.: Ken Thomson the Collector (Vol. 1) (Ed.) Conal Shields. 200 pp.; 9 1/2 x 11; 100 Color Illus. \$50.00 Softcover. ***

UNIVERSITY OF CALIFORNIA PRESS: The Pilgrim Art: Cultures of Porcelain in World History by Robert Finlay. 440 pp.; 6 x 9; 24 Color Illus.; 2 Maps; Notes; References; Index. \$34.95 Hardcover. ****

UNIVERSITY PRESS OF FLORIDA: Guy LaBree: Barefoot Artist of the Florida Seminoles by Carol Mahler. 232 pp.; 7 x 10; 50 Illus., 42 in Color; Afterword; Notes; Bibliography; Index. \$34.95 Hardcover. ***

OXFORD UNIVERSITY PRESS: From Head to Hand: Art and the Manual by David Levi Strauss. 224 pp.; 5 1/2 x 8 1/4; 35 B/W Halftones; Notes; Index. \$24.95 Hardcover. *****

BOCARATON MUSEUM OF ART: Mary Cassatt: Works on Paper by George S. Bolge, et al. 95 pp.; 8 3/4 x 11 1/4; B/W & Color Illus.; Exhibition Checklist; Chronology; Selected Bibliography. \$? Hardcover. ***

Marc Bell Presents The Magical World of M.C. Escher by Willem F. Veldhuysen, et al. 174 pp.; 9 x 12; B/W & Color Illus.; Biographical Timeline. \$? Softcover. *****

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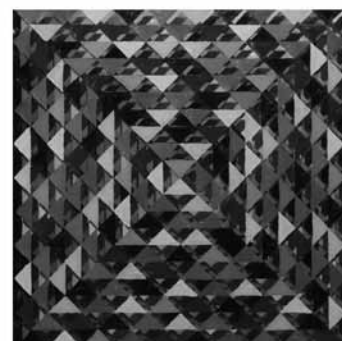
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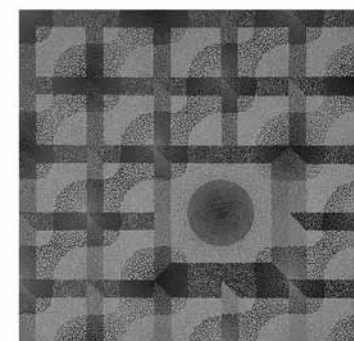
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- | | |
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| Alla Goniodsky Redmond, WA | Mike Miller Laguna Beach, CA |
| Arina Gordianko England, UK | Megan Pinch Florence, AL |
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The May/June issue of *ART TIMES* will close for calendar & opportunity listings on April 12; Advertising deadline is April 21. Get rates and guidelines online at www.arttimesjournal.com or email request to info@arttimesjournal.com

143rd Annual International American Watercolor Society

exhibition



April 6 to May 2, 2010



Salmagundi Club
 47 Fifth Ave at 12th Street
 New York, NY 10003

Daily 1-5pm, Tuesday 1-8pm
 Monday closed

www.americanwatercolorssociety.org

Calendar

Continued from Page 23

Saturday, April 24

17th ANNUAL RIVERARTS ANNUAL STUDIO TOUR RiverArts, PO Box 60, Hastings, NY. Self-guided tour: Hastings, Ardsley, Dobbs Ferry, Irvington. (914) 476-2321 11am-6pm. (thru Apr 25) **Yonkers**

CAROL GOODMAN: Book reading & signing Tuxedo Park Library, 227 Rte 17, Tuxedo park, NY (845) 351-2207 2pm **Orange**

CHOPIN AND HIS CIRCLE Close Encounters with Music, Mahaiwe Performing Arts Center, Great Barrington, MA (800) 843-0778 6pm charge **Berkshire, MA**

JOHN PIZZARELLI SUNY Purchase College, Concert Hall, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 8PM charge **Westchester**

RIVERARTS 17th ANNUAL STUDIO TOUR Hastings, Ardsley Dobbs Ferry and Irvington. Maps available at www.riverarts.org and at local businesses or call 914 476-2321 (thru April 25) **Westchester**

Sunday, April 25

17th ANNUAL RIVERARTS ANNUAL STUDIO TOUR RiverArts, PO Box 60, Hastings, NY. Self-guided tour: Hastings, Ardsley, Dobbs Ferry, Irvington. (914) 476-2321 Noon-5pm/ **Yonkers**

CIRCLE OF FRIENDS II Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 Artist's Reception **Suffolk**

"THE LINCOLN CONTINENTAL" M&M Productions, Hendrick Hudson Free Library, 185 Kings Ferry Road, Montrose, NY (914) 835-0324 **Westchester**

Tuesday, April 27

PICASSO Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Aug 1) **NYC**

Thursday, April 29

IT'S RAINING CATS & DOGS NAACO Gallery, 33 Main St., North Adams, MA (413) 664-4003 Opening Reception 5-7pm (thru May 23) **Berkshire, MA**

RANKIN / HINES Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru May 23) **Westchester**

SHAWN MOORE, guest soloist Woodstock Chamber Orchestra, Bard College, Olin Hall, Annandale-on-Hudson, NY (845) 246-7045 8pm charge **Dutchess**

Friday, April 30

61st ANNUAL ART OF THE NORTHEAST JURIED COMPETITION AND EXHIBITION Silvermine Galleries, 1037 Silvermine Rd., New Canaan, CT (203) 966-9700 x 20 (thru Jun 12) www.silvermineart.org Fairfield, CT

LYNNE FRIEDMAN: SOUTHWEST SUN: Paintings Gallery at Lifebridge Sanctuary, 333 Mountain road, Rosendale (845) 658-3439 (thru Jun 27) **Ulster**

Saturday, May 1

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

AMERICAN WATERCOLOR SOCIETY 143rd INTERNATIONAL EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 2) www.americanwatercolorssociety.org **NYC**

BEHIND THE CAMERA: Norman Rockwell use of the Camera (thru May 31) and TO ROCKWELL WITH LOVE (thru May 16) Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 www.nrm.org **Berkshire, MA**

GAGA ARTS FESTIVAL 2010 GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 11am-6pm Open Studios, film, dance, music, food **Rockland**

OF A BOTANICAL NATURE Smithtown Township Arts Council, Mills Pond House, 660 Rte 25A, St. James (631) 862-6575 (thru May 28) www.stacarts.org **Suffolk**

SHAWN MOORE, guest Soloist Woodstock Chamber Orchestra, Pointe of Praise, 243 Hurley Rd., Kingston, NY (845) 246-7045 8pm charge **Ulster**

SULLIVAN COUNTY HS ART SHOW Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru May 23) **Sullivan**

Sunday, May 2

BARBARA GREY & LIZ EHRlichman EXHIBITS b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Opening Reception 6-9pm (thru May 30) www.bjspokegallery.com **Suffolk**

BEAT MEMORIES: The Photographs of Allen Ginsberg 1953-1997 National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 (thru Sep 6) **WDC**

GAGA ARTS FESTIVAL 2010 GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 11am-6pm Open Studios, film, dance, music, food **Rockland**

JUDITH MONTEFERRANTE: In Full Bloom Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 Opening Reception 1-5pm (thru May 30) **Westchester**

KEITH HARING / CHAKAIA BOOKER and MEMBERS EXHIBITION Grounds for Sculpture, 18 Fairgrounds Rd., Hamilton, NJ (609) 586-0616 charge (thru Sep 19) **NJ**

SHAWN MOORE, guest Soloist Woodstock Chamber Orchestra, Reformed Church of Saugerties, NY (845) 246-7045 8pm charge **Ulster**

"THE LINCOLN CONTINENTAL" M&M Productions, Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 **Westchester**

Monday, May 3

CURATOR'S EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 16) www.salmagundi.org **NYC**

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