

Our 30th Year!!!

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ART TIMES

Vol. 30 No. 3

Winter 2013/ 2014 (Dec/Jan/Feb)

Balthus & Chagall: Beyond the Surface of the Canvas: Two Painters of the Interior

By KATHLEEN ARFFMANN

FALL IN NEW YORK is traditionally a time for the opening of many exciting museum exhibitions. There are so many exhibits that it seems impossible to see them all. Fortu-

Metropolitan Museum of Art* is a trip into the psyche; and "Chagall: Love, War, and Exile" at the Jewish Museum** is a journey to another world. These two painters go far beyond the surface of the picture to tell their story. Although working in very different styles of painting I see them as linked by this similar objective.

Balthus's world is dark and often sinister. His paintings are an exploration of his own psyche. Balthus lived in Paris at a time when Freud was very much a part of the intellectual and cultural landscape. In his paintings his adolescent girls are not self-conscious about their postures and assume physical positions that are natural and completely uninhibited. Some of his subjects

are considered erotic and X-rated even by today's standards. However, Balthus was an integral part of his time and did not consider his pictures pornography but rather a psycho-analytical exploration. To this end his cats are very important since they lead one calmly into his unconscious

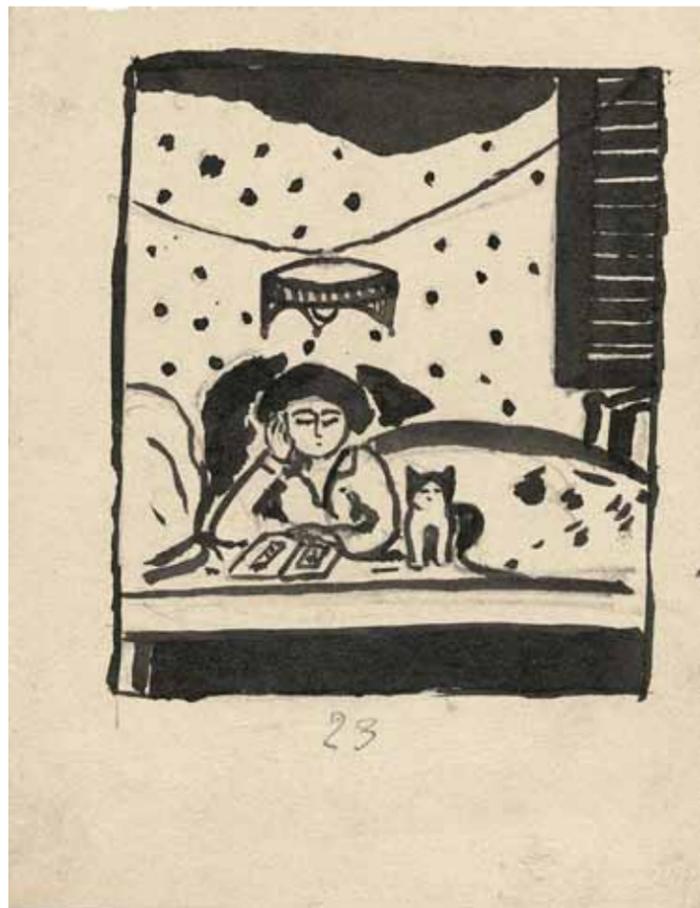
with great balance and poise. Cats are detached and aloof, just like the painter; cats facilitate the viewers' passage into the psyche. In his pictures cats are playful, mysterious, watchful. His clarity in conveying visually what often words cannot, is a tribute to his craft as an artist and his greatest strength. For the viewer there is no deciphering. His directness makes all that unnecessary; so that one can arrive in his unconscious with a firm footing, very much like the leap and landing of one of his feline friends.

In an adjacent gallery there are 40 small charming drawings of Balthus' cat, Mitsou that Balthus did at age eleven. These have never been on view before. Done first in pencil and then black ink, they very much resemble woodcuts. They tell the story of his cat, Mitsou, his pet's happy arrival in his life and his sad sudden disappearance. Sabine Rewald, who curated the exhibition, discovered these small drawings in the possession of a family friend. (In researching their subjects curators are often like detectives.) The drawings were stained, in ter-

rible condition and needed a great deal of restoration. Sabine proposed that they be restored at the Met in one of the finest paper conservation resources in the world. They add so much to the exhibition because they give greater insight into the mind of the painter and his lifelong attachment to cats and art.

As a youth Balthus was greatly influenced by his study of the Fifteenth Century painter Piero della Francesca

Continued on Page 17



Balthus (Balthasar Klossowski) (French, 1908–2001) *Mitsou* 1919, Black ink on paper, 6 x 4 3/4 in. Private collection © Balthus (Courtesy of the Metropolitan Museum of Art)

nately, they are scheduled well into the winter, giving us plenty of opportunity. In our present world with all its contrivances and commerciality, museums still offer one of the few affordable cultural experiences that are sources of real pleasure.

"Balthus, Cats and Girls" at The

Travel and Culture: Bermuda

Cornelia Seckel having a conversation with Mark Twain, a regular visitor and great fan of Bermuda

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Peeks and Piques!

NEVER A GREAT admirer of the US, Oscar Wilde is said to have written that, "America is the only country that went from primitivism to barbarism without ever having passed through civilization." Hmmmm. This was some time ago, when he also professed that some "know the cost of everything, but the value of nothing." Hmmmm, hm-mmmmm. Just think of what he may pronounce about our culture today! Err ... is "culture" the proper word for our marketplace-driven world today? Wilde may have been a bit of a snob — even sarcastically ironic at times (most times, I guess) — but there was always a hint of profundity, a hint of truth, embedded in his quips. Of course — like most of us — he also spouted a lot of nonsense — but it's kind of difficult not to see how his comments apply to us and to our cavalier transformation of art into a commodity — i.e. of trans-

forming the concept of 'value' into 'cost'. "How much?" is more often asked than "How good?" Are we even allowed to ask how "good" a work of art is in today's upside-down, politically-correct society? How creative? How meaningful? How well-crafted? More often than not, many art 'patrons' are more concerned with a work's market value than its artistic value — in short, its \$\$\$ cost and not its aesthetic/artistic value (Wilde's point exactly). To make matters worse (in my estimation), is that the creative community, i.e. artists, have largely signed on to this 'devaluation' process, making it more and more difficult for me to find the 'genuine article' out there. Most of our readers know about the conservatism of ART TIMES — we've made it clear since our inception 30 years ago that we were dedicated to taking the "long" view — and have largely avoided giving over our pages to

the latest fad, fancy or trend. Often, what's "hot" this month is "not" next month, while Michelangelo, da Vinci or Rembrandt seem timeless... so what's "trending" largely goes by me. Wilde's observation about our evolution — to me — seems hardly arguable. So much of our current "culture" seems not only barbaric but inexplicable, and I doubt if even our 'primitive' ancestors were ever so blatantly crude, so indifferent to the "right thing", so meaningless. Else, how would they have survived? Not only are we blind to the difference between cost and value, but also to decency, morality, 'taste', and good sense. Personally, I am grateful that my lifetime is coming to a close and not just beginning — as an ancient Chinese poet writes, "Better dark silence, than lies".* Sounds pretty sophisticated to me for a 9th Century "primitive".

Raymond J. Steiner

*Han Yu, "Losing My Teeth" c.820

Letters

To the Publisher:
 Thank you, for a marvelous guide to Ann Arbor--it is a pleasure to be part of this publication!
 Most appreciatively,
Carol Stepanchuk
 University of Michigan
 Ann Arbor, MI

To the Publisher:
 Thanks so much for sending this along and for all the kind words! I'm glad you had a great time in my beloved town.
Nawal Motawi
 Motawi Tileworks
 Ann Arbor, MI
 nmotawi@motawi.com

To the Publisher:
 I was honored that the Endowment chose my photograph "Tondo Ribbons". It is very exciting that Cornelia Seckel of ART TIMES Newspaper chose me for this piece.
 Thank you for your generous, ongoing endowment to Women Artists; recognition really does make a huge difference in the life of an artist.
 Sincerely,
Joanna First
 Fair Lawn, NJ

To the Publisher:
 On behalf of the Board of Directors and Officers of the American Artists Professional League, we wish to take this time to thank you for the generous contribution you have made toward the 85th Grand National Exhibition.

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Your participation and continued support has made available the means to uphold the very principles and goals that are set forth by the AAPL. The League has maintained an active presence for over eighty years helping to promote traditional art representing high standards of beauty and excellence. The ART TIMES Award for Landscape which you have generously provided, continues to provide a positive impact in the art community and helps to preserve the mission of our League.

Again, we truly appreciate your continued support.
 Sincerely,
Larry R. Mallory,
 Awards Chairman, American Artists Professional League, NYC, NY

To the Publisher:
 Thank you for the lovely comments and photo in your column!
 It's always wonderful to see you. Send our fond regards to Raymond.
 Yours,

Maxine and Mark
 Mark Gruber Gallery
 New Paltz, NY

To the Publisher:
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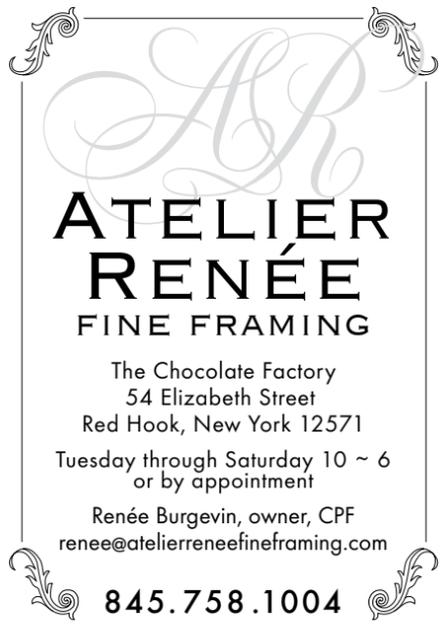
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"Interweavings." I am so, so grateful to you for supporting the arts the way you do. As you may remember, this is not the first time I have won your award. I looked in my records, and it seems I got the Art Times Award three times: CLWAC 1997, Audubon Artists 2005, and Audubon Artists this year. Thank you. It was nice to see you at the reception for Allied Artists of America's 100th Annual Juried Show. I actually posted the photo of the two of us on Facebook along with a few others from the reception.

Best wishes
May Rolstad Trien
 NYC, NY

Publisher's note: May also won an award for her graphic *Fallen Chestnut Leaves* at the Allied exhibition. Note that we have nothing to do with the winners of the ART TIMES awards. Jurors and judges for each of the exhibitions make those decisions.

To the Publisher:
 Congrats and all good wishes for your 30th. You have such a unique, wonderful and memorable legacy.
Lee Pope
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Art Essay

Looking at art: A Guide for the (Understandably) Perplexed

Part III: Artwriting

By RAYMOND J. STEINER

ARTWRITING—AND THIS too, comes in a variety of forms—seems straightforward enough. It is writing about art. As simple as this may seem, however, it is probably the writing about art that more than anything else has caused the ever-widening gulf that exists between art and the average person. If intended at first to clarify, it progressively made the waters muddier as artwriters tried to upstage the artists.

As an artwriter, this is not an easy thing for me to say—yet the evidence is strong that it is writing about art rather than art itself that turns away—and *keeps* away—the public which not only deserves to know art but for whom its creation ultimately lies.

An anecdote: I was at an exhibition of the work of Guiseppe Boldini, one of my favorite 19th-Century Italian impressionists, when I overheard a lady nearby say to her friend, “I know I’m not *supposed* to but, you know, I *love* his work!” Now where do you suppose she got the idea that she was not *supposed* to like what she was evidently enjoying? You got it—she had obviously *read* somewhere that 19th-Century representational art was just so “not today” and felt guilty that she was showing her “old-fashioned” taste. Boldini, don’t-y see, is totally *passé*.

Let me tell you another story: I was once sitting with the painter Will Barnett and, as it so often does between artist and artwriter, the topic of art criticism came up. I asked Will—a man of wide experience and not a little wisdom—to what he attributed the growing importance and power of the art critic today. “Simple,” he said. “One word is worth a thousand pictures!”

This reversal of the old “One picture, one word, etc.” took me by surprise and I asked him to elaborate. Will had spent some fifty years as an instructor at the Art Students League

in Manhattan, and his tenure there spanned the years both before and after World War II. The G.I. Bill, he explained, and the financial aid given to veterans, opened the possibilities of a college education to a great many people who might otherwise never have gone on to “higher” education. “What happened,” Will explained, “was that we turned out a higher proportion of readers in our population. However, becoming more literate as a nation, did not necessarily mean that there was a proportionate upgrading in the ability to read *art*. Unfortunately—at least for the artist—a great many people simply assumed that if they could read *about* art, then it meant that this was the same as *understanding* art. So, people just read the critics—and let *them* tell them what they were looking at.”

And, it’s even more reprehensible when critics presume to tell you what you *ought* to like or dislike.

How did this all come about?

Let’s take a brief overview of history. As we learned earlier, the making of images has been around since pre-historical times. We can’t exactly tell when it began — as noted in the Chapter on Image Making (Part 1, Summer 2013 Issue), our best guess is about 35,000 years ago — but we do know that it pre-dated speech for a very long time. Nor can we tell exactly when speech was invented, but we do know that mankind had been perfecting the spoken language for a very long time before *artwriting* was invented. As far as we can tell, the first writing *about* art appeared in the West during the Renaissance with a man call Cennino Cennini. This is not the place to go into detail here, but Cennini’s book seemed to have opened a Pandora’s box of wannabe art “experts” that is still spilling over today.

At first, it seemed innocent enough: a savvy traveler would become an advisor to some emperor or king, telling him which artists in which provinces were “hot” and recommending them

for the royal palace. Today, in addition to those artists who have been image-making since time immemorial, we have artwriters, curators, art merchants, collectors, restorers, connoisseurs, historians, aestheticians—the list goes on as we grow ever more inventive. If we can’t all be *artists*, well, we can at least learn how to be middlemen—and, so we do *ad nauseam*. Heck, even *artists* tried their hand at using their quills rather than their brushes from time to time (probably when commissions were slow coming in)—but, generally, the better ones stuck to their trade.

Once critics began to recognize their growing power as *interpreters* of art, they simply took off. A whole new branch of “expertise” grew up, with “artwriting” becoming a skill in itself—complete with its own jargon, cast of “stars,” and specialized magazines. Eventually, these “specialists” wrote mainly to impress each other, leaving those who depended upon them for guidance, information or explanation out in the cold. And, like I said, once they got tired telling each other how they *ought* to see a work or art, they began telling *you*.

A comment by one of these “specialists,” in fact, was a major spur for my writing this article. Quoted in the *New York Times*, this “specialist”—whom we shall leave unnamed—said that art criticism today could be separated into two kinds: “searching but impenetrable” and “readable but stupid.” Now how inviting is *that* to the newcomer to the artworld? If you can *read* it, it’s stupid, but if it’s *searching*—*i.e.* seriously looking at the art, well then it’s impossible to understand. Now isn’t *that* helpful?! To paraphrase one critic that I do respect — Walter Pater — he maintained, “What ... art has to do in the service of culture ... [is] satisfy the spirit.” Nuff said!

Meanwhile, back at the studio, artists continue to make pictures much in the same manner that their stone-age predecessors did on cave

walls—except now, they have better materials to work with. Just imagine how one of today’s “impenetrable” but “searching” artwriters might have fared if he had prattled on with one of his explications to some bystander back then! (That is, if they’d invented speech yet).

Let’s set the stage: Ogg, an eminent art critic, and a viewer, Moog, stand before a cave painting of a buffalo.

“Hmmm...” says Moog.

“But look!, says Ogg. “Note how the artist nuanced his lines from sure to uncertain and melded it into the ambience of both his mood at the moment and of the curvature of the cave wall...nothing less than pure genius!”

“Hmmm...” says Moog, thinking to himself ‘impenetrable’ and ‘stupid’.

“Philistine!” mutters the critic as he stalks away.

“Still looks like a badly drawn buffalo to *me*,” says Moog scratching his head.

If Moog were alive today, he might turn to *you* and say, “What’s the big deal? *We* got eyes. Let’s *use* ‘em! If we don’t like what we see—let’s go to the next cave!”

All in all, this wouldn’t be terrible advice. If you prefer pictures that look like something you are familiar with, no one—not even the “specialist”—can tell you that you *ought* to like something else. No more, for instance, than someone can convince you that you *ought* to enjoy turnips if, in fact, you can’t stand turnips. Sure, you may grow to tolerate different kinds of art—and even turnips—but you can do so only at your own pace and only if you are so inclined to do so. There exists no law—at least not as of this writing—that dictates taste. Never was and, to my mind, never will be. You have every right to walk into an art show, shrug your shoulders, and walk out—or, like the lady at the Boldini exhibit, *enjoy* it —*regardless of what the “specialists” say!* Remember—writing *about* art is one thing. *Looking at art* is another. And, most important, making words and making images *are two different artforms*. And, generically speaking, one picture *is* worth a thousand words. Being able to comprehend the one does not necessarily mean that you can the other.

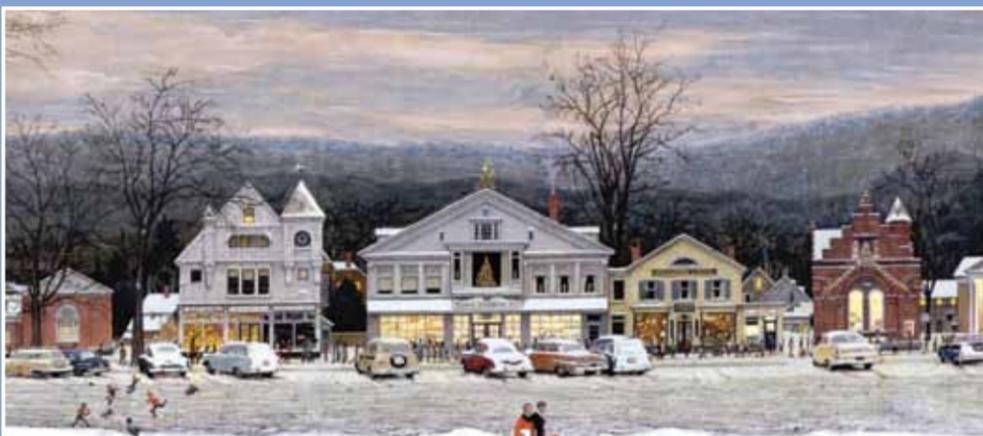
Now that *that’s* all clear, we will turn to art venues in our next and last installment.

Meanwhile, trust the instincts of Moog—who passed them along to you with the rest of your genes—and use your own eyes.

(To be continued)



Every Picture Tells A Story!



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Art Essay

The Child Within – Part 1

By INA COLE

IN 1830 THE German painter Caspar David Friedrich expressed that, 'The only true source of art is our heart, the language of a pure childlike spirit' (Fineberg 1997). As the cultivation of the naïve began to gain interest, a concept prevailed that children were less civilized and therefore closer to the real meaning of existence. Their primal mark making is one of the first signs of ordered communication, and it was believed that through this innocence of expression the child was the commentator of the truth and that their scribbling would naturally have a perfect unity of composition. However, it was the Swiss educator and illustrator, Rodolphe Töpffer, who became one of the first to seriously study the art of children. His research, published in 1848, was important in that it praised the expressive genius in their work and emphasized the centrality of ideas over technical execution. This shift in ideology was significant in that it encouraged personal expression undiluted by conventional forms, which in turn offered a return to a more primordial and instinctive state of being.

As the rise of empirical observation and spontaneous discovery overtook a reverence for traditional formal values, a fundamental change occurred which was seen to offer a kind of purification for Western culture's materialism, also making possible the concept of primitivism at the turn of the twentieth-century. This notion preoccupied not only artists, but biologists, social theorists and psychologists. Parallels were often drawn between the savage and the child and this also became a criterion against which levels of primitivism were measured in anthropological thought. The child was at the heart of these theories, their observed stages of physical and psychological development used

as a gauge to measure comparative levels of cultural complexity in groups ranging from the presumed 'savages' of Africa, America and Oceania, to Europe's peasant population. When the same argument was later extended to early twentieth-century models of disease, the concept of the primitive came to include the mentally ill and criminals, whose so-called conditions were commonly understood as degenerative; a kind of twisted return to primitive states.

By retreating from accepted reason artists thought they could gain access to the very sources of creativity itself, which they believed was exemplified in its most authentic and liberated form in the minds of children, the insane and tribal cultures. However, just as European artists received a needed impulse from African carvings about whose meaning and function they actually knew little, so the strong influence of children's drawings relied on interpretations that did not directly correspond with the states of mind producing those unassuming pictures. The child responds to its environment by making images of what it perceives and the picture, therefore, does not merely imitate the model but helps to clarify the structure of what is seen. Children's drawings appealed to the adult artist not because they are so different, but because they actually derive from the same source; that is a way of understanding the human condition by means of significant form.

In the early twentieth-century belief in the creative instincts of children was fairly universal amongst modern artists. Wassily Kandinsky, Gabriele Münter, Paul Klee, Mikhail Larionov and the CoBrA artists all collected the work of children and in some instances took quite specific cues from them. The attraction lay in the way that children observe with an acuteness that derives from the



Paul Klee, *Comedy* (1921), watercolour and oil on paper, 305 x 454 mm, picture credit: Tate

fact that everything before their eyes is a new experience. In a diary entry of 1901, Klee reflected on the prevailing mood of the time through his observation of a singing child: 'I have seen many artistic achievements, but never one so primeval...talent anticipates things through intuition which it could experience only later, having the advantage that primitive feelings are the strongest. The future slumbers in human beings and needs only to be awakened' (Klee 1965).

However, picture making does not rely solely on what the eye sees at the moment the image is produced, but a synthesis of observations already stored in the brain, and here lies the true difference between the child and the adult. It is impossible to recapture the original expressive effects of child art, as this would have been produced in an entirely different context. Such borrowings, therefore, rather than being an attempt at imitation were transformed and assimilated into the

artists' own style. Indeed, many of the formal qualities shared by modern and primitive art can be linked to the twentieth-century's interest in conceptual modes of imagining. The use of reductive signs for direct illustration offered an opportunity to explore analogies of a type long familiar to tribal artists. In much the same way the work of children is also conceptual rather than imitative, and through its resemblance to primitive art could be seen to recapitulate the artistic evolution of the human race, offering a desired new beginning for artistic development.

Kandinsky: From Blaue Reiter to the Bauhaus, Neue Galerie, New York to 10 February 2014; Paul Klee, Tate Modern, London to 9 March 2014; Paul Klee: Life and Work, Zentrum Paul Klee, Bern, to 30 March 2014; Spirit of CoBrA, The Museum of Art, Fort Lauderdale to 18 May 2014.



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Calendar

Because our Calendar of Events is prepared months in advance dates, times and events are subject to change. Please call ahead to insure accuracy.

Sunday, December 1

42nd ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu

ANNUAL HOLIDAY SHOW Valley Artisans Market 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 Mon-Sat, 10-5pm; Sun 11-2:30pm free (thru Jan 5)

CALL FOR ARTISTS Art in the Wild The Hudson Highlands Nature Museum Pond Trail-Outdoor Discovery Center Angola Rd Cornwall NY 845-986-7293 charge (thru Dec 13) hhnaturemuseum.org/index.php/art-in-the-wild

ARTISAN HOLIDAY Craft Boutique Neversink Valley Museum D&H Canal Visitor's Center 58 Hoag Road Cuddebackville NY 845-754-8870 10:00 am - 3:00 pm free www.neversinkmuseum.org

DIRECTOR'S CHOICE EXHIBIT West End Gallery 12 West Market Street Corning NY 607-936-2011 free (thru Jan 18) www.westendgallery.net

HOLIDAY GROUP SHOW Look Art Gallery 988 South Lake Boulevard Mahopac NY 845-270-0243 free (thru Jan 5) www.lookartgallery.com

KERRY O. FURLANI Slate Carvings: She is the Land (she is the sea) SUNY Adirondack Visual Arts Gallery 640 Bay Road Queensbury NY 518-832-7738 free (thru Feb 6) www.sunyacc.edu/studentlife/visualartsgallery

"KINDRED SPIRITS" Illustrated prints by NEIL WALDMAN and ceramic designs by MARK KASSIS Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 free (thru Dec 29) www.flatiron.ppg.com

MURDER ON THE NILE CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Fri & Sat; 3pm Sun charge (thru Dec 8) www.centerforperformingarts.org

NOCHE FLAMENCA at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30 pm charge www.kaatsbaan.org

DOUG SARDO Pastel Landscape, Still life and Animal paintings The Artists' Gallery Bell's Tavern Dining Room 183 North Union Street Lambertville NJ 609-397-4588 free (thru Jan 8) lambertvillarts.com

WINTER OPEN HOUSE Peters Valley Store & Gallery Peters Valley School of Craft Peters Valley School of Craft, Layton, NJ 19 Kuhn Rd Layton NJ 973-948-5202 10am-6pm free www.PetersValleyGallery.org

RICHARD SEGALMAN - new work Woodstock Framing Gallery 31 Mill Hill Road, Woodstock NY 845-679-6003 free (thru Feb 23) www.wfggallery.com

SONGCATCHERS Holiday Concert Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2-4pm free www.harrisonpl.org

"STILL LIFE" 2013 Juried Exhibition featuring the works of 20 artists. Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 free (thru Dec 16) www.huntingtonarts.org

THE CCP 9TH BIENNIAL International Miniature Print Exhibition Bendheim Gallery Greenwich Arts Council 299 Greenwich Ave Greenwich CT 203-862-6750 free (thru Feb 9) www.greenwicharts council.org

WINTER SOLSTICE 2013 HOLIDAY SHOW Featuring new watercolor paintings by BETSY JACARUSO and the CROSS RIVER ARTISTS The Betsy Jacaruso Studio & Gallery 43 East Market Street, Suite 2 Rhinebeck NY 845-516-4435 free (thru Feb 28) www.betsyjacarusoartist.com

WOLF KRETLOW Photographs of Union County NJ Historical places The Les Malamut Art Gallery 1980 Morris Ave Union NJ 908-851-5450 free (thru Jan 15) LesMalamutArtGallery.wordpress.com

YOU NEVER KNOW Just How It Looks Through Other's People's Eyes Kenise Barnes Fine Art 1947 Palmer Avenue Larchmont NY 914-834-8077 free (thru Dec 21) www.kbfa.com

Monday, December 2

CONVERGENCE: Contemporary Art from India and the Diaspora: Framing Photography: Gifts & Acquisitions in Context The William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs CT 860-486-4520 free (thru Dec 15) www.benton.uconn.edu

PERICLES The Shakespeare Theatre of New Jersey Madison Ave Madison NJ 973-408-5600 charge (thru Dec 29) Shakespearenj.org

Wednesday, December 4

STARS: CONTEMPORARY PRINTS from Derriere L'Etoile Studio Zimmerli Art Museum at Rutgers University 71 Hamilton Street, New Brunswick NJ 848-932-7237 Curator's Tour 6pm charge (Exhibit runs thru Mar 2, 2014) www.zimmerlimuseum.rutgers.edu

TRANSFIGURATIONS - ALISON GOLDBER AND LORRAINE KLAGSBRUN National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Jan 3) www.thenawa.org

Thursday, December 5

A BAROQUE CHRISTMAS IN ROME Choir of St. Luke in the Fields Music & Arts at St. Luke in the Fields Church of St. Luke in the Fields 487 Hudson Street New York NY 212-414-9419 8pm charge www.stlukeinthefields.org/music-arts

GINGER BALIZER-HENDLER: The Adventures of Gingerella Pleiades Gallery 530 West 25th St. New York NY 646-230-0056 Opening Receptions 5-8pm free (thru Dec 21) www.pleaiadesgallery.com

LINDA MCKIE-MCCLELLAN Solo Exhibition, Paintings, Prints & Mixed Media Atria Senior Living 50 Ledge Road Darien CT 203-662-1090 Opening reception 5pm-7pm free (thru Dec 31) www.atriadarien.com

MAKE IT, TAKE IT, EARRING NIGHT Mamaroneck Artists Guild 126 Larchmont Ave. Larchmont NY 914-834-1117 7pm charge www.mamaroneckartistsguild.org

RELATIONAL GROUND: Defying the Status Quo SOHO20 Chelsea Gallery 547 W. 27th St #301 New York NY 212-367-8994 Reception 6-8pm free (thru Dec 21) www.soho20gallery.com

THE YORKVILLE NUTCRACKER Dances Patrelle The Kaye Playhouse at Hunter College E. 68th Street between Park and Lexington Avenues New York NY 212-772-4448 charge www.dancespatrelle.org

Friday, December 6

FIRST FRIDAY MUSIC The Roxbury Arts Group Coffee House at 76 MAIN! 76 Main Street Stamford NY 607-326-7908 free www.roxburyartsgroup.org

OPENING RECEPTION BFA/MFA I Thesis Exhibition. Exhibition will be open daily Fri 12/6- Tues 12/10 11-5pm. The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 8452573844 5-7pm free www.newpaltz.edu/museum

TAKING PRECEDENCE - The work of LISA ZUKOWSKI and RICK THURSTON Gallery 66 NY 66 Main St. Cold Spring NY 845-440-5838 Reception 6 to 9pm free (thru Dec 29) www.gallery66ny.com

THE YORKVILLE NUTCRACKER Dances Patrelle The Kaye Playhouse at Hunter College E. 68th Street between Park and Lexington Avenues New York NY 212-772-4448 charge www.dancespatrelle.org

WATERCOLORS BY VINCENT RUBEO East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening reception 6-7:30pm. free (thru Dec 30) EFLibrary.org

Continued on Page 10

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Dance

Judson Church is Still Preaching the Arts

By DAWN LILLE

SAY "JUDSON CHURCH" to anyone in dance and the immediate response is "post modern dance in the 60's and 70's." Back then dancers and choreographers were eliminating technique, narrative, music and form. Anyone was welcome on stage, from a person on the street to your grandmother. From that often intensely chaotic, but always democratic and intimate atmosphere, blessed by the Reverend Al Carmines, a musician and composer, emerged a different approach to dance and theater.

Today, Judson Church, on Washington Square South, is alive and well and has hardly changed physically, except for the addition of some bleacher seating. Micah Bucey is the minister in charge of the arts and the church is exploding with youth and creativity.

Bucey, from Ohio, is the son of a minister. Growing up he was always interested in theater and music, as well as the church. He moved to New York where he attended Fordham as a theater major. While in school he came out as a gay man and started to deal with how to align that with the fundamentalism in religion. He felt he had to renegotiate spirituality and sexuality.

While dealing with this issue

a month it is playwright specific and involves writers, actors and directors. Every other month it is dance.

John Sorensen-Jolink is a member of the Judson congregation. A native of Portland, Oregon, he attended Lincoln High School there. It is part of a cooperative with Jefferson High School, which has a dance program, the classes of which are open to anyone in the Portland area. Students can therefore take their academics in the morning in one school and their electives in dance. After attending both and graduating, he came to New York to study at the Tisch School of the Arts.

Carlye Eckert, a friend in Portland, followed a similar path two years later and came to Juilliard to complete her education. Carlye and Johnny both remained in New York as free lancers performing for others and creating their own work, often together. She has danced with Tino Sehgal, Jonah Bokaer, Jack Ferber, Azure and Artists and Keigwin + Company. He has performed with Doug Elkins, Lucinda Childs, Twyla Tharp, Tino Sehgal and John Jasperse. Both were seen recently at MOMA in the series by the French choreographer Boris Charmatz.

After they danced at one of Jud-



Karen Harvey Dances. (Photo by Hope Davis, 2012)

ten to fifteen minutes long. They are exposing these dance artists to an audience that is different—often filled with a diverse group of people who otherwise might never see a dance performance. Sometimes young dancers and choreographers are dancing for dancers, but this is not the case at Judson. Also, since the technical support is minimal, they have to give up the idea of a fantastic performance in exchange for an atmosphere in which one can create a community full of ideas.

Sometimes, if a work is bad the audience may not know it, but one has to take into account a broad spectrum of taste. These two fresh curators are trying to give an opportunity to emerging, usually independent, dance artists who have not had a chance to show their work elsewhere and to erase the concept of dance as an elite art. Many choreographers such as Charlotte Bydwell, Jack Ferber and Celia Rowson Hall have gone on to wider exposure.

Bucey points out that, as a church, Judson has always emphasized social values and he sees the performances as an arena to trade energies. He and Eckert and Sorenson-Jolink feel it is possible to create an expanded audience community. He notes that a dance performance can generate an audience of 250 as opposed to 75 for other events.

People like to compare Micah Bucey to Al Carmines and there certainly are similarities. Bucey, who will be ordained in June by the United Church of Christ, considers himself an actor and a lyricist by trade. He and Nicholas Williams, a composer, call themselves Gay Agenda and write musical theater. He sees himself most like Carmines when he observes the potential creativity in everyone. The spiritual to him is being able to help artists, especially those to whom others have said "no." For him, artists using space and time at Judson are a connection to God.

Carlye, Johnny and Micah are all concerned with connecting to others via art. As curators of STUFFED, the two former feel it is important for the audience to ask questions, to invite people into an experience that will

develop and change them and their opinions. To Micah this is perfectly in tune with religion: both a parable of Jesus and an abstract dance can lead to self and learning.

Carlye, who feels privileged to be at Judson, is not sure where dance is going, whether it is good or bad that it is becoming so much a part of museum shows, or whether dancers and choreographers, like their fellow artists, will ever be able to earn a decent living. Johnny points out that, world-wide, dance is losing its funding and being pushed to the sidelines, but in societies that value dance those practicing it enjoy a good quality of life.

With STUFFED they are trying to find new ways to give value to dance, albeit slowly. Micah considers artists to be modern day prophets and this dance venue is certainly allowing them to express thoughts and feelings in a completely free atmosphere, although it does not pay the rent. Judson, meanwhile, is quietly continuing its legacy as one of the most relevant centers for the arts in New York City.

Next STUFFED performance: December 4.



Austin Selden and Sarah Konner. (Photo by Hope Davis, 2012)

Bucey worked for a few years at an artist's agency run by two women. He began to see them as ministers devoted to making the arts happen, but he also observed that some artists were losing the joy in their work. He had read about Al Carmines and was familiar with Irene Fornes, who had been part of the early Judson Theater. He started to "hang out" at Judson in 2009. Bail Out, a soup kitchen followed by a movie, had begun the previous year.

Bucey suggested that live theater would be better and was soon handed the task of making this happen. First he was a volunteer, than worked part-time and is now a full-time Community minister of the arts. Judson's two regular ministers, Donna Schaper and Michael Ellick, gave him and Johnny Goodman, his co-worker, carte blanche to usher in Bail Out as live theater in 2010. Seen one night

son's regular Sunday services Bucey, who says he does not trust himself with dance, approached them. Together they came up with STUFFED, a series of evenings of food and dance curated by Carlye and Johnny.

STUFFED, like Bail Out, offers a free performance preceded by a free dinner, some of it donated by local restaurants and markets and some cooked by members of the church. None of the artists are paid, so no money is exchanged on any level.

Originally scheduled for once a month, it proved to be a big job for two unpaid "artists-in-residence," so it may now be seen every other month. (They do have use of the gym, when it is free, to develop their own work.)

When they began in 2011 (December 4 will be their tenth program) they wanted to make an evening that was different from other platforms but was tasteful and succinct, with pieces



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Art Essay

On the Preservation of Painting and the Integrity of a Flat Surface

By MICHAEL G. TAGLIAFERRO

We empower the search for the meaning of Truth without an equivalent search for the meaning of Beauty – when both ascribe to a Higher Cause.

THE TWO DIMENSIONAL surface of a wall or canvas no longer stirs the high purpose of the artist who it seems fancies a 'higher' purpose; namely, to alter seven thousand years of culture-building to accommodate a culture of nihilistic exclamers pronouncing the death of God, Aesthetics and Ethics. A "culture of death" denies basic human instincts and so, makes it necessary to reassert the humanity of a painter, a work of art, and, the spiritual bond uniting both to the flat surface of a wall or canvas.

Introduction

The end of the Second World War saw artists of every creative persuasion turn to living in the present for what can only be described as an irrational contempt for the past; Beatle member John Lennon allegedly stated, for example, that there was no music before Elvis! The condescending chants aimed at art and society since the 1960's have effectively persuaded a whole generation to pay homage to the mutation of art forms. Conceptual and Performance Art, for example, expressed the notion that only "concepts" and "ideas" are relevant in works of art – the concept of "shock" is universally utilized by artists today and has evolved into a "pop culture" offering its intended public no choice but to be intimately bonded to a performer and his particular use of shock: for the comedian, the use of obscenities in comedy routines; for the musician, the vociferous musical style and contrived physical presence; for the painter, the body of a painted nude rolled over a canvas.... Shock is a legitimate end-product when it can elevate the cultural level of a people and offer the best of one generation to succeeding generations. However, the use of shock when utilized as in the above examples forwards a sorrowful view of an inherently creative humanity. The disesteem for our cultural heritage and the universal skepticism it has spawned proposes the death of the aesthetic bond between a painter and a flat surface.

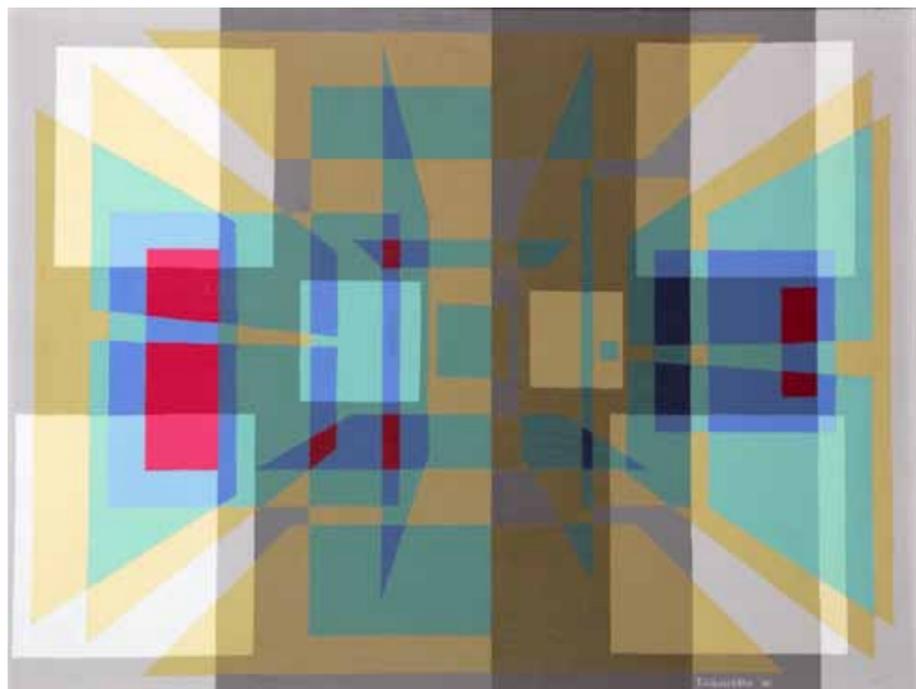
Significant Form: The Aesthetic Factor

The history of painting is essentially the recording of some sensitive soul's emotional response to a blank wall or canvas. The flat surface has always been a spur for exciting the imagination. Cave artists may have painted their images on cave walls to ensure a successful hunt but it is necessary to postulate another purpose; namely, to secure an emotional bond between himself and the wall space of a cave. The emotion experienced from this union is of a *particular* nature

and is what Clive Bell ("Art") calls Significant Form and – depending upon the depth of the experience – the work created therewith might be a complete waste of time, have some quality of the painter's sensibilities, or, might result in a masterpiece! *Significant Form in a painting has no necessary relation to its subject matter.* The subtle and measured space of a blank wall cries out to the painter demanding his undivided attention. A humorous story in this regard is told by the painter/musician/writer Helaire Hiler. In his book ("Why Abstract?"), Hiler tells of a time when very young a blank wall in his home had become wearisome. So, with the spark of youthful enthusiasm he proceeded to mark up the blank space with his initial masterpiece. He was, of course, properly spanked but, as he wrote (to paraphrase): in that moment (of pain), I knew I was destined to become an artist!

Works of art have chronicled the beliefs and aspirations of different cultures and civilizations. In Egypt, far from the nihilism dominating our culture today, the images decorating the walls of Egyptian tombs express a people's love for the joyous life and hope for its continuation in the afterlife. The Egyptian submission to a stable life style is contrasted by the Greek passion for a physical and philosophical existence, an existence that would form the social, political, and cultural framework of Western Civilization. The best of Greek painting was lost for sixteen centuries and discovered only after the mid-eighteenth century excavations of the Greek colonies of Pompeii and Herculaneum. The highly developed realism of Greek painting was absent in Byzantine and Early Christian Art where the works were ethereal and primitive in style and execution – not that this art was inferior, on the contrary, much of the work was aesthetically superior!

Fresco painting dominated the walls of tombs, temples and churches, all symbolically speaking to a varied audience the languages of mysticism, religion and culture. The Fourteenth Century painter Giotto (di Bondone) was a single revolutionary force that changed painting from the simple, ethereal style of Early Christian Art to carefully calculated compositions of solid forms and colors His painting the "Lamentation" depicts the Madonna expressing a most prevalent emotion, that of a *human* Mother grieving the death of a *human* Son. The initial and continuing emotional thrust of the painter and the illusion of reality he created elevated painting from that of a craft to that of an "art" and the painter, from that of a craftsman to that of an "artist." From the Greek philosopher Protagoras defining Man as "the measure of all things," the Renaissance added, "universal man". Within the confines of the Sistine Chapel we are witnesses



to two masterpieces: Michelangelo's ceiling painting depicts scenes and figures from the Old Testament – the three hundred forty-three figures sweep across the ceiling in a monumental expression of Renaissance humanism; the physical beauty of the ceiling painting is contrasted by Michelangelo's other fresco, the massive Last Judgment painting on the end wall of the Chapel – a beardless unforgiving Christ with a condemnatory gesture of his arm reveals an underworld of pitiful souls, including a self-portrait of the painter! Universal man is suddenly humbled in the recognition that he is a sinner.

In the centuries following the Renaissance, painters continued the exploration of the flat surface but with one change – "wall" art (fresco painting) as the ultimate medium of expression was replaced in favor of "canvas" art (oil painting...). Oil painting provided the painter with fertile subject matter. El Greco created masterpieces in Spain where the religious fervor was at its peak while Rembrandt's spiritually affective painting style of biblical narratives and vivid portraits reflected the solemn pronouncements of the Reformation.

The eighteenth century was exalted more for its music, literature, philosophy... than by any single or group of painters. The French Enlightenment was in full swing but the benefits gained by the intellectual elite offered little to stir the innermost sensibilities of the painter and even less for the indigent population. A profound response by some sensitive soul was inevitable. One, born of the same century but whose work is more a product of the nineteenth century is the Spanish painter, Francisco Goya. While his aesthetic temperament chronicled the pretentious absurdities of an "upper class," the English painter, Joseph Mallord William Turner, reveled in the unrelenting powers of Nature. His style set him apart from those painters seeking to depict the new, hard Realism of a growing, industrialized society.

The most influential interpreter of the new Realism was the French painter, Gustave Courbet who stated, "... painting should consist only in the representation of objects which the artist can see and touch." The social materialism that was part of the new Realism ignored the abstract and emotional experience required of the painter. Courbet's photo-like paintings were contrasted by the work of two contemporaries – the painters Eugene Delacroix and Jean-Baptiste Corot. Both expressed a new awareness of color: Corot – with his emphasis on the effect of *light* on objects; and, Delacroix – with his emphasis on the effects of *colors upon colors*. With the contributions of Turner, Corot, and Delacroix nineteenth century painting exploded into many directions with color as its principle source of energy. The flat surface of a canvas became a laboratory for color experimentation – the purpose of which was to reconcile what we *see* with what we *feel*. But, before "seeing" and "feeling" could be reconciled, the painter needed to separate himself from the precepts that have defined Reality as merely the representation of the visible world.

Edouard Manet's work was the impetus for the aesthetic revolution that was to follow; he *flattened* his colors and shapes bringing back into focus the always-enticing two-dimensional picture plane. The first to seize the creative vitality of the moment were the Impressionists. Fascinated by the effects of light upon objects they sought to duplicate the psycho-physiological process of optical mixtures. They accepted a canon of physics which, in essence, states: *black surfaces do not reflect light* and is, therefore, not a color! Thus, the Impressionists, following a precept of science, eliminated the color black from their palette. They acknowledged a scientific Truth of physics but ignored a basic Truth of our senses; namely, that black is very much a color – even more than most pigments because of its emotional

power! This was reason enough for the early demise of Impressionism as a serious movement.

The nineteenth century was as rich in talent as in any period in the history of painting. The brightly flattened colors and expressive lines of Japanese prints imported into France created a revolution within a revolution! The cumulative aesthetic effort spawned the development of five Post-Impressionist painters. Perhaps the best known – but not understood — was the Dutch painter Vincent van Gogh. The emotional turbulence brought about by his supersensitive psyche created an explosive painting style expressing a desperate need to be understood; not since Michelangelo had a painter laid bare his soul for all to see and contemplate. Paul Gauguin's flat shapes and colors gave a fresh and new meaning to pictorial and sensual forms of expression. Reconciliation between "seeing" and "feeling" advanced in an unexpected way by the work of Georges Seurat. He combined a *cerebral* approach to painting uniting the physical structure of color (similar to the Impressionists) with "laws" of harmonic relationships. Henri de Toulouse-Lautrec wandered from his noble surroundings to frequenting Parisian nightlife sketching many facets of nocturnal life styles. His paintings and posters publicizing a popular cabaret—the Moulin Rouge—brought the nobility to mingling with the bourgeoisie – an unprecedented sociological break-through for its time and place. Paul Cezanne — the fifth Post-Impressionist — discarded the old definitions of 'color' and 'form' thereby creating a multi-dimensional *color-form*. The structural and plastic components of his compositions reaffirmed the bond between a painter and a flat surface. Cezanne is of the same historical rank as Giotto (in that) he has given to painting a new direction.

Passage into the Twentieth Century, however, was not smooth and was to have a catastrophic impact on aesthetics, religion, ethics and, therefore, painting. A spreading philosophy of materialism strengthened by the irreligious posture of science and its attending technologies created an atmosphere of uncertainty and confusion. The literature of the period included works claiming Life and Nature are dependent upon physical processes and that the existence of a "significant form" or an "aesthetic experience" would have been labeled a figment. The literary impact had not affected painting early on; instead, the blank surface of a canvas continued to stir the aesthetic impulse as evidenced in the works of perhaps the two greatest painters of the century, Pablo Picasso (Cubism) and Henri Matisse (Fauvism).

The uncertainty in the first two decades of the century developed into widespread pessimism in the 1930's. The human condition was seized upon by authors bent on furthering an anti-aesthetic agenda that would attempt to nullify seven thousand years of painting activity. The

French Enlightenment was alive again but without its fearless hero, Voltaire. The German author and intellectual, Hugo Ball, founded the Cabaret Voltaire—a group of artists and writers depicting society as hopelessly clinging to decadent western values. The movement called Dada ("non-sense" or "no sense") utilized materials in chance arrangements expressing a "now" world. While its life span as a movement was brief Dada's influence into the future was vast and a main cause for the broken alliance between the painter and a flat surface. Another source of aesthetic disconnects followed World War II. The intellectual materialism of many art critics supported what was to be an art – not of feelings and emotions – but of "ideas" and "concepts." Painting as a creative activity was literally taken out of the hands of artists and transformed into what can only be called "journalistic" art. The emotionally burdened Abstract Expressionist's escape from this view was *an exalted individualism and the unfettered expression of the inner life*. But it, also, was plagued with the skepticism of a post-war intellect that shunned formal aesthetics.

There were many movements faulting Abstract Expressionism in the 1960's and 1970's but the two most derisive were Pop Art and Conceptual/Performance Art. The former, a kind of rebirth of Dada; instead of discarded materials the objects of their compositions were familiar everyday objects such as bottles of Coca-Cola, huge reproductions of comic strip characters, painted Campbell tomato soup cans.... The latter, advanced an element of *shock* in the form of outrageous visual statements; e.g., a photograph of a chair on a museum wall, the presence of the actual chair and an enlarged definition of the word "chair" with the illusory title *one and three chairs*.

The nihilistic narrative promoting both movements had no small role in the corruptive art forms being created co-instantaneously throughout the culture – the spiritual stirring prior to, during, and completion of a work of art was deemed unessential in the secular world of "ideas" and "concepts." Critical art theory had succeeded in removing past perceptions of "high" art and, in so doing, effectuated an atmosphere of creative mediocrity that has redefined the Fine Arts as the art of "conceptual design" and the artist, a "concept designer." The implication is that in today's world human emotions impede progress; or, to put it another way, "spirituality" impedes "materiality." The creative multitudes have forfeited the abundance of spiritual and emotional power in the zealous endorsement of and the participation in an intellectually conceived anti-art: e.g., a crucifix buried in urine...!

The materialist's view that Nature is "out there" and that we should be in awe of its magnificence is a misnomer. The "magnificence" is the inward experience reserved for humanity alone to contemplate and enjoy! Philosopher/mathematician Alfred North Whitehead: "Thus nature gets credit which should in truth be reserved for ourselves: the rose for its scent: the nightingale for his song: and the sun for its radiance. The poets are entirely mistaken. They should address their lyrics to themselves....Nature is a dull affair, soundless, scentless, colorless, merely, the hurrying of material, endlessly, meaninglessly." The caretakers of the "scientific method" have been agonizingly noncommittal in the affairs of aesthetic, ethical and religious values. While not seeking the destruction of these science, nevertheless, gives aid and intellectual comfort to those who would. The Fine Arts, Ethics and Religion

can better serve mankind since all three contemplate the development and quality of our sensibilities and, so, our survival.

The creative bond between painter and a flat surface has been *the* teacher of human history long before the written word but, today, many artist-types and art critics seek to re-write history in the political language of secularism: e.g., advancing a contempt for traditional and aesthetic values; promoting a socio-political philosophy favoring "commonality" over "individuality;" seeking of and involvement with the concept of shock as the aesthetic equivalent to the seeking of and involvement with Significant Form, and, espousing an unprecedented social climate assisting to a "culture of death."

Epilogue: "seeing" and "feeling" are reconciled.

Significant Form is the indispensable factor in every creative act: sculptors, mathematicians, painters, architects, scientists, authors, poets, composers participants all in the time-binding effort to secure for humanity the benefits of a civilized world; e.g., as the painter struggles with a blank surface, arranging and rearranging forms and colors as required by the emotions of the moment, at some point he becomes aware of a general feeling of *certainly*, a verification of an ultimate Truth about to be revealed – that, as one begins to *understand* [see] the Truth he, simultaneously, begins to *experience* [feel] the Beautiful. The "intolerant agnosticism" of the intellectual elite, however, has successfully veiled the spiritual nature of mankind and, therefore, significantly jeopardized the painter's emotional link to a flat surface.

(Michael G. Tagliaferro lives in Stroudsburg, PA).



WINTER AT THE WOODSTOCK SCHOOL OF ART

The School will be closed beginning December 21 for Winter Break and will reopen January 5

WORKSHOPS	NEW CLASSES FOR 2014	WORKSHOPS
<p>ARTFUL USE OF WHAT'S AT HAND with Polly Law January 11-12</p> <p>ADVENTURES WITH COLOR with K. L. McKenna January 14-17</p> <p>A NATURE LIBRARY: MIXED MEDIA DRAWING with Margarete de Soliel February 8-9</p> <p>845 679 2388</p>	<p>STILL LIFE with Peter Clapper Wednesdays, 9-12 January 8-February 26</p> <p>THE CONTEMPORARY PORTRAIT FROM LIFE with Claire Lambe Wednesdays, 1-4 January 8-February 26</p> <p>PASTEL PAINTING with Christopher Seubert Thursdays, 1-4 January 23-March 13</p> <p>FOUNDATION DRAWING with Christopher Seubert Monday, 9-12 June 2-July 14</p> <p>AN EXPLORATION OF YOUR PERSONAL MYTHOLOGY with Tricia Cline Saturdays, 1-4 April 5-December 20</p>	<p>LANDSCAPE AND MOOD with Christie Scheele February 15-17</p> <p>ACTION ABSTRACTION with Jenny Nelson February 22-23</p>  <p>for a complete listing of all classes and events visit woodstockschoolofart.org</p>
<p>STUDENT EXHIBITION I Work by students of a selection of School instructors</p> <p>February 1-March 8</p> <p>Reception, Saturday, February 1, 3-5 PM</p>		 <p>The Woodstock School of Art, Inc. is a not-for-profit, 501(c)3, educational institution chartered under the laws of the State of New York.</p> <p>Funding made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and County of Ulster's Ulster County Cultural Services & Promotion Fund administered by the Dutchess County Arts Council.</p>

Calendar

Continued from Page 6

Saturday, December 7

23RD ANNUAL CRAFTS FAIR Unison Arts Center New Paltz Middle School 2 S. Manheim Road New Paltz NY 845-255-1559 Sat & Sun from 10am-5pm, charge www.unisonarts.org

3RD ANNUAL Holiday Craft Fair of Vintage & Handmade www.hudsonvalleyvintage.com, Milne's At Home Antiques & Gallery Cornell Street Studios 168 Cornell Street, 2nd Floor in Darmstadt Overhead Doors building Kingston NY 11am-5pm free www.hudsonvalleyvintage.com, www.cornellstreetstudios.com, www.milneathomeantiques.com

50th HOLIDAY FINE ARTS AND CRAFTS FAIR Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 10-5pm www.artleagueli.org

A GIFT OF ART Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Holiday Reception 5-7 pm. free (thru Jan 2) www.mamaroneckartistsguild.org

ASK First Saturday of the Month: Members Show, SHUN-WAH Watercolors, "Art Feeds Hunger" Fundraiser Arts Society of Kingston ASK 97 Broadway Kingston NY 845-338-0331 Reception 5-8 pm free (thru Dec 28) askfforarts.org

CAROL BROOKES - Mixed Media Wall Sculptures Troy Fine Arts 3310 Post Rd Southport CT 203-255-1555 Opening Reception 6-8pm free www.troyfineart.com/gallery/index.php

ART SUPPLY SWAP MEET For Artists & Gift Givers Irrelevant Elephant Fine Art Studio 293 Lexington Avenue Mount Kisco NY 914-666-2767 12 -3 p.m. free www.ieartstudio.com

HOLIDAY GROUP SHOW Look Art Gallery 988 South Lake Boulevard Mahopac NY 845-270-0243 Reception 6-8pm free (thru Jan 5) www.lookartgallery.com

IMAGE TO GESTURE: Postwar California Abstraction, 1945-1969 David Findlay Jr Gallery 724 Fifth Ave. New York NY 212-486-7660 free (thru Dec 28) www.davidfindlayjr.com

LARAC Holiday Shop "Paint, Sip and Shop" Day LARAC Lapham Gallery 7 Lapham Pl Glens Falls NY 518-798-1144 2-4 pm charge www.LARAC.org

LITTLE TREASURES - Holiday Art Exhibit and Sale Fine Line Art Gallery 316 Main Street South Woodbury CT 203-266-0110 free (thru Dec 29) finelineartgallery-connecticut.com

MEMBERS' EXHIBITION (Part 2) Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 (thru Jan 5) www.artleagueli.net

OFF THE WALL: Sculpture from the Permanent Collection; Rabble-Rousers: Art, Dissent, and Social Commentary The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Mar 16) www.heckscher.org

OPEN STUDIOS "Meet The Artists" Day miranda arts project space 6 N Pearl St N Pearl St Port Chester New York 914-318-7178 12-5pm; 5-8 Reception & Artist Talk with Karen Cintron and Matt Greco free mirandartsprojectspace.com

DIANE IVANCICH Recent Acrylic and watercolor paintings Creative Impulse 126 North Main St Liberty NY 845-292-7027 Opening reception 6-8pm free (thru Jan 4) creativeimpulsetore.com

ROCKLAND CAMERATA 35th Anniversary Concert Rockland Camerata Clarkstown Reformed Church 107 Strawtown Road West Nyack NY 845-366-0224 4-6pm charge Rocklandcamerata.org

SPARKLE AT WEST END GALLERY: a festival West End Gallery 12 West Market ST. Corning NY 607-936-2011 5-9pm free www.westendgallery.net

DAVE CHANNON "The Bugs & The Birds" painting and sculpture Limner Gallery 123 Warren Street Hudson NY 518-828-2343 Opening Reception 5-7pm free www.slowart.com

THE CELTIC TENORS The Newton Theatre 234 Spring Street Newton NJ 973-383-3700 8:pm charge www.thenewtontheatre.com

THE YORKVILLE NUTCRACKER Dances Patrelle The Kaye Playhouse at Hunter College E. 68th Street between Park and Lexington Avenues New York NY 212-772-4448 charge www.dancespatrelle.org

Sunday, December 8

23RD ANNUAL Crafts Fair Unison Arts Center New Paltz Middle School 2 S. Manheim Road New Paltz NY 845-255-1559 Sat & Sun from 10am-5pm, charge www.unisonarts.org

50th HOLIDAY FINE ARTS AND CRAFTS FAIR Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 10-5pm www.artleagueli.org

FREE ARTS DAY The Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 1-6pm free www.hvcca.org

44TH ANNUAL "Messiah Sing" GraceMusic Grace Episcopal Church 130 First Avenue Nyack NY 845-358-1297 4-6pm charge www.gracemusic.info

GUILD OF CREATIVE ART All-Member Holiday Show and Party Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening reception and party 3-5pm. free (thru Jan 1) guildofcreativeart.org

HANSEL AND GRETEL - a Free Family Concert Rhinebeck Chamber Music Society The Parish Hall of The Church of the Messiah Montgomery Street (Rte. 9) Rhinebeck NY 845-876-2870 3 PM free www.rhinebeckchambermusic.org

INTO THE LIGHT! The Vanaver Caravan and Arm of the Sea Theatre Shadowland Theatre 157 Canal Street Ellenville 845-256-9300 3 - 4:30pm charge vanavercaravan.org

"KINDRED SPIRITS" Illustrated prints by NEIL WALDMAN and ceramic designs by MARK KASSIS Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5pm free (thru Dec 29) www.flatiron.qpg.com

MUSICAL HIGHLIGHTS from different parts of the Globe with music by Puccini, Strauss, Gershwin and others, including Spirituals and Brazilian Songs Eastchester Arts Council & Downtown Music Downtown Music at Grace 33 Church Street White Plains NY 914-949-0384 4pm donate www.DTMusic.org

SECOND SUNDAY Salon Series: Music & Conversation with ALICE YOO and MICHELLE ROSS Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 2-4pm charge www.unisonarts.org

THE YORKVILLE NUTCRACKER Dances Patrelle The Kaye Playhouse at Hunter College E. 68th Street between Park and Lexington Avenues New York NY 212-772-4448 charge www.dancespatrelle.org

TIME FLIES: Kees de Waal Center for Contemporary Printmaking 299 West Avenue (in Mathews Park) Norwalk CT 203-899-7999 Opening Reception 2-5 pm free (thru Jan 26) www.contemprints.org

Wednesday, December 11

Transfigurations - Alison Golder and Lorraine Klagsbrun National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm. free (thru Jan 3) www.thenawa.org

Thursday, December 12

LARAC Holiday Shop Ladies Night LARAC Lapham Gallery 7 Lapham Pl Glens Falls NY 518-798-1144 5-8 pm free www.LARAC.org

THE CCP 9TH BIENNIAL International Miniature Print Exhibition Bendheim Gallery Greenwich Arts Council 299 Greenwich Ave Greenwich CT 203-862-6750 Opening Reception 6-8 pm free (thru Feb 9) www.greenwichartscouncil.org

Friday, December 13

OPENING RECEPTION BFA/MFA II Thesis Exhibition. Exhibition will be open daily Fri 12/13- Tues 12/14 11-5pm. The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 8452573844 5-7pm free www.newpaltz.edu/museum

THE KNICKERBOCKER SUITE Manhattan Youth Ballet Manhattan Movement and Arts Center 248 West 60th Street New York NY 212-787-1178 charge (thru Dec 22) www.manhattanyouthballet.org

THE NUTCRACKER CENTERSTAGE PRODUCTIONS Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Fri & Sat; 3pm Sun charge (thru Dec 15) www.centerforperformingarts.org

THE NUTCRACKER Catskill Ballet Theatre UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 8pm charge

Continued on Page 16

ASK ARTS SOCIETY OF KINGSTON *Call for Entries*
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New York, NY 10128 or visit NationalSocietyofPaintersinCaseinandAcrylic.com.

Film Docs

By HENRY P. RALEIGH

THOSE IN THE know refer to them as 'docs', meaning of course, documentary film. They are, in a way, a sub-category of the corporate made films we associate with big studios and bog box office. At film award venues docs place in their own division of filmmaking for short and feature length works. Big studio productions provide us with make-believe reality, the docs give us the real goods. And there is seemingly no object, thing, person, event that cannot be subjected to documentary scrutiny - even if there is one for such as "Dadetown" in 1995, a sociological study of a town that doesn't exist. You can get hooked on docs and their remarkable ability to attract you to things for which you have absolutely no interest. My first experience was to be reluctantly lured by Godfrey Cheire's 2007 "Moving Midway"- essentially a course in how to move a 155 year old plantation mansion from one place to another.

Unless a doc is intended to take a belligerent view of a hot topic current issue as those of Michael Moore's or of iconic historic concern as those of Ken Burns' the general

film audience will not come up against docs in their local theaters -- nor are they so intended. Free-lanced or commissioned working docs got o showings on the speciality television channels- travel, nature, science, education, nature and the like. Despite their near anonymous role in film they can yet represent some of the best qualities of professional filmmaking. Documentary film from Robert Flaherty's 1922 "Nanook of the North" to Lauren Greenfield's "The Queen of Versailles" have received well deserved honors. The appeal of the docs may lie in the hidden voyeur in all of us, the more off-beat, the more inconsequential and mundane, the better. The 2012 "American Scream: Halloween in Fairhaven" records the thirty days leading up to the main event over which three of Fairhaven's citizens are determined, one might say, insanely determined to infuse this Massachusetts Norman Rockwell appearing town with the spirit of Halloween through the inspirations of their home and yard decorations. Who would make such a film, who was it made for? Well, for that matter how to account for "Bag it" in 2010, one hour and eighteen minutes of the

life cycle of a plastic bag. How did I get caught up in a 2008 "Between the Folds", an hour or so of origami and mathematical theories? Or worse, an hour and a half of 2008 "September Issue" and the fuss and bother of getting out another issue of *Vogue*



or careless. what might be guesses about the house's inhabitants and how they live. Oh, not the plastic sheathed houses, only the all wood ones, needing perhaps a bit of paint, a new shutter, a house that is age worn but not yet defeated and still livable.

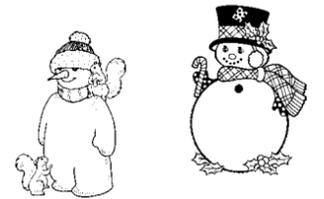
Magazine. And what are "Buskers"? I had to know - street performers it turns out.

I know the feeling, all right. I have a secret desire to make a doc. Driving by old houses along country roads there comes the urge to enter each one and examine the interiors, how furnished, does it look ordered

The people would never be present in my doc. What we can know of them is only revealed in the things that fill their homes. I harbor a suspicion that some secrets may turn up- maybe not bloody rags or bones- but something surprising, I'll make a bet on that.



We wish you all a very Healthy, Creative, Peaceful, and Joy-filled Holiday Season and New Year.



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The Center for the Digital Arts of Westchester Community College is celebrating 20 years of innovation and service to Westchester and Putnam Counties. Established in 1994, this Center is an example of arts technology integration in higher education creating access to digital arts education in the 21st Century. The Center continues to support five industry-grade post-production studios that offer a full-range of robust computer graphics including: 2D/3D animation, digital filmmaking, game design, digital imaging, web design, and e-publishing. In addition, the Center offers prosumer production equipment and fine arts space. The Center for the Digital Arts also offers student services, General Education courses, ESL, and non-credit courses for students from 7 to 70+ years of age.

SPECIAL EVENTS

Center for the Digital Arts Student Show:

On view from January 21 - February 22, 2014.
Opening reception and 20th Anniversary party on Thursday, February 13, 2014 from 4 to 6 pm at the Center for the Digital Arts, Peekskill Extension. sunywcc.edu/peekskill

[inter]sections, Curated by Claudia Jacques:

On view from March 24 - April 19, 2014.
Westchester Community College Fine Arts Gallery.
Opening reception to be announced. sunywcc.edu/gallery

STEM to STE(A)M: Opening reception details to be determined.
Arts + Technology Exhibition, curated by Patricia Miranda, The Arts Exchange, ArtsWestchester. artswestchester.org

E.A.T. (Education Arts Technology) Symposium: Details to be determined.
Westchester Community College in partnership with ArtsWestchester. sunywcc.edu/peekskill



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Gallery Shows

Travel & Culture Bermuda, just a short flight to paradise

By CORNELIA SECKEL

THE TIMING COULD not have been more perfect when I got an email from Lauren Pike at Lou Hammond & Associates asking if I would like to explore Bermuda with a group of other writers. We spent just a few days with a jam-packed schedule exploring historic sites, galleries, artists' studios, museums and some very excellent restaurants.

We gathered at the airport and met our driver Judith-Ann Hunt, a delightful native of Bermuda who filled us in on the local hot spots, history, and traditions. We were guests of The Fairmont Hamilton Princess, a luxury resort overlooking the harbor. The service was excellent, food delicious, and the rooms luxurious.

Bermuda is a small Island just 650 miles east of North Carolina barely a two-hour plane ride from NY and no

about 65,000 year round inhabitants and the numbers increase dramatically (400,000 was the number I got) when accounting for tourists which got a boost when in 1883 Princess Louise, daughter of Queen Victoria, visited Bermuda and began to promote the island as a tourist destination. Several years earlier, in 1877, Mark Twain visited Bermuda for the first time and declared, "You can go to heaven if you want to, I'll stay here in Bermuda." Numerous creative people visited and lived in Bermuda and the exhibition we saw at the Bermuda National Gallery was of artists who lived and painted while in Bermuda.

Bermuda's architecture features whitewashed stepped roofs designed to channel rainwater into underground tanks. This is the main supply of fresh water as there are no rivers or lakes here. Everything has to come to

this Island by boat or plane so a great respect for recycling and gathering water for use in homes has developed. Bermuda is one of the few places in the world that uses a roof catchment and tank system to collect and store rainwater for drinking purposes. This method provides every residence with its own supply of low-cost drinking water and storage tanks are in the lower levels where rainwater flows into from the collection spouts fed by the roof's spiral steps.

In 1505 Spanish sea captain Juan de Bermúdez spotted the uninhabited islands that will later bear his name, before that time there was no mention of the island. Then, in 1609 the *Sea Venture*, the flagship of a fleet en route to Jamestown, Virginia with settlers going to the British colony in the New World, was shipwrecked (hundreds of ships have been shipwrecked over the past 400 years) on

this coral reef known as Bermuda. Shakespeare's play *The Tempest* is thought to be based on the wreck of the *Sea Venture*. The captain Sir George Somers and 150 passengers and a dog survived. After 10 months all but 3 of the original passengers sailed for Jamestown and it was their arrival with supplies including the wild hogs (that populated the island having survived from previous shipwrecks) that is credited with saving the settlement where only 60 settlers remained. In 1612 Settlers returned to Bermuda to form another settlement. There was special exhibition at the Jamestown Settlement and Yorktown Victory Center in Virginia that explored the shared history and links between England's first two permanent colonies in the New World, on the occasion of Bermuda's 400th anniversary. Check their site for lectures, images and videos.

Upon settling we visited the Windjammer II Gallery in the Hotel and met up with Donjou Anderson, gal-



Artist Sharon Wilson in her studio speaking about herself and her work

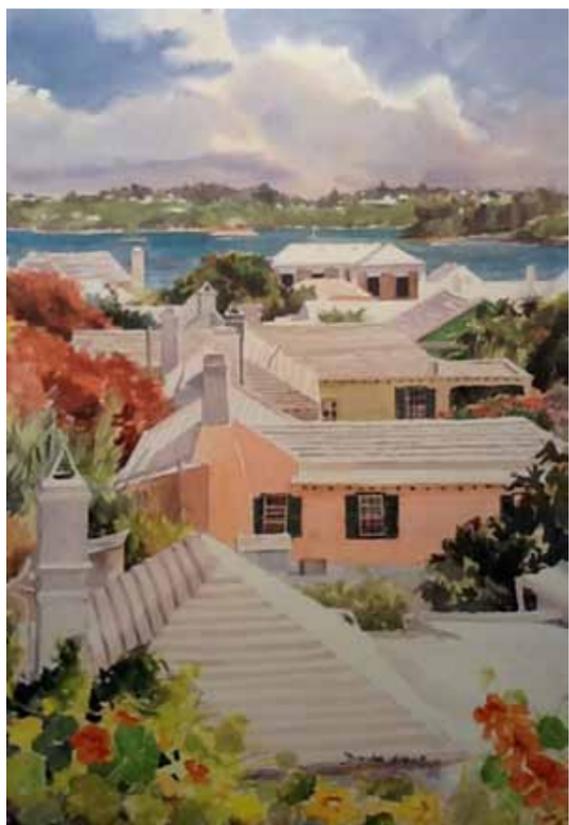
lery director. The gallery, est. in 1985 is owned by artist Sheilagh Head. She is an excellent impressionist and abstract oil painter and the paintings, sculpture, jewelry, and fine crafts being shown are of very high quality, of different styles and mediums and all made by professional artists of Bermuda. While we were enjoying the colorful and bright work in the large gallery space we met craftsman Milton Hill whose model ships (replicas of historic ships) and other sculptures were on display. Milton uses roots of cedar trees that are 1500 years old. The cedar was used for building homes and ships as it was strong and light. In the 1940's insects infected 99% of the trees and great effort has been made to plant disease resistant trees. It was a pleasure to meet Milton who was accompanied by one of his several students of ship model making and sculpting with cedar. In 2012, Milton was the recipient of the Bermuda Arts Council's Founders award.

Dinner at the hotel was with Robin Trimmingham, Fairmont Director of Business Travel and Tina Evans Caines, Communications Manager, Bermuda Department of Tourism. Our food was delicious and we were introduced to *Dark and Stormy* (Dark Gosling rum and Gingerbeer). At dinner we learned that there really is no Bermuda Triangle; Economy is dependent on international business and tourism; Bermuda is not part of the Caribbean; Bermudians are very friendly people; the literacy rate is extremely high; there is no income tax — goods are taxed; salaries are high but the cost of living is very high as most everything has to be imported; many Bermudians have more than 1 job to be able to support themselves and their family; prices of homes are very high; all beaches are public; and that Bermuda Shorts came from the British military's uniform of the early 20th century for hot climates and that pink is a favorite and Bermudian takes their shorts very seriously, in fact, they passed a law that there can

be no shorts shorter than six inches above the knee.

The following morning after a fine breakfast our driver Judith-Ann drove us to Sharon Wilson's home and studio giving a running commentary about where we were and what we were seeing — which I appreciate. As a gardener I asked Judith-Ann about gardens and crops. There is little room for "crops" but many families have kitchen gardens and raise chickens.

Sharon Wilson is strong spiritually grounded artist and teacher. She is a pastel artist and more recently is using encaustics (wax and pigment) sometime with pastel and charcoal for her figurative work. When she learned that I knew the people at R&F



Rooftops painting by Diana Amos of Bermuda shows the water collection roofs seen throughout Bermuda.

Painting courtesy of the artist and Windjammer II Gallery in Hamilton, Bermuda at The Fairmont Hamilton Princess

more than 3 hours from the furthest East Coast city. The Island looks like fishing hook. It is 21 square miles with 75 miles of gorgeous coastline and made up of small islands & inlets with the larger 8 linked by bridges and a causeway. Bermuda is known for their pink beaches that are a combination of crushed coral, calcium carbonate and the shells of tiny single-celled animals called Foraminifera. Bermuda has been and continues to be a romantic destination. This is a British territory with Queen Elizabeth II as the formal head of state and she appoints the Governor. There is a Premier, a Cabinet and a Parliament (they wear white wigs) comprised of an appointed Senate and elected House of Assembly.

The island's culture is a fusion of African heritage (it is part of the African Diaspora Heritage Trail and the UNESCO Slave Route Project — Slaves were emancipated in 1834) and British colonial history (said to be the first British colony). There are



My new favorite drink *Dark and Stormy*- Ginger Beer and Dark rum

Handmade Paints (manufacturers of Encaustic paints who have their factory in Kingston, NY) she was thrilled and full of questions as she wanted to attend one of their workshops and didn't know the logistics of getting there, staying there etc. Sharon had been an art teacher for many years at a public school and now she is teaching adults in a small studio in her home. All art supplies have to be or-



View from the Commissioners House in Dockyard

dered (remember this is a very small island with little manufacturing) as does most foods, clothing, supplies — basically everything. Underlying Sharon's work is empowering women and boys. "I am an artist with a social agenda. I am committed to lifting the human spirit through my art". In her work as a motivational speaker she says "I speak about the role art can have in holding our dreams foremost in our minds, keeping before us those things we choose to realize in our lives. I am intentionally using art to transform our view; make concrete our thoughts and secure a foundation for meaningful change. This is practical. This takes art out of the elitist realm, out of the world of decoration and places it as an essential ingredient in all our lives". She does this with her subject matter and by teaching. It was a pleasure to spend time with Sharon and I got a very different view of the black community in Bermuda. About her formative years in the 1950's she said that "To live in a country where black people represented nearly 60% of the population, but were absent from television, film, magazines, greeting cards etc. was profoundly damaging to my psyche. It damaged my ability to celebrate and value myself, leaving me feeling invisible. This was Bermuda in the 1950's. Today, invisibility has been replaced by negative stereotyping through the media." It is her mission to bring positive self-awareness to individuals in the black community. One of the art "projects" she is doing is to make a large medal of a loved one. It resembles a large coin with the image of the loved one and surrounding the image (like "in God we Trust" on our coins) she has a motto that exemplifies that person's life: eg. We Walk by Faith, Live with Intention. About her own work she says that if play and work are the same there is nothing better for the soul. I hope Sharon makes it to Kingston, I would like very much to see her again.

We headed to the Royal Naval Dockyard Built in the early 19th century, and Britain's largest naval base outside the United Kingdom. Housed in the restored historical buildings, are restaurants, shops, museums, working arts and crafts studios, Dockyard Glassworks and

the Bermuda Rum Cake Company. The National Museum of Bermuda formerly known as The Bermuda Maritime Museum is a sprawling six-acre fortress at the edge of the Royal Naval Dockyard. Built in 1776 when the British needed fortification



An apprentice working at Dockyard Glassworks Hot Shop & Studio Glass Gallery

against the rebelling colony that was the United States. Eight historic buildings, including old munitions warehouses and the newly restored Commissioner's House, contain a great variety of exhibitions on Bermuda's history including marine archeology and the many shipwrecks. In the Commissioners House there is an excellent 1,000 sq foot mural created by Graham Foster showing the 400-year history of Bermuda since the 1500's to today. Within the Museum is Dolphin Quest Bermuda offering year-round interactive encounters with bottlenose dolphins.

The Dockyard is where the hundreds of cruise ships dock and tourists disembark to spend time exploring Bermuda and the home of the *Spirit of Bermuda*, a training vessel for the island's youth.

Housed in one of the historic buildings is the Bermuda Arts Centre where we met with Heidi Cowen who gave us an overview of the Centre. Within the center are 4 artists' studios, a small gallery for solo exhibits and a larger gallery for members to show and sell their work. Exhibitions

change every 6 weeks. At the time we visited there were 260 artists and 150 non-artists (supporters). The non-profit group, established in 1984 offers a forum for local contemporary artist with the idea of encouraging and supporting their efforts. Funding comes from membership, and individuals and government grants. Heidi's grandfather was the last of 5 generations of lighthouse keepers and she gives historical tours which seem like an excellent way to learn about the island. Not surprising there is a *plein air* group that meets each week to paint in different locations including private homes and public spaces. Most of the paintings I saw were watercolors and landscapes/seascapes.

In one of the other buildings is house the Bermuda Rum Cake Company and the Dockyard Glassworks both run by Wendy Avery. There are 11 flavors and they come in 4 sizes. I tasted many of them and they were delicious. Here you will find the only Bermuda Rum cake made in Bermuda (no small pieces of dried fruit, just rum and flavors) Contact them at www.bermudacakes.com and order

and Wendy Avery whose optimism is contagious, takes on 7 students each year for a 5-year apprenticeship in glassblowing and flameworking. The company produces high quality hand blown glassware for the tourist industry in Bermuda. Wendy is very involved in supporting craftspeople and the tourism industry. While I was there, Teresa Warner came into the Glassworks to exchange some of her Gombey dolls (a craft she learned from her grandmother Janice Warner Tucker). The **Gombey** is an iconic symbol of Bermuda, this folklife tradition reflects the island's blend of African, Native American, Caribbean and British cultures, incorporating them into a unique performance art full of colorful and intricate masquerade, dance and drumming. It goes back to slavery days and was used to depict the feelings against slave masters. Costumes protected them from being recognized by their masters. The suit is colorful and filled with symbols -everything representing something. There are Gombey troupes and the training is arduous and children as young as 3 can begin to train. There are dancers and drummers. This past September the Ministry of Culture held a Gombey festival where numerous troupes including the Warner Gombey took part to the delight of hundreds of people.

Another scrumptious dinner at the Blu Restaurant with Joy Sticca, the On-Island Communications Coordinator. We couldn't resist the Spiny lobster- it was the last week of the season. Spiny lobsters don't have claws, but instead have long, strong antennae. These lobsters are generally found in warm water and the shells were very hard. Being a fan of lobster and one who eats nearly every part (but the shell) I delighted my tablemates by consuming all the little bits while they just ate the tail. What a waste of a lot of good lobster meat!

The next morning we headed over to St. George for a walking tour. Originally called New London, the Town of St. George was first settled in 1612 and was the capital until 1815 and is the oldest continuously occupied town of English origin in the new world. A wealth of historic

Continued on Page 15

your cake. Also in this former machine shop is the Dockyard Glassworks Hot Shop and Studio Glass Gallery. Here we saw student glassmakers working along with master glassblowers. The school, begun in 1999 by Tony Johns



Teresa Warner in the Dockyard Glassworks Hot Shop and Studio Glass Gallery exchanging some of her Gombey dolls

Calendar

Continued from Page 10

Saturday, December 14

RING IN THE HOLIDAYS with the Rockland County Choral Society! The Rockland County Choral Society Living Christ Church 151 S. Broadway S. Nyack NY 845-418-6225 3pm charge www.RocklandChoral.org

SAINTS AND SINNERS - bau Gallery Annual Juried Exhibition bau Gallery 506 Main St. Beacon NY 845-440-7584 Opening Reception 6-9pm free (thru Jan 5) www.baugallery.com

SMALL IS GREAT! New Century Artists Gallery 530 West 25th Street New York NY 212-367-7072 Opening Reception 3-6pm free (thru Jan 4) www.newcenturyartists.org

THE NUTCRACKER Catskill Ballet Theatre UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 8pm charge

"THE NUTCRACKER" BALLET The New Paltz Ballet Theatre Bardavon Opera House 35 Market Street Poughkeepsie NY 845-255-0044 2pm and 7:30pm charge www.npsballet.com

CAROL PERRON SOMMERFIELD The Return: New Paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jan 3) www.harrisonpl.org

Sunday, December 15

CHAMBER MUSICIANS of The Symphony of Westchester Concert The Symphony of Westchester Christopher J. Murphy Auditorium - Iona College 715 North Avenue New Rochelle NY 914-654-4926 3:00 p.m. charge www.thesymphonyofwestchester.org

THE COLONIAL NUTCRACKER Brooklyn Center for the Performing Arts 2900 Campus Road Bklyn NY 718-951-4500 2pm charge www.BrooklynCenterOnline.org

THE NUTCRACKER Catskill Ballet Theatre UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 2pm charge

"THE NUTCRACKER" The New Paltz Ballet Theatre Bardavon Opera House 35 Market Street. Poughkeepsie NY 845-255-0044 3pm charge www.npsballet.com

Monday, December 16

SHARON A. CURIA Landscape Photographs Casano Community Center Art Gallery 314 Chestnut St. Roselle Park, New Jersey Roselle Park NJ 908-245-0666 free (thru Feb 14)

SOMETHING MERRY THIS WAY COMES The Shakespeare Theatre of New Jersey 36 Madison Ave Madison NJ 973-408-5600 charge Shakespearenj.org

Tuesday, December 17

KAREN FITZGERALD: CROSSINGS Saint Peter's Church and the Midtown Arts Common Narthex Gallery 619 Lexington Avenue at 54th St. New York NY 212-935-2300 free (thru Feb 9)

Thursday, December 19

LARAC Holiday Shop "Last Minute Dash" Night LARAC Lapham Gallery 7 Lapham Pl Glens Falls NY 518-798-1144 5-8 pm free www.LARAC.org

Friday, December 20

A CHRISTMAS CAROL CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Fri & Sat; 3pm Sun charge (thru Dec 22) www.centerforperformingarts.org

"MAKING AN IMPRESSION II" Printmaking Exhibit Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 free (thru Jan 27) www.huntingtonarts.org

Saturday, December 21

AN R&B CHRISTMAS Brooklyn Center for the Performing Arts 2900 Campus Rd Brooklyn NY 718-951-4500 8:00pm charge BrooklynCenterOnline.org

LARAC Holiday Shop "Last Minute Dash" Day LARAC Lapham Gallery 7 Lapham Pl Glens Falls NY 518-798-1144 10-5 pm free www.LARAC.org

THE MIRACULOUS VIOLIN: An Evening with VADIM GLUZMAN & ANGELA YOFFE MAHAIWE Performing Arts Center Castle Street Great Barrington MA 6pm charge

Friday, December 27

GEORGE CONRAD: Let's Get Merry CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm charge www.centerforperformingarts.org

Saturday, December 28

DAVID TEMPLE: Music Through the Ages CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Sat 8pm; Sun 3pm charge (thru Dec 29) www.centerforperformingarts.org

Thursday, January 2

20TH ANNUAL Juried Small Works Exhibition Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru Jan 26)

Friday, January 3

"MAKING AN IMPRESSION II" Printmaking Exhibit Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 Opening Reception 6-8pm free (thru Jan 27) www.huntingtonarts.org

ROOTS AND PATHWAYS - High School Juried Competition Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 Opening reception 6-9pm free (thru Feb 2) www.gallery66ny.com

SAFE: AN ORIGINAL MUSICAL CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Fri & Sat 8pm; Sun 3pm charge (thru Jan 5) www.centerforperformingarts.org

Saturday, January 4

KAKIZOME - Japanese First Calligraphy of the New Year Arts Mid-Hudson (formerly Dutchess County Arts Council) Cunneen-Hackett Arts Center 9 Vassar St. Poughkeepsie NY 845-454-3222 2:00-3:30pm free www.artsmidhudson.org

Sunday, January 5

THE NEW ORIGINALS: Acoustic and Electric Folk Rock and Pop Music from the 60's to the present Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2-4pm free www.harrisonpl.org

Wednesday, January 8

ANNUAL STUDENT ART SHOW Valley Artisans Market 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 free (thru Jan 19)

ASSOCIATE MEMBERS' WINTER EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Jan 27) www.thenawa.org

Thursday, January 9

KINSTLER & HOLLYWOOD: PAINTINGS & DRAWINGS BY EVERETT RAYMOND KINSTLER National Arts Club 15 Gramercy Park S. NYC Opening Reception 5-8pm (thru Feb 1)

Friday, January 10

FRANCESCO MASTALIA: Organic - Photo Essay of the Farmers and Chefs of the Hudson Valley bau Gallery 506 Main St. Beacon NY 845-440-7584 Opening Reception 6-9pm free (thru Feb 2) www.baugallery.com

OTHER CROSSINGS KAREN FITZGERALD, New Gilded paintings. St. Peter's Church Narthex Gallery 619 Lexington Avenue at 54th St. New York NY 212-935-2200 Opening Reception 6-8pm free (thru Feb 9)

TWELVE ANGRY MEN CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Fri & Sat 8pm; Sun 3pm charge (thru Jan 19) www.centerforperformingarts.org

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ViewPoints 2014

June 4 - 28, 2014

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Juror: Sue Scott
Independent curator for over 25 years, writer, art consultant and gallerist.

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\$40 entry fee for three images
All work must be original
All media accepted (including videos and installations)
January 17, 2014: Submission deadline

Online entry form available at:
<http://studiomontclair.org/viewpoints-2014/>
Contact: studiomontclair@aol.com

PROFESSIONAL VISUAL ARTS ORGANIZATION
STUDIO MONTCLAIR

Travel & Culture Bermuda, just a short flight to paradise

Continued from Page 13

By CORNELIA SECKEL

architecture gives one the sense of walking back 400 years. There are 17th century homes, colonial landmarks, and thriving businesses, restaurants and shops. St. Peter's, Their Majesties Chappell (title conferred by The Queen in honor of Bermuda's

I saw an exhibition of works by internationally known artists who had spent time and worked in Bermuda. The European Collection is the Watlington collection and includes works by well-known artists from the 15th to 18th centuries.

The Mandate of the Bermuda Na-

and we learned that there is poverty in paradise. Current and upcoming exhibits can also be explored on the Gallery's website.

We had a little free time in Hamilton so I took the ferry to Dockyard just to have some time on the water and to see the island from a different vantage point. It was glorious. We had drinks with Stacey Evans, Assistant Director of Promotional Services and then yet another excellent dinner at Port-O-Call restaurant.

The next and our last day we headed over to Masterworks: Museum of Bermuda Art and met with founder and creative directory Tom Butterfield. In 2008, after being a nomadic collection, paintings are now under one climate controlled roof, in a world class museum with art storage facilities, a classroom, a main gallery, a smaller gallery dedicated to

classes and workshops all serve to further their outreach to the community and the residence program is open to all artists from around the world. Specific to Bermuda is an annual competition: The Charman Prize, with a \$10,000 prize. The prize honors and supports Bermuda visual artists in the creation of their art. It is Tom's dream to have works repatriated and to that end they are actively searching out works of art inspired by the island. Masterworks is the 3rd most visited place with Dockyard and Horseshoe Bay leading. Outside the Museum are several sculptures, the most famous *The Double Fantasy*, is dedicated to John Lennon who sailed to the island in 1980 and wrote songs for his final album "Double Fantasy", named for an island flower. The Masterworks Museum commissioned painter and sculptor Graham Foster



The tourist office in the town of St George. Bermuda shorts are taken quite seriously.

400th Anniversary and the Queens Diamond Jubilee) was completed by Christmas 1612 and is the oldest Anglican Church in continuous use outside the British Isles.

The town and its surrounding fortifications were designated in 2000 a World Heritage site by UNESCO. This is the earliest English Urban settlement in the New World and the fortifications illustrate the development of English military engineering. Visitors come from all over the world. We were only in St George's for a few hours but I can see clearly that a several days wouldn't give me enough to explore.

We had a quick boxed lunch and continued on to the Bermuda National Gallery in Hamilton, the capital of Bermuda, where we met Director Lisa Howie and Chairman Gary Phillips. The Gallery, established in 1992, is in the City Hall & Arts Center and opened with the donated collection of Hereward T. Watlington a founding trustee of the and artist. The vast programs and exhibitions present works by local and international artists reflecting the islands rich multicultural heritage. There are several collections in the Gallery. The African Collection has work from 12 countries in Sub Saharan, West Africa and includes ritual sculptures, masks, functional objects and textiles that came out of Africa in the 1940's & 50's. The collection is a celebration of African cultures and creativity. The Bermuda Collection is a history of the fine and decorative arts in Bermuda over the last 350 years. Decorative Arts, influence of the military, first Bermudian artists, the influence of tourism on Art in Bermuda and the influence of globalization on Contemporary Art in Bermuda are all part of this collection. While I was there

tional Gallery's educational program is to bring the experience of art to every child in Bermuda. This is being done by several ways: to encourage teachers and curriculum builders to use the Bermuda collection as a part of the class learning experience; an extensive education center; an outreach program to the schools; art camp; professional development for teachers. It is the hope that a mandatory visit to the museum will be written into the curriculum. The Virtual Tour of the gallery makes visiting the gallery less daunting as students and teachers can preview exhibits in preparation for a visit to the or for individuals who may not have the means of coming to the actual location. The Gallery has student and adult docents and they have prepared lesson guides for the permanent and new exhibits. Many of their catalogues are freely available on the Gallery site: bermudanationalgallery.com. While I was there I saw a very moving exhibition that focused on justice and injustices



Tom Butterfield, Founder and Creative Director of Masterworks shows us some of the work in the storage area.



St. Peter's, Their Majesties Chappell (title conferred by The Queen in honor of Bermuda's 400th Anniversary and the Queens Diamond Jubilee) completed Christmas 1612 and is the oldest Anglican Church in continuous use outside the British Isles.

local artists and a members lounge, café and gift shop. Tom Butterfield's pride and enthusiasm was palpable as he showed us the museum and particularly the storage facility with art, many of them works by Georgia O'Keefe, Winslow Homer, Marston Hartley, Charles Damuth and others that were painted in Bermuda. Their mission is to build a major collection, of Bermuda art from the past and the present. The lectures, art camp,

who is best known for his huge mural 'The Hall of History' inside the Commissioner's House at the Bermuda National Museum in Dockyard.

While I was in Bermuda it felt like time stood still. This beautiful Island with over 300 events each year is an exciting destination for relaxing, exploring and surely immersing oneself into another culture.



Our group enjoys afternoon Tea in the lounge at the Fairmont Hamilton Princess

Letters

Continued from Page 2

To the Publisher:

Being a writer myself I was delighted with the depth on Linda Diamond's review [November 1913 Online: "LAR LUBOVITCH DANCE COMPANY celebrates its 45th Anniversary at the Joyce Theatre on October 15th"]. She showed her years of dance experience, and wrote in a way that would appeal to non-dance aficionados also. She handled all the technical features so well and in an extremely interesting and inspiring way. Keep more coming.

Hindi Diamond
V.P. Int'l Press Club
Florida

To the Publisher:

Nothing had spoken more to my heart than [RJ Steiner's *Peeks & Piques!* in the February 2007 Issue of *ART TIMES*]. When we don't trust what we see, and ask for cheap words to tell us whether something has merit, is absurd.

It's like the juried show. An artist colleague of mine told me an interesting story today. She submitted two pieces to a juried show. One was rejected and the other took the first prize. There are other aspects to this lesson. But, it should be explored in an article.

Personally, as a photographer, I've seen pedestrian snap shots win over works of art. Go figure.

Thank you again,

Rebecca Zagoory
Tomkins Cove, NY

Ps. I'm going to purchase a subscription over the weekend. I have an art exhibition today of 52 photos of mine. But tomorrow I'll sign up.

To the Publisher:

As awards chairman for the Catharine Lorillard Wolfe Art Club, I would like to thank you for your generous contribution to our 117th Annual Open Juried Show.

Your award, *The Art Times*, was awarded to **Jeanette Koumjiam** for her painting entitled *Red Hook, Brooklyn*.

Thank you again,

Jeanette Dick
Awards Chairman, CLWAC
NYC, NY

To the Publisher:

On behalf of the Pastel Society of America, I would like to thank you for your generous sponsorship of an award in our 41st Annual Open Juried Exhibition, "Enduring Brilliance". Your continued unselfish patronage of pastel artists contributes in a major way to the success and prestige of each year's exhibition and celebration of the medium. By providing critical support, your award furthers the endeavors of an outstanding pastel artist and helps to spread the word about pastel as a fine art medium.

Enclosed please find a copy of the exhibition catalog that includes a listing of your award, as well as the name of the recipient.

To further express our gratitude, all annual award donors and patrons

to the 41st Annual now have links to their homepages posted on the PSA website.

Once again, please accept our deepest thanks for your patronage of pastel artists and the society....We hope you will join us again in 2014 when PSA celebrates its 42nd Annual Exhibition in the Grand Gallery of the National Arts Club in New York City.

Jimmy Wright
President, PSA
NYC, NY

To the Publisher:

The National Association of Women Artists is greatly honored for the opportunity to award a member with the annual... "Cornelia Seckel of *ART TIMES* Newspaper Award for Photography.

The Award winners will be featured in the N.A.W.A. 124th Exhibition Catalogue and archived within The Smithsonian Institution Archives, the Museum of Modern Art, the Metropolitan Museum of Art, the Guggenheim Museum, the Whitney Museum, the Chicago Museum of Art, the Library of Congress, the Museum of Women in the Arts (Washington, D.C.) and the New York Public Library....

...Again, I thank you for the generous award for an outstanding artist...

Mary Alice Orito
N.A.W.A. Awards Chair
NYC, NY

To the Publisher (and the rest of ATJ):

Thanks to journals like yours, artists like me have a cheap place to advertise our work, our shows, our art stuff. Smile. I appreciate the effort it takes to keep ATJ going.

Having access to ATJ reminds me of the **art network that is absolutely a must** if an artist is to get anywhere. The network, yes. An artist needs places to show her work, namely galleries. Gallerists need artists who crank out the art, and provide a supply of creative wonderfulness. Gallerists need the critics to write about the works and spread the word on what's out there. Collectors [obviously!] need art to collect and art investors need to know what's hot and what's not. Critics and art writers need a place to show their words. The artist, the gallerist, the critic, the collector, the journalist: just a few of the folks in the art network, the art pie. All to say: ATJ is an important link in the chain for me. ATJ is one way I'm getting the word out about my art. A critical piece of the art pie.

When I moved to New York from New Orleans [instigated by Hurricane Katrina], a big part of that decision to relocate was my art. When I made art in my kitchen in New Orleans, there was the niggling idea in the shadow of my hopes: I want to *make it in New York*. [Oopsy; there, I said it.]. "If I can make it there, ..." Yup, I knew the song.

Holy crap; 2006: there I was in Hoboken NJ, a stone's throw to NYC and there's The Big Apple, right over there. Do I have what it takes to *make it there?* I didn't know any artists back in New Orleans and not in NYC. Will these fast, smart, hip, NY City artists run circles around me, chew me up,

and spit me out? I got my act together long enough to walk into the NAWA (Nat'l Assn of Women Artists) office in Manhattan and introduce myself. [Yup, if I wanted to make it here, I better damn well have something on my resume that screams NEW YORK CITY ARTIST, right?] I walked in and I found very supportive artists. I applied to NAWA for membership and was accepted.

I'm not the typical active NAWA member. I don't participate in many of the activities and shows, and I don't always pay my dues on time. But a few NAWA-related activities led to some nice art stepping stones, and stepping stones is what it has been all about for me. First, there was the comment by a fella NAWA artist. After a meeting, she mentioned she had recently taken a tour of a sculptor's studio. I had read about this sculptor and didn't know her studio was open to visits! [I didn't do art school; there is a lot I just don't know.] That comment led me to a two-year internship with an internationally renowned sculptor. Second, another bit of good timing. I was in D.C. one Friday for an art meeting at a private gallery, and by chance a NAWA anniversary event was happening in D.C., too, the next day. I spent the money for the hotel, I stayed overnight, and attended the NAWA event on Saturday. NAWA past presidents and a curator spoke [to a whopping audience of what, 20?]. Lots of blah blah blah, which sometimes drives me nuts, but I understand where it comes from and I do appreciate it, once I cool my jets and *just relaxxxxxxxx*. I stuck around long enough to introduce myself to the curator, say hello to the head of NAWA [who, of course, I knew would speak so well and she did], then I skedaddled back to NYC. The art meeting on Friday was a washout; was it just coincidence that the curator I met on Saturday at the NAWA event called me up [years later, but it happened... remember: stepping stones... baby steps... relationships] and said he wanted to curate a show of my work? Nope.

Lastly: Like everybody in this world, I can only do so much, and art networking -- the receptions, the open studios, the panel discussions, the salons, the exhibitions -- is similarly limited. [Work calls. Ho hum. Bills must be paid.] I can't say I spend much time with other artists or NAWA 'fella artists,' in particular; I don't. But it was clear, early on, that the leadership at NAWA had something to offer. **Focus on the good stuff**; it may not be a lot, but pick well, stay focused, and these nuggets are just the things I need, and they keep me going. (And let's face it: it is really hard to 'keep going' with the art making. Not a lot of support or enthusiasm from the world, on any given day, for long stretches.) In addition to the validation, art community [when I want it], and NYC affiliation on my resume, NAWA provides me atypical support. It came from executive director, Susan Hammond. It was another off-hand remark, and little did she know that it would [positively] stick in my craw for years and years. I asked her about her job as executive

director of the organization and what it was like to be at the helm of such a big group, in such a renowned art hub. She said something to the effect, regarding any given day or any given project, 'half the membership loves what I do; the other half hates it'. Another way we put it: You can't please **all** the people, **all** the time. Talk about a great thing for every artist to remember, and how many realms does this apply to?

And her job, leading a bunch of artists? Oh my! Talk about a gallant job of herding cats! No, of course artists are not cats, but oh, lordy, we sure can whine, carry on, moan and groan -- be finicky -- about damn near everything under the art world sun. It is tiresome to hear and makes me back away from a lot of events that feature two or more artists within 50 feet of each other. The Precious Factor gets to be too much; the 'We're More Sensitive Than Others' sends me packing. Of course we have a lot to offer. Artists give of themselves; they have contributed wonderful things to the world. But above and beyond most others? More sensitive? Gimme a break!

So, big thanks to ATJ and the niche it provides. The art network; it's a pie of sorts. Don't overlook its importance. Don't build up some sections and ignore the others. The network is a pie, a pie, a pie! Artists need to have a finger in all the slices to increase the chance of success. An **arts organization**, like NAWA, provides support and oomph. Join and fashion your membership to fit your needs, and remember your responsibilities to the group. It's a win/win relationship. [Yes, I said Relationship, with a capital R.] Lastly: from Ivan Karp's *The Artist as Happy Warrior*: "The positive effect of a lively, complex art *community* [emphasis mine] is that it provides the likelihood that artists of high consequence will not be overlooked during their lifetime if they will only help themselves be noticed." "Artists who wistfully await discovery may find themselves their only audience." "The art world is a fiercely competitive arena where equity and justice are about what they were in the court of Pippin the Short." Best of luck to every artist and ART on !,

Maureen Kelleher
Hoboken, NJ



Did you miss the deadline for this issue?

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Art Review

Balthus & Chagall:***Beyond the Surface of the Canvas: Two Painters of the Interior***

By KATHLEEN ARFFMANN

Continued from Page 1

who was also a mathematician of geometry. One can see this mathematical influence in the careful placement of all the concrete elements in Balthus's compositions. His subjects and their surroundings are representational but dreamlike. His strategy serves to deconstruct or unwind the reality in his paintings. There is no eye contact or relationships between people or objects. They are separate and detached so one can more easily see into the interior of the painter's mind. Few artists in a simple portrait or street scene can reveal so much so quickly. The exhibition closes on January 12, 2014.

Ten blocks north on Fifth Avenue is another exhibition at the Jewish Museum, "Chagall: Love, War and Exile". Since I saw these two exhibitions on the same day, I couldn't help making comparisons between the two artists. "Chagall: Love, War and Exile" focuses on the most difficult period in Chagall's life, from the 1930s to 1948, when he was subject to the turmoil in Eastern Europe, Nazism, World War II, his life in Paris and his exile to the United States. What I could not understand was why after viewing the works in this exhibition I felt so serene. The impact of this artist aroused my curiosity because with all the negative imagery presented in 31 paintings and 22 works on paper his form of expression was still an uplifting experience.

Chagall seems to paint with his heart, a man of great sensitivity. Here is a painter so full of poetry and lyri-

cism that one could almost hear these paintings sing their melancholy song. His colors and images are strong and alive. His representational symbols come from his childhood, Jewish tradition, Russian folk art, and Christian Orthodoxy. Yet there is a universality about the images he uses so repeatedly that we begin to understand their poignancy. Keep in mind that he and Picasso were contemporaries who were painting about the horror of war, and yet Chagall is free from all the "sturm und drang" that you find in "Guernica". He loved so many things in his life and when they were lost his sadness and compassion are transparent.

Included in the exhibition are the works painted during World War II. They are dark paintings of Christ on the cross, iconographic images of torment and pain, intended to remind the Christian world that Christ was a Jew after all. Christ on the cross even wears the striped Tallit or prayer shawl as a loin cloth to remind us that he is Jewish. These are powerful pictures. Often Chagall projects himself into the figure of Christ. On the upper walls of the gallery are silk screened his words:

*I run up,
to my dry brushes
And I am crucified like Jesus,
With nails pounded in the easel.*

The exhibition opens with two works of large bouquets with floating figures in an embrace, completed in Paris after his marriage to Bella, his great love and muse. Chagall, who

had already been living in Paris, went back to Russia and somehow convinced Bella's conservative Jewish family that he was going to be a successful painter, which was extremely difficult to do since he was unknown at the time. The exhibit starts on this joyful note and takes you through the grief-laden periods of his life; and ends after his recovery when he resumes a new life in Paris.

Once is not enough to see this exhibit. The galleries are small, and on Saturdays, when admission is free, viewing conditions for these easel size works are difficult. Try weekdays, if you can. The late night is Thursdays.

I have seen many works by Chagall and a few exhibitions. However, when I left the museum felt I had personally met the artist for the very first time." Chagall: Love, War, and Exile" is organized by Susan Tumarkin Goodman, Senior Curator Emerita at The Jewish Museum. The exhibition ends



Marc Chagall, *The Bride and Groom on Cock*, 1939-1947, oil on canvas, 45 5/8 x 35 7/8 in. Collection of Dr. Hubert Burda, Munich. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris (courtesy of The Jewish Museum)

on February 2, 2014.

* **The Metropolitan Museum of Art, 1000 Fifth Ave (at 82nd), NYC (212) 535 7710 (thru Jan 12, 2014)**

** **The Jewish Museum, 1109 Fifth Ave, NYC (212) 423-3200 (thru Feb 2, 2014)**



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December 6 - January 29
TREMINE GALLERY — *Jane Martin: Beyond Boundaries. Painting, photography, and video.*
Reception: Friday, December 6, 5 - 7 p.m.

50 Years. Reception: Saturday, February 8, 4 - 6 p.m.

February 8, 7 p.m.
HOWARD FISHMAN & HIS BAND —
Katherine M. Elfers Hall, The Esther Eastman Music Center.

*February 21 - 23
HOTCHKISS DRAMATIC ASSOCIATION - *The Crucible* by Arthur Miller. Walker Auditorium. (Tickets are \$10, \$5 for students and senior citizens. Cash or check only. Phone 860-435-3203 or buy at the door.)

February 7 - March 6
TREMINE GALLERY — *On Time and Place: Photographs Celebrating Scenic Hudson's*

February 27 & 28, 7:30 p.m.
STUDENT CHOREOGRAPHED DANCE CONCERT —
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Culturally Speaking

By CORNELIA SECKEL

IN NOVEMBER'S CULTURALLY Speaking column online you can find my Comments about *The Armory Show at 100 at the New York Historical Society*; The 14th annual *fiercely independent Woodstock Film Festival*; *Pirira*, a play written by **J. Stephen Brantley** and produced by **theatre 167**; **Ilka List's** terra cotta figurine reliefs at the **James Cox Gallery**, Willow, NY and a Group Exhibit curated by Lenny Kislin at **Wired Gallery** in High Falls, NY. I also made a short video of my stroll along the High Line, one of the newest NYC Parks that at one time was an elevated freight line. The video is available on the arttimes Youtube channel and can be linked to from the videos page on the arttimesjournal.com website. The music accompanying the video *Darlin' Darlin'* was written by classically trained oboist turned folk singer-songwriter Emily Mure. More of her music at EmilyMure.com



Gaile Snow Gibbs (l), President, embracing Claudia Seymour (r) 2013 Honored Artist at the benefit reception of the Catharine Lorillard Wolfe Art Club's 117th Annual Open Exhibit at the National Arts Club, NYC

The 117th Annual Open Exhibition for the **Catharine Lorillard Wolfe Art Club** (clwac.org) was, as usual, an excellent exhibition with about 250 paintings and sculpture coming from all across the US, Brazil and Canada. **Catharine Lorillard Wolfe**, the only woman among the 106 founding members of the **Metropolitan Museum of Art**, left money to **Grace Church** (NY) to be used for some form of "women's work" — that work being a club to support and give aid to young women art students, most significantly with exhibitions and meeting space at the **Parish House**. 117 years later, the Parish House continues to be a base for the Club while for numerous years the **National Arts Club**, NYC, has been the location for the annual exhibitions. This important Art Club's history *A Chronicle—The Catharine Lorillard Wolfe Art Club* is now available to order from the CLW website. We were pleased that **Jeanette Koumjian** was the winner of the **ART TIMES Award** with her painting *Red Hook, Brooklyn*. Con-

gratulations Jeanette. **Claudia Seymour** was named as the **honored artist for 2013**. Claudia, a painter of still life in oil and pastels is recently retired as the president of the **Salmagundi Club**, NYC (founded in 1871) and continues to give her skills and organizational talent to the art community. Top award winners include **Jill Pabich**, **Patricia Billicci**, **Andrea Pejeau**, and **Alicia Ponzio**. The Opening Reception is always a benefit for travel opportunities for curators at the Metropolitan Museum of Art. The Opening was packed, hundreds of people attending, enjoying the art and the artists.

I attended a luncheon sponsored by **Focus-Abengoa Foundation** promoting the exhibition *Nur: Light in Art and Science from the Islamic World* currently on view in **Seville, Spain** and opening in **Dallas Museum of Art** in Spring 2014. We first heard from **Anabel Morillo León**, **Director General** of the Focus-

Abengoa Foundation who spoke about the foundation and the work it does and supports. Abengoa, is a global biotechnology company and leader in Solar energy specializing in the development of new technologies and promoting sustainability of raw materials and along with the Focus-Abengoa Foundation (abengoa.com) they organized their first traveling exhibition about the subject of light, raising the awareness of its importance in science, art, and culture. The exhibit includes artworks and secular objects from institutional and private collections. We then heard from **Dr. Sabiha Al Khemir**, **project director** who is an expert in **Islamic Art** and concerned with bridging cultural divides and spurring international dialogue. She is currently the first **Senior Advisor of Islamic Art at the Dallas Museum of Art** and has been the project director and catalogue author of several major exhibitions. She was delightful to speak with and I am sure her courses and documentaries are exceptional. She is an author of several novels and I've

just ordered *The Blue Manuscript* — which looks very interesting. Next to speak was **Maxwell L. Anderson**, **The Eugene McDermott Director of the Dallas Museum of Art**. This museum now has no admission fee and has spearheaded a program called **Friends & Partners**, a different take on museum membership, one that more engages the visitors and supporters of the Museum. The Dallas Museum is part of a program for Museums to have access to each other's art — a free exchange, rather than fee based. More about The Dallas Museum at DMA.org.

Sotheby's treated the public to a non-selling exhibition of a great master many of you may never heard of— **Alexandre Riza**. Riza is the Paris-based *maitre joaillier* known for extraordinary gem expertise, spectacular design and incredible craftsmanship since the 1950s. The Riza family of jewelers emigrated from **Persia** to **Russia** and then to **France** in 1925. Alexandre traveled the world collecting and then selling precious stones of a size and quality no longer available today at any price. It wasn't until the 1970's that he created jewelry under his own name. Like all masterpieces each piece is unique, and designed to feature specific gems rather than finding gems to fit the design. While this exhibit has moved on to other Sotheby locations we can look forward to more non-selling exhibitions in the future. This exhibition will be traveling to **London, Doha and Beijing** (dates are TBD). Learn about future exhibitions at Sotheby's at sothebys.com

Allied Artists of America (alliedartistsofamerica.org) held their **100th Annual Juried Exhibition** at the **National Arts Club, NYC**. The grand gallery was filled with artists and supporters. The excellent work was varied with different styles of painting and sculpture. There were over 200 works juried from about 1300 submissions with work coming from most every state and as far away as **Singapore**. Current **President** of Allied, **Thomas Valenti**, welcomed us all, thanking those who have been on the board and supported and

worked towards making the club viable and this celebration successful. Allied Artists was founded by 12 artists who felt that there was a greater need for exhibition opportunities and for the group to be an artist-friendly organization. **Rodney Gibson**, the great, great grandson of **Ernest Albert** who was an early President of Allied, spoke about the value of the organization, the importance of tradition and gave some of its history. **Gary Erbe**, president of Allied for 11 years, spoke about the exhibition opportunities that the **Butler Institute** in **Youngstown, Ohio** has provided. It was excellent to see the fine work. **Daniel Greene** received the Allied Artists of America's **Gold Medal of Honor** with his oil painting *Elin Waiting*; The **Gold Medal of Honor for Sculpture** went to **Larry Scaturro** for *Crouching Man*; the **Gold Medal of Honor for Watermedia, Pastel & Graphics** went to **Alexandra Bastien** for *Rebirth*.

The **41st Annual Open Juried Exhibition**, "Enduring Brilliance" of the **Pastel Society of America** (pastelsocietyofamerica.org) was, as usual, a look at all the possibilities that pastel can achieve. The work was exceptional and so many different styles. Of the 1,001 images submitted by members and non-members for consideration 178 paintings were juried into the show. **Dan Slapo**, **PSA**, was inducted into the **PSA Hall of Fame**. He is a popular instructor, former member of the **PSA Board of Governors** and mentor to many. **Richard Kendall**, a distinguished art historian who has raised public awareness of pastel, received **Friend of Pastel Award**. In 2001 I received that honor for my work with **ART TIMES** supporting artists. Special recognition was given to **Rae Smith**, **PSA**, past president, and to retiring board members **Brenda Tribush**, **PSA**, and **Christina Debarry**, **PSA**, for their many years of service to **PSA**. Congratulations to the 9 new **Master Pastelists: Nancy Brangaccio**, **Stephanie Birdsall**, **Judy Evans**, **Hui Chu Hu**, **Christine Ivers**, **Leslie Lillian Levy**, **Pat Ross Marx**, **Mary Muller**, and **Patricia Tribastone**. To achieve Master Pastelist



Wende Caporale and Daniel E. Greene in front of Wende's award-winning painting *Jaja: Homage to Klimt* at Allied Artists of America's 100th Annual Exhibition awards reception, National Arts Club, NYC.



Awards presentation at the Woodstock Artists Association Museum, Woodstock, NY, during the Annual Holiday Show. Harriet Livathinos (r) was presented the Sally Jacobs/ Phoebe Towbin Award by last year's award winner Barbara Bachner (l).

status, one must be a PSA Signature member who has won three awards in the open annual juried exhibitions. And finally congratulations to **Bre Barnett Crowell** receiver of the **ART TIMES AWARD** for *Reading Her Poem*

The Woodstock Artists Association Museum, Woodstock, NY, had their annual Holiday exhibition. Awards were presented to **Ze'ev Willy Neumann** who got the **Yasuo Kuniyoshi Award** and to **Harriet Livathinos** who got the **Sally Jacobs/Phoebe Towbin Award**. This is always a fun show, a place to meet so many artists, to see their work and to get some fine paintings at really good prices. The show will run thru December.

Audubon Artists of America held their **71st Annual Exhibition** online again due to the renovations at the **Salmagundi Club in NYC**, their exhibition venue for many years. In 1940 a small group of NYC artists got together for the purpose of art discussion, demonstrations, films and lectures. At a meeting in 1941 at the homestead of American artist and ornithologist **John James Audubon**, they decided on the name 'Audubon' as their group was embracing a wider geographic range and broader goals. Last year and again

this year the annual exhibition is online. **President Vincent Nardone** said "Keep in mind the advantages of this online venue when compared to the customary onsite event, including: world wide exposure, greater

were quite reassuring. "You can see the show through Dec 31 at audubonartists.org. **May Rolstad Trien** received the **ART TIMES Award** for her graphic "Interweavings." Top award winners include

American Artists Professional League held their **85th Annual Exhibition** online and it can be seen until Dec 30 at americanartistsprofessionalleague.org. In January 1928, **F. Ballard Williams, Assistant Treasurer of the National Academy of Design in New York**, called a meeting of fifteen members of the **Salmagundi Club**. The purpose: to discuss the need for a national organization to meet the increasing interests in traditional realism in American art. Their mission "To advance the cause of the fine arts in America, through the promotion of high standards of beauty, integrity and craftsmanship in painting, sculpture and the graphic arts. To emphasize the importance of order and coherent communication as prime requisites of works of art through exhibitions and publications." **Award Winners** included

won the **Art Spirit Foundation Gold Medal Award for Excellence in Pastel** and **David Tutwiler** won the **AAPL Board of Directors Award for Representational and Traditional Artistic Merit**. The **ART TIMES Award** went to **Marilyn Swift**. Last year's **Future Art Masters Exhibition (FAME)** was a great success. Young artists are needed to keep American Artists Professional League viable for another 85 years and to take on leadership roles for the organization. In 2013, AAPL had entries from all over America and Canada and awarded \$2,000 in scholarships to two college freshman artists. In 2014, they will start the FAME show earlier so that winners can be chosen before the end of the school year. Information for the **2014 FAME Show** can be found at the AAPL website.

The National Association of Women Artists (N.A.W.A.) has been empowering, promoting, supporting and encouraging women artists, since 1889. It was an exciting day at the **Rubin Museum of Art, NYC** where 83 members coming from: AR, AZ, CA, CT, FL, IL, MA, MD, ME, NC, NJ, NV, NY, PA, SC, TX and VT were inducted into the association. The Ceremony was followed by a reception for the New Members' Exhibition at the N.A.W.A. Gallery at 80 Fifth Avenue, Suite 1405, NYC. It was in January of 1889 that five innovative women, **Grace Fitz-Randolph, Edith Mitchell Prellwitz, Adele Frances Bedell, Anita C. Ashley, and Elizabeth S. Cheever**, barred from full participation in the male-dominated **National Academy of Design** and **The Society of American Artists**, founded the **Women's Art Club**, later named the **National Association of Women Artists**. This **125th Anniversary Year** is filled with exhibitions around the country, workshop, demonstrations, and exciting events. For more: thenawa.org

As we head into Winter, I hope you all have a good holiday season, a solid time to refresh and gain inspiration for Spring's creative awakenings.



Newly inducted members of the National Association of Women Artists at the Rubin Museum of Art, NYC

viewer audience, limited exhibition crating and shipping costs and a longer major exhibition schedule. Positive comments logged on our website

Rick Perez – Best Painting in Show; Penny Billings won the **Allden Bryan Award for Traditional Landscapes** in oil; **Barbara Groff**

Poets' Niche



Sitting here,
I'm making me up as I go along,
gathering now this, now that,
magpie like,
nothing staying
(recurring sometimes),
with the sense of an I
floating in and out and above these words
and setting them down for someone to pick up
and drop.

Raising the question:
how can I know what I am?

If I am.
If you are.

Marvin Glasser
—NYC, NY



LANDLORD

The earth had no idea
it was selling off its own trees.
Giant machinery knocked them over.
Huge trucks carried them off.
The forest pines for its oaks,
aches for its pines.
Bird song prevaricates
from mating and hunger
to the distance between branches.
Wind can't believe the ease
with which it now travels.
Lakes dry up or fill with silt.
Animals die off.
Man lives here now.
Earth should have checked
for references.

John Grey
—Johnston, RI



VAN GOGH'S ROOM

A second thrush-seat chair
for Theo or in case
he ever had a guest
though this most unlikely.
His meager wardrobe
neatly hung up. The bed made.
Nothing out of order.

Even the sun held in check
behind a window without a view.
But this is only half of the room.
What he did not show us: an easel,
some drying canvases, his brushes
and old rags, and the despair
he couldn't find a drawer for.

John Cantey Knight
—Metarie, LA



Opportunities

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 47th Annual Art in the Park Fine Art & Craft Fair, to be held at the Heckscher Museum Park, Huntington, NY May 31-June 1. Prospectus available online. Deadline May 9. www.artleagueli.net

Artists: Artbridge artbridge.org, Kingston, NY Seeks entries for public exhibition opening March 24, 2014 email for info. Deadline Jan 5, 2014 submissions@artbridge.org

Artists: Artist Studio Residency, SOHO20 Gallery Chelsea, 547 W 27th St., NYC (212) 367-8994 Seeks applicants for Winter 2014 Studio Residency (Feb-Apr) Info online. Deadline Dec 10. info@soho20gallery.com www.soho20gallery.com

Artists: Artists-Creative Impulse, Liberty, NY 845-292-7027 Seeks artists to exhibit in gallery during 2014. Call Sue Petry of visit website for info. www.creativeimpulsetore.com

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks entries for Regional Juried Exhibit Apr 5 - 26, 2014. See website for prospectus. Deadline Apr 1. communications@askforarts.org www.askforarts.org

Sculptors: Blue Door Artist Association, 13 Riverdale Ave, Yonkers, NY (914) 375-5100 Seeks sculptures for outdoor installation on Waterfront Promenade and other locations. Email jpgs and contact information or call 914-965 3397 Ongoing deadline eselp@optonline.net www.bluedoorartcenter.org/artists/current

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks original fine art entries for the Annual Members Exhibit 'Branching Out'. Become a member: go to website or call. Call for info, download Prospectus from website. Deadline Jan 18, 2014 www.contemprints.org

Actors: Coach House Players, Kingston, NY Seeks 4 men and 4 women for Death by Fatal Murder. Auditions Jan 21, 22 & 23 at The Senior Residence, 80 Washington Ave, Kingston, NY Visit website for more information jtdwyer@earthlink.net www.coachhouseplayers.org

Artists: Connecticut Society of Portrait Artists, (203) 454-0280 Seeking entries for Faces of Winter 2014: Exhibit at the UConn Gallery, 1 University Place, Stamford, CT Feb 7&8. Prospectus on website or email Deadline Jan 3. CSocietyOPA@aol.com www.CSOPA.org.

HS Student Photographers: D&R Greenway & Princeton Photography Club, Princeton, NJ Seeks entries for "SeasonScapes", juried exhibition at land trust. Visit website for info. Deadline Feb 14, 2014 www.drgreenway.org

Artists: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 Seeks entries for 7th Annual "Live on the Vine" Winterfest concert series Feb & Mar 2014. Call, email or visit website for prospectus. Deadline Nov 30 stephanie.smith@eastendarts.org www.eastendarts.org.

Artists, All Media: Elizabeth Foundation for the Arts (EFA), 323 W 39th St, NYC 212-563-5855 x 225 Seeks new members. Call or email for apps, info, details. Deadline Dec 10. studios@efanyc.org

Fiber Artists: Fiber Arts Gallery, 526 Washington St., Reading, PA 610-373-7337 Seeks entries for exhibit "Me, Myself, and I" Apr 12 - May 31, 2014. Call or visit website for info. Deadline Feb 8, 2014. www.somethinglooming.com

Artists, Photographers: Fulton-Montgomery Community College, 2805 State Highway 67, Johnstown, NY (518) 848-3552 Seeks entries for Buck Moon Arts Festival July 11, 12, 13. Juried general art show/ no theme; juried photography show: theme Memento. Email for entry specifics. Deadline May 31 Debra.kolsrud@fmcc.suny.edu fmcc.suny.edu

Artists, Craftspeople, Food Vendors: Fulton-Montgomery Community College, 2805 State Highway 67, Johnstown, NY (518) 848-3552 Seeks vendors for Buck Moon Arts Festival July 11, 12, 13. Email for entry specifics. Deadline May 31 Debra.kolsrud@fmcc.suny.edu fmcc.suny.edu

Artists, Craftspeople: Guilford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437 (203) 453-5947. Seeks entries for Guilford Craft Exposition 2014 July 18-20, 2014 Call for Info or visit website for details. www.guilfordartcenter.org/expo.html for app forms. Deadline Jan 10, 2014 www.guilfordartcenter.org

Artists: Hudson Valley Art Association, Inc. Seeks original Painting, Drawing and Sculpture. for 82nd Annual National Juried Exhibition September 2014 at the Salmagundi Club, NYV Download prospectus from website . Deadline: May 1. www.hudsonart.org

Video Artists: International Art-Expo, Bari, Italy +39.0805234018 / +39.3387574098 Seeks short video films for 2013 International Video-art Screening, "Borderland: The Entropy of Identities. Call, email or visit website for full details. Deadline Dec 7, 2013. lucacurci@lucacurci.com www.lucacurci.com/artexpo

Dancers: Jacob's Pillow 413-243-9919 x 132 Accepting applications for 2014 Festival's Summer Internship Program May 20-Aug 28 Go to website or email for full info. Priority consideration: Deadline Jan 21; otherwise Feb 18 internprogram@jacobsipillow.org jacobsipillow.org/education/internships/internships/summer-intern-program.php

Artists: Jericho Arts Council, Bainbridge, NY . Seeks 2&3D "One Night Shows" in their gallery during 2014. Email or visit website for details. Marx141@yahoo.com www.jerichoarts.com/

Writers: JM Northern Media, 2014 Great Northwest Book Festival, 7095 Hollywood Blvd. Suite 864, Hollywood, CA 90028 323-665-8080 Seeks published and unpublished works in all genres. There is no date of publication restriction, but all entries must be in English. Upload entry information from website Postmark deadline Feb 25, 2014 bruce@greatnorthwestbookfestival.com greatnorthwestbookfestival.com

Artists, All Media: Look/Art Gallery, 988 S. Lake Blvd., Mahopac, NY 845-270-2043 Seeks entries for Open Exhibit "All You Need is Love". All info available on website. Deadline Jan 20, 2014. info@lookartgallery.com www.lookartgallery.com

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeks work in all media for 10th Annual Small Works Show, April 30-May 24. Max. 15" framed in any direction. Juror: Bartholomew Bland, Director of Curatorial Affairs, Hudson River Museum. SASE for prospectus or download application. Deadline: Mar 14. www.mamaroneck-artistsguild.org.

All SUNY Ulster/UCCC visual art alumni/AE: Muroff Kotler Visual Arts Gallery, SUNY Ulster, Ulster County Community College, Stone Ridge, NY 12484 (845) 687-5113. Seeks entries for 50th Anniversary Alumni/AE Exhibition Mar 7-Apr 11. 2014 SASE, email, or visit online for prospectus. Deadline Jan 31, 2014 jeffers@sunyulster.edu. www.sunyulster.edu.

Choreographers: Nacre, Inc. Executive Woods, 4 Atrium Drive Albany, NY 12205. (518) 435-0510 Seeks choreographers for 2013-2014 season. Call or email for full info; apps on website. Beth@Nacredance.com www.Nacredance.com

Interns: Nassau County Film Office, Mineola, NY 516-571-3168 Seeks interns (film, video, photography) email [Debra Markwitz](mailto:Debra.Markwitz@nassaucountyny.gov) for full info. Deadline Ongoing DMarkowitz@nassaucountyny.gov www.LongIslandFilm.com

All Media except photography and craft: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 84th Annual Open Juried Exhibition, May 5 - May 31, 2014. Juror & Judge Robert W. Pillsbury, Pres of Salmagundi Club, NYC. \$2000 in awards. Send SASE or download prospectus from website. Deadline Mar 28. www.nationalartleague.org

Women Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks membership of professional women artists who desire exhibitions throughout the U.S. For details download from website. Deadline: Sep 15; March 15. www.thenawa.org

Women Artists: National Association of Women Artists, Inc., 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks entries for Small Works National Open Exhibit Feb 5 - 26th, 2014. Show open to members and non-members. For details (max size, etc.) download from website. Deadline January 2 office@thenawa.org www.thenawa.org

Artists: National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 60th Annual Juried Exhibition, at the Salmagundi Club, June 9-20. Over \$15,000 in cash prizes and medals. For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website. Submissions by CD only Deadline: April 19. doug602ku@aol.com www.NationalSocietyofPaintersinCaseinandAcrylic.com

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks new members. Bring 3 framed and wired works to New Rochelle Library, Library Plaza, New Rochelle (nraonline.org) on Dec 14, 10-11:30am. Deadline Dec 14 www.nraonline.org

Soft Pastel Artists: Pastel Society of America. Seeks entries for 42nd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 2-21 Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline for CD: June 16 psaoffice@pastelsocietyofamerica.org www.pastelsocietyofamerica.org.

Artists: Piermont Flywheel Gallery, 223 Ash St., Piermont, NY (201) 836-8576 Seeks entries for 2nd annual open juried exhibit "Attitude" Jan 30-Feb 9, 2014. Visit website or call 845-365-6411 for details. Deadline Jan 6. www.piermont-flywheel.com

Artists: Red Hook CAN / Artists Collective Gallery 7516 N. Broadway, Red Hook, NY Seeks entries of all mediums for "Ornamentation" Nov 25-Jan 5 Email for

details. Deadline Jan 10 redhookcan@gmail.com

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks entries of framed & ready-to-hang work in traditional or representational work in NYC metro area Jan 26-Feb 9 2014. all or visit website for info, prospectus. Deadline Jan 11. www.ridgewoodartinstitute.org.

Photographers: Smithtown Township Arts Council (STAC) Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks entries for Juried Photography Exhibition Apr 5 - May 1 Juror Jennifer Schlesinger Hanson, Director of VERVE Gallery of Photography. Open to local and national artists. Download prospectus from website or send SASE to STAC Juried Photo Deadline: Feb 12. www.stacarts.org/exhibits

Artists, All Media: Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the 17th Annual Open Juried Exhibition "Viewpoints 2014" at Aljira Center for Contemporary Art, Newark, NJ Jun 4 - 28, 2014. Juror: Sue Scott, independent curator. SASE for prospectus or download from website www.studiomontclair.org. Deadline Jan 17, 2014 www.studiomontclair.org.

Artists: The Lake George Arts Project Gallery Committee, Courthouse Gallery, 1 Amherst St, Lake George, NY 12845 (518) 668-2616. Submissions of exhibition proposals for Courthouse Gallery's 2014 exhibition schedule. Email or visit website for information. Deadline: Jan 31. mail@lakegeorgearts.org www.lakegeorgearts.org.

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for "Fun, Friends & Fantasy" opening Mar 29, 2014. Call Michelle 845-255-5482 for info or download application. Deadline Feb 24, 2014 unframedartist@yahoo.com www.unframedartistsgallery.com.

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for "Valentine Sip and Paint" 5-8pm on Feb 8, 2014 (snow date Feb 9), BYOP (bring your own paint) Call Michelle 845-255-5482 for info or download application. unframedartist@yahoo.com www.unframedartistsgallery.com.

Photographers: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for "Photography Takes Over - 2014" to run Jan 30-Feb 23 at new gallery 8 Main Street, Hastings-on-Hudson, NY. Submit up to 6 jpgs (max framed size 20" x 24") to upstreamphoto2014@yahoo.com or eselp@optonline.net Deadline Dec 20. upstreamgallery@aol.com. www.upstreamgallery.com

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 52nd Annual Juried Show, May 31 & Jun 1, 2014, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

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

The Pyramids at The Louvre

By CANDACE LYONS

WE ARE THE pyramids at the Louvre and, yes, we know what most of you are thinking: we're ugly. Atrocious if we're to believe Marie Antoinette who is still around and prone to yammer — even decapitated. Did you just say, «But she never lived there?» Well, you're right. Nevertheless, she's one of those queens who considers every palace her palace and haunts this one because, travel being a hassle in those days, going all the way back to Versailles seemed silly when the Louvre was a mere hop, skip and a head roll from the public execution grounds. Thus here she is and either she had a really long neck or Henri Sanson set the guillotine blade high that day because she's still got her vocal cords and, boy, does she use them. (You should hear what she has to say about you visitors!)

But even if Marie finds eternal peace and departs to get on with her incarnations, we'd still know we're considered less than lovely precisely because of you visitors who are not shy about using your own vocal cords while touring the courtyard or, worse, waiting right beside us to get into the museum. Standing in line is boring, we'll grant you, but is criticising us, no holds barred, the only remedy you

can come up with? Be aware, we understand all the languages the globe has to offer so, in French, English, Swahili or Croatian, we're constantly reminded that hardly anybody likes us, above all the local citizenry who can be as possessive — and disgruntled — as their ex-sovereign.

Okay, we'll concede that we clash — badly, in fact — with the architecture and its era. But ugly? Why ugly? We're made of glass and steel, pleasing materials that form an equally pleasing and time-honoured shape. Yet these are virtues you usually choose to ignore until you're inside and encounter the luckiest among us who got inverted so that sunlight can pass through to the underground level, something you at least seem to find very effective.

We others generally don't gain your approval until nightfall when we're illuminated from the interior, vastly improving our appearance. This is not an assumption on our part. One visitor called us, «a splendour of sparkling icebergs.» We quote. It's true he was speaking Chinese and we know what you're thinking: probably a relative of I.M. Pei. But that's just pettiness, isn't it? Even if he was Pei's brother, be honest, how many

of you get along with your siblings to the point you would feel obliged to say nice things about their creations, especially if they weren't around to hear you? Some of you, yes. But not all, admit it. Therefore we found our admirer's words marvellous, well chosen — and accurate. Let's face it, everyone is better looking with the right lighting.

Moreover, if we can cite what he said from memory, it's because he was so poetic and not because this was the only kind comment we've ever heard. There are, believe it or not, people who actually do like us. Oh, not passionately, but well enough and, sometimes, quite a bit. Fortunately, they have the courage to say so (given the opposition, 'courage' is the right word). If you've bet this almost never happens, you win but, consequently, it makes the days when it does even sweeter. A, «Wow, cool!» coming from a kid can leave us sparkling even in broad daylight and we proudly straighten — or slope — up until we're a good two inches taller (did you know we're expandable?)

Nonetheless, such moments being infrequent, we'd quit this courtyard if we could and go find someplace where we'd draw less attention. Like Egypt.

Surrounded by miles and miles of trackless desert. A few camels, the occasional passing nomad to break the monotony but no more crowds of gawkers, especially hostile ones. Still, a pyramid can't just pick up and leave and, given our construction, disintegrating until we're mere pyramids of dust is not, alas, going to happen tomorrow which means we have to hang in there.

But we've already been doing that for a couple of decades and have yet to find a way to keep from wincing at every, «yuck,» and the myriad variations thereof, we've inspired. So think twice before you say anything. After all, would you gather around an ugly person and discuss his or her physical shortcomings? No, of course not. Well then, where's the difference? Words hurt. It's been scientifically proven and, whatever your words are, remember that we're stuck there forced to hear them in any language you choose to express them. Therefore here's what we suggest. On your next visit to the Louvre while waiting within earshot (ours) to get in, why not talk about the wonderful works of art you want to see inside — and give us a break!

(Mary C. Lyons lives in Paris, Fr).



The next issue is Spring 2014 (March, April, May)

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office@thenawa.org

Exhibition Opportunity:
"Small Works Exhibition"
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Dates: February 5- 26th, 2014
Reception: February 12, 2014, 5-7 pm

Open to all women artists,
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25 NEW STUDIOS



Calendar

Continued from Page 14

Saturday, January 11

PATRICIA PARDINI "Adventure Into the Rainforest" oil paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jan 31) www.harrisonpl.org

INVITED ARTIST: TOM HOLMES: Sculpture, photography, installations Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-270-0243 Artist's Reception 6-8pm free (thru Jan 19) www.lookartgallery.com

LANDSCAPES Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 3-5 pm free (thru Jan 25) www.mamaroneckartistsguild.org

NEW YEAR/ NEW WORK + ASK (Art Society of Kingston) Invitational Tivoli Artists Gallery, 60 Broadway Tivoli NY 518-757-2667 Opening reception 6-8pm free (thru Feb 2) www.tivoliartistsgallery.com

Wednesday, January 15

ASSOCIATE MEMBERS' WINTER EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NJ 212-675-1616 Reception 5-7pm. free (thru Jan 27) www.thenawa.org

Thursday, January 16

THURSDAY EVENING SALON SERIES The Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 free (runs through April 17 twice a week) www.artcenternj.org

Friday, January 17

SANAM EMAMI Ceramic Tulip Vase Workshop Westchester Community College Center for the Arts 196 Central Ave White Plains NY 914-606-7500 10:00 am - 4:00 pm charge www.sunywc.edu/arts

WOMEN CHOOSE WOMEN AGAIN The Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 donate (thru April 13) www.artcenternj.org

Saturday, January 18

ELDAR DJANGIROV in A Solo Recital (Classical/Jazz Pianist) Windham Chamber Music Festival Windham Civic Center Concert Hall 5379 State Route 23 (Main Street) Windham NY 518-734-3868 8pm charge www.windhammusic.com

Thursday, January 23

DAVID SHULER, ORGANIST - When Bach met Buxtehude Music & Arts at St. Luke in the Fields Church of St. Luke in the Fields 487 Hudson Street New York NY 212-414-9419 8pm charge www.stlukeinthefields.org/music-arts

ErNEST WITHERS' AND DANNY LYON'S images from the 1950s and 60s. Making the Movement: Photography, Student Activism, and Civil Rights (thru Mar 30); Persepolis: Word & Image (thru Mar 16) The William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs CT 860-486-4520 Reception 4:30-7pm free www.benton.uconn.edu

Saturday, January 25

STRIKING RESEMBLANCE: The Changing Art of Portraiture Zimmerli Art Museum at Rutgers University 71 Hamilton St. New Brunswick NJ 848-932-7237 Symposium, March 7-8 charge (thru July 13) www.zimmerlimuseum.rutgers.edu

Sunday, January 26

34TH ANNUAL Regional Juried Show The Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ Opening Reception 2-4pm (thru Feb 9) www.ridgewoodartinstitute.org

GRACEMUSIC PRESENTS a Special Three-Organist Extravaganza GraceMusic Grace Episcopal Church 130 First Avenue Nyack NY 845-358-1297 4-6pm charge www.gracemusic.info

THE KLEIO QUARTET WITH BABETTE HIERHOLZER, PIANO Rhinebeck Chamber Music Society The Church of the Messiah Montgomery & Chestnut Street (Rte.9) Rhinebeck NY 845-765-2870 3 PM charge www.rhinebeckchambermusic.org

WOMEN CHOOSE WOMEN AGAIN The Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 Opening Reception 6-8pm donate (thru April 13) www.artcenternj.org

Tuesday, January 28

MAUREEN KELLEHER: Tender Strength All Around Me Sylvia Wald/Po Kim Gallery 417 Lafayette St., 4th floor New York NY 212-598-1155 free (thru Mar 15) www.waldandkingallery.org

Thursday, January 30

JUDGEMENT DAY CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm charge www.centerforperformingarts.org

PHOTOGRAPHY TAKES OVER 2014 Upstream Gallery 8 Main Street, Hastings-on-Hudson, NY (914) 478-1503 (thru Feb 23) www.upstreamgallery.com

Friday, January 31

DAN CHRISTOFFEL Solo Exhibit "Pieces of Yesterday" Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 free (thru Mar 3) huntingtonarts.org

N.A.W.A.'S 125th Anniversary Festival National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 1 - 5pm free www.thenawa.org

Saturday, February 1

ALL YOU NEED IS LOVE Look | Art Galley 988 South Lake Boulevard Mahopac NY 845-270-0243 Opening Reception 6-8pm (thru Feb 16) www.lookartgallery.com

MAUREEN KELLEHER: Tender Strength All Around Me Sylvia Wald/Po Kim Gallery 417 Lafayette St., 4th floor New York NY 212-598-1155 Reception 5 - 8 pm free (thru Mar 15) www.waldandkingallery.org

WSA STUDENT EXHIBITION I The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru Mar 8) woodstockschoolofart.org

Tuesday, February 4

DAVID JACOBS: Sight and Sound Hofstra University Museum, Emily Lowe Gallery Hempstead Tpke, Hofstra University Hempstead NY free (thru April 27)

Wednesday, February 5

OPEN SMALL WORKS EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Feb 12) www.thenawa.org

YOUNG ARTISTS ON THE RISE Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Awards reception 5 - 7 pm free (thru Feb 8) www.mamaroneckartistsguild.org

Thursday, February 6

FACES OF WINTER 2014 "Returning To The Classics Connecticut Society of Portrait Artists University of Connecticut (UConn) I University Place Stamford CT 203-251-8400 Awards Reception charge (thru Feb 28) www.csopa.org

Friday, February 7

CELEBRATING BERGEN COUNTY'S DIVERSITY Art Center of Northern New Jersey 250 Center Street New Milford NJ 201-599-2992 free (thru Feb 28) www.artcenter-nnj.org

ALL FIRED UP Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 Opening Reception 6-9pm free (thru Mar 2) www.gallery66ny.com

FLOORCLOTHS, HISTORICAL AND OTHERWISE Valley Artisans Market 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 free (thru Mar 4)

HISTORIC PORTRAIT SYMPOSIUM WITH ROBERT ALEXANDER ANDERSON, IGOR BABAILOV, STEPHEN EARLY, MAX GINSBURG, JOHN HOWARDSANDEN, FRED ROSS, NELSON SHANKS and others Connecticut Society of Portrait Artists University of Connecticut (UConn) I University Place Stamford CT 203-251-8400 Demonstrations, critiques, presentations, premier art supply vendors. charge Register at website www.csopa.org

LITTLE GEMS EXHIBIT: Annual group exhibit featuring small works JoAnn Bonady & Son, Joseph P. Bonady West End Gallery 12 West Market St. Corning NY Opening Reception 5-7:30pm free (thru Mar 7)

Saturday, February 8

ANNUAL EROTIC ART SHOW Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Fundraising Event + Party Opening reception 8, 6-9pm-7pm performances donate (thru Mar 2) www.tivoliartistsgallery.com

ARTHUR WOOD RETROSPECTIVE bau Gallery 506 Main St. Beacon NY 845-440-7584 Opening Reception 6-9pm free (thru Mar 2) www.baugallery.com

"NEVER SUCH INNOCENCE AGAIN": Picturing the Great War in French Prints and Drawings Zimmerli Art Museum at Rutgers University 71 Hamilton St. New Brunswick NJ 848-932-7237 charge (thru July 31) www.zimmerlimuseum.rutgers.edu

TINA LINK PHOTOGRAPHS Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Feb 25) www.harrisonpl.org

Sunday, February 9

ANNUAL CCP MEMBERS' EXHIBITION: Branching Out Center for Contemporary Printmaking 299 West Avenue (in Mathews Park) Norwalk CT 203-899-7999 Opening Reception 2 to 5 pm free (thru April 6) www.contemprints.org

Wednesday, February 12

OPEN SMALL WORKS EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Feb 12) www.thenawa.org

Friday, February 14

NEXT TO NORMAL CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Fri & Sat 8pm; Sun 3pm charge (thru Feb 16) www.centerforperformingarts.org

Tuesday, February 18

SPIRIT AND IDENTITY: Melanesian Works from the Hofstra University Museum Collections Hofstra University Museum, David Filderman Gallery Hempstead Turnpike, Hofstra University Hempstead NY free (thru May 12)

Thursday, February 20

CHOIR OF ST. LUKE IN THE FIELDS - Palestrina, Prince of Music Music & Arts at St. Luke in the Fields Church of St. Luke in the Fields 487 Hudson Street New York NY 212-414-9419 8pm charge www.stlukeinthefields.org/music-arts

JOYCE KANYUK: Captured Moments in Watercolor Piermont Fine Arts Gallery 218 Ash Street, Piermont Landing Piermont NY 845-398-1907 free (thru Mar 9) Piermontfinearts.com

Friday, February 21

A STREETCAR NAMED DESIRE CenterStage Productions Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Fri & Sat 8pm; Sun 3pm charge (thru Mar 2) www.centerforperformingarts.org

VISIONS OF THE MIND National Association of Women Artists, Inc. HUB-Robeson Galleries, University Park, PA University Park PA 212-675-1616 free (thru April 20) www.thenawa.org

Saturday, February 22

BERGEN DANCEMAKERS: a Special Performance inspired by Selected Art Works in Diversity Exhibit Art Center of Northern New Jersey 250 Center Street New Milford NJ 201-599-2992 3pm free www.artcenter-nnj.org

FOUND OBJECTS- NEW WORKS BY JEAN TOCK AND CARL MAZZELLA Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-270-0243 Opening Reception 6-8pm (thru Mar 16) www.lookartgallery.com

Sunday, February 23

VIRGINIE VERREZ, Mezzosoprano, ELLIOT HINES, Baritone- BRETTON BROWN, piano Rhinebeck Chamber Music Society The Church of the Messiah Montgomery & Chestnut Street (Rte.9) Rhinebeck NY 845-876-2870 3 PM charge www.rhinebeckchambermusic.org

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www.arttimesjournal.com/submitevent.html

New Art Books

STERLING PUBL. CO., INC: *The Last Supper: The Masterpiece Revealed Through Technology* by Domenico Squitiamatti. 209 pp.; 11 3/4 x 14; Color Illus.; Biographies; Bibliography; Bibliographical Notes. \$80.00 Hardcover *****

PHAIDON PRESS: *Art Cities of the Future: 21st Century Avant-Gardes* by Kaelen Wilson-Goldi & 10 Other Authors. 336 pp.; 8 5/8 x 11 3/8; 579 Illus.; 557 in Color; Footnotes; Artist Biographies; Index. \$79.95 Hardcover. *****
Art & Place: Site-Specific Art of the Americas (Eds. Amanda Renshaw, et al. 368 pp.; 12 5/8 x 10 5/8; (approx) 800 Color Illus.; Glossary; Styles and Movements; Index. \$79.95 Hardcover *****

THAMES & HUDSON: *Japanese Erotic Art: The Hidden World of Shunga* by Ofer Shagan. 472 pp.; 8 3/4 x 10 7/8; 1200 Color Illus.; Further Reading, Index. \$75.00 Softcover. *****
The Young Van Dyck (Eds.) Alejandro Vergars / Friso Lammertse. 416 pp.; 9 3/4 x 12 1/4; 278 Illus., 242 in Color; Technical Studies; Bibliography; Index. \$70.00 Hardcover. *****
Japonisme and the Rise of the Modern Art Movement: The Arts of the Meiji Period (Ed.) Gregory Irvine. 240 pp.; 9 3/4 x 13 1/2; 220 B/W & Color Illus.; Glossary; Bibliography; Index. \$70.00 Hardcover. *****

Turner & the Sea by Christine Riding & Richard Johns. 288 pp.; 9 5/8 x 11 7/8; 225 Illus., 222 in Color; Notes; Selected Bibliography; Index. \$60.00 Hardcover. *****
Arts and Crafts of the Islamic Lands: Principles-Materials-Practice (Ed.) Khaled Azzam. 288 pp.; 9 x 10; 1000 B/W and Color Illus.; Notes; Further Reading; Glossary; Index. \$60.00 Hardcover *****
Art/ Fashion in the 21st Century by Mitchell Oakley Smith / Alison Kubler / Daphne Guinness. 320 pp.; 8 3/4 x 11 3/8; 238 Color Illus.; Notes; Further Reading; Index. \$60.00 Hardcover ****
Art and Architecture in Mexico by James Oles. 432 pp.; 6 x 8 3/8; 275 Illus., 248 in Color; Timeline; Bibliographical Essay; List of Illustrations; Index. \$26.95 Softcover ****
Viking Art by James Graham Campbell. 208 pp.; 220 Illus., 156 in Color; Maps; Further Reading; Sources; Index. \$21.95 ****

FIREFLY BOOKS: *Christopher Pratt: Six Decades*. 176 pp.; 140 Color Illus.; Notes; Afterword; Index. \$60.00 Hardcover. *****

OXFORD UNIV. PRESS: *Much Maligned Monsters: History of European Reactions to Indian Art* by Partha Mitter. 391 pp.; 6 1/2 x 9 1/2; B/W Illus.; Appendices; Notes; Bibliography; Index. \$55.00 Hardcover. ****

NEW YORK HISTORICAL SOCIETY / D GILES LTD: *The Armory Show at 100: Modernism and Revolution* (Eds.) Marilyn Satin Cushner et al. 512 pp.; 10 x 12; B/W & Color Illus.; Selected Bibliography; Appendices; Notes; Index. \$44.95 Softcover *****

UNIVERSITY OF WASHINGTON PRESS: *Abstract Impulses* by Robert Davidson, et al. 104 pp.; 9 x 11; 60 Color Illus.; Exhibition Checklist; Selected Bibliography. \$40.00 Softcover. *****
Thawan Duchanee: Modern Buddhist Artist by Russell Marcus. 168 pp.; 6 x 8; 109 Illus., 74 in Color; Notes. \$19.50 Softcover ***
The Story of Angkor by Jame DiBiasio. 136 pp.; 6 x 8; 22 B/W Illus.; Notes; Chronology; Index. \$16.50 Softcover. ****

UNIVERSITY OF NEW MEXICO PRESS: *Detonography: The Explosive Art of Evelyn Rosenberg*. 112 pp.; 10 1/4 x 8 1/4; 112 Color Illus.; Resume. \$39.95 Hardcover. **

I.B. TAURIS & CO., Ltd: ART AND POLITICS: A Small History of Art for Social Change Since 1945 by Claudia Mesch. 240 pp.; 5 1/2 x 8 1/2; Notes; Further Reading; Index. \$28.00 Softcover *****

GLOBE PEQUOT PRESS: *The Modern Art Invasion: Picasso, Duchamp; and The 1913 Armory Show* by Elizabeth Lunday. 208 pp.; 6 1/8 x 9 1/4; B/W Illus.; Selected Bibliography; Notes; Index. \$26.95 Hardcover. *****
Hidden Treasures: What Museums Can't or Won't Show You by Harriet Baskas. 176 pp.; 7 1/2 x 9 1/4; Color Illus.; Index. \$19.95 Softcover. ****

WOODSTOCK SCHOOL OF ART: *The Woodstock Landscape: Then and Now* by Kate McGloughlin & Ron Netsky. 60 pp.; 8 x 8; Color Illus.; Index of Painters; Selected Bibliography. \$25.00 Softcover. ****

THE FRICK COLLECTION: *David D'Angers: Making the Modern Monument* by Emerson Bowyer w/ Jacques de Caso. 112; 6 1/2 x 8 1/4; B/W & Color Illus.; Chronology; Bibliography; Index. \$19.95 Softcover ****

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NEW MEMBERS: N.A.W.A. National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Invites women artists (18+, U.S. citizens or permanent residents) to apply for membership in the first professional women's art organization in the U.S. (established in 1889). Juried. Regular Membership, Junior/ Student Membership, and Associate Membership. For details send SASE to N.A.W.A. or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

BOOKS BY RAYMOND J. STEINER: *Hudson Valley Impressions: Paintings and Text* 5 1/2 x 8 1/2; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.art-timesjournal.com.

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The next issue:

Spring: Mar, Apr, May



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Pines in the Snow by Raymond J. Steiner
4" x 6" oil on canvas board

We wish you all a very Healthy, Creative, Peaceful, and Joy-filled Holiday Season and New Year.



The next issue: Spring: Mar, Apr, May

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Movies #6 - Before Color
42" x 45" oil on canvas 2013