

**INSIDE:**  
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**Behrens on Music; Trevens on Dance;**  
**Profile: Don Perlis; Seckel on the Cultural Scene;**  
**New Art Books; Short Fiction & Poetry;**  
**Extensive Calendar of Events...and more!**

# ART TIMES

Vol. 28 No. 1

July/ August 2011

## Women's Place in Today's Dance World

By FRANCINE L. TREVENS

KUDOS FOR THE *New York Times* for naming a woman to the top editorial position. The first female editor of the 160-year-old paper, Jill Abramson, was named executive editor of *The New York Times* in early June — one can say the Times they are a changin'!

Often the struggle women face for equal rights gets lost in the more publicized struggles of ethnicities, religions, sexual preferences and political cults. We may have come a long way, baby, but “babes” still have a long way to go. True, we are no longer chattels of our fathers, brothers or husbands. True, we have the vote and have an array of interesting jobs. Also true, we get paid less for doing those jobs, thus remaining financially exploited in the business world.

For some reason — the old idea that the man is the bread earner and what a woman earns is just to augment a family's income has remained in place, although statistics

prove how many women are solely responsible for their families financially. There are many organizations at work on this duality. NOW fights for equal pay for women, and a segment of the Dramatists Guild works for equal production for women. Who advocates for equal respect, recompense, performance opportunities and attention to women who run dance companies, or have dance companies in their name?

What does a dance company, bearing a woman's name and/or being run by a woman, face in terms of grant getting and media attention? I asked several dance companies for responses and here is the result.

Laura Pawel, feels it isn't a case of prejudice, stating, “It is more that male dance gets more attention ... because there are fewer of them and therefore they're intrinsically more interesting (ha!). It is the same in other female-dominated professions, like teaching or social work: male versions rise faster and higher than their female counterparts. Which is totally unfair, but it is a fact.”

Cherylyn Lavagnino said, “Yes in the ballet world in particular the men run the show: The Choreographic Institute clearly favors male choreographers.”

Her suggestion for change? “I just feel more female choreographers should be given the opportunity to create dances for ballet companies”

Her reasoning on this was insightful, “The ballet company world is dominated by male choreographers — interesting to find this as the women have danced in the shoes and probably have more actual physical information about the work and that informs their choreographic choices.”

She also noted, “As for media attention I feel it is related more to the high profile dance company some choreographers (more males are successful however) come out of — Paul Taylor, Mark Morris, Trisha Brown, etc.” And there are celebrity female dance companies as well — such as Martha Graham's company. That would just make it part of the current celebrity

craze throughout the entire entertainment and performance fields. Still, male dancers and companies named for men not only get far more media attention and more funding, they also get more sympathetic responses. Worse, female perspectives are often misread by male reviewers.

Rebecca Kelly of Rebecca Kelly Ballet gave a wry incident proving the point: “Many years ago, Rebecca Kelly Ballet performed a satiric work called “Ladies in Waiting” subtitled Short Stories on the Subject of Impatience,” at Marymount Manhattan Theater. It was a Dorothy Parker-esque flavored reflection on things women wait for. It examined four situations: A pro-

motion within a corporation — with the rising woman having an entirely different set of hoops to jump through — set to a score by Darius Milhaud; Waiting in line for the (badly designed) Women's Bathroom at the theater, while men dart in and out of theirs — set to Handel's Water Music; Waiting for an interminable pregnancy to end, inspired by the Midwife's Tale — and set to a teeth-on-edge score for a glass orchestra; and finally, Waiting for Mr. Wonderful, set in the 1950's about 3 hopeful

but geeky wallflowers in glasses and prom dresses at the hop who eventually ditch the boys — set to the Everly Brothers.

“At the time, the man who reviewed this piece made the comment that Rebecca Kelly does ‘nice girl’ choreography. I don't think he quite got it.”

Rebecca also noted, “Our society is so filled with the names of men at the head of companies. People are used to it, and expect it, and consent to take it for granted.”

Continued on Page 3



Alexandra Karigan, Kimberly Lyons, and Chad Levy of Amy Marshall Dance Company in *Dance: Dvija*. Costumes by Norma Kamali. Photo by Lois Greenfield



Rebecca Kelly's Snow Variation from the Nutcracker Ballet, called Queen of the North Winds. Dancers: Giorgia Bovo and Sean Scantlebury Photo by Todd Bissonette

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*Commentary and Resource for the Fine & Performing Arts*

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ART TIMES solicits short fiction and poetry — see our listing in Writer's Market, Fiction Writer's Market, Poet's Market and other trade magazines or send a legal-sized Self Addressed Stamped Envelope (SASE) for Guidelines. Guest articles on the arts are also considered but must be preceded by a written Query. Our "Speak Out" section is a forum for reader's relevant opinions on art-related matters; viewpoints expressed in the "Speak Out" section are not to be construed as positions held by the publisher, editor or staff of this publication. Queries, Mss. without SASE included will not be acknowledged. We do not accept electronic submissions. Sample copy: 9x12 SASE.

ART TIMES welcomes your letters and comments. Nothing in this publication may be reproduced without written permission of the publisher.

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**Letters**

**To the Publisher:**  
 Many thanks, Cornelia.  
**Helen Levin**—  
 a long time fan of ART TIMES

**To the Publisher:**  
 Greetings,  
 I was interested in contacting Dr Spencer directly, but didn't see a contact link, nor was I able to find her easily on-line. Perhaps you would be so kind as to forward this.

I was interested in your piece on African art, and it would have been good to have seen an even longer piece on this subject. Related to this, I had the pleasure of visiting an African sculpture gallery in Bermuda a couple of years ago, and had a lengthy conversation with the curator/owner/dealer. He specializes in what's called "Shona Master" fine

**Peeks and Piques!**

**IN MY LAST "Peeks & Piques!"** editorial, I spoke of the Maple Sugar Enterprise down the road from me, and this time I want to take you a few miles further to my favorite restaurant. As a dedicated isolatee, I begrudge my time away from my studio, preferring to have quiet meals at home. This restaurant, however — Reginato's Ristorante (visit them at www.ReginatoRistorante.com for some great discount coupons!) — has been our little secret "get-a-way" since we began ART TIMES in 1984. In fact, we watched as an old farmhouse was transformed by two brothers from Asola, Italy — a bit north of Venice and up in the foothills of the Alps — into a world-class restaurant that features a style of Italian cuisine that most likely has been transported from their hometown. Thus, their opening anniversary nearly coincides with our founding of ART TIMES. The outside is beautifully landscaped with fountains *ala* Italian piazzi, and

an outside eating area surrounded by shrubbery. It has been our custom to celebrate all our "special" days — birthdays, anniversaries, holidays — at Reginato's, always heartily welcomed by brothers Roberto and "Johnny" (Giampaolo). The waiters — who, of course, have changed over the years — Glen, Emiliano, Trish, Betiana, Kayla, and Stephanie (the wife of Johnny's son, Kevin, who is also one of the cooks) — all have given us special service and smiles when we come. In all our years of going there, we have never felt anything but greeted as "famiglia" and never had a meal that we didn't talk about for days afterward. At times, after trips to Florida, Cornelia has always thought to bring "Reginato Fratelli" a special bag of honeybell oranges; in spring, she often brings them a handful of fresh asparagus from our garden. In return, we have always felt a little special "extra touch" given our meals, as well as a visit to

our table from Chef "Johnny". Every so often, after the place empties of other customers, we share a private drink with the brothers, joined by "Johnny's" wife, Mimi, at the bar. I remember one night (after hours) when we spent an hour or so on the bocce court and finished at least one bottle of wine (making us steadily worse at the game, of course). Although the Maple Syrup business is seasonal, Reginato's Ristorante is year-round good food — with an early-bird special for us senior citizens and a luncheon menu that cannot be beat — excellent food and portions for unbelievably reasonable prices. Next time you are up in the Kingston/Saugerties area, this is one place that should be on your itinerary. I'm sure that a visit to Reginato's will long linger in your fond memories.

**Raymond J. Steiner**  
 (Visit my blog at [rjsteiner.wordpress.com](http://rjsteiner.wordpress.com) for more "Peeks & Piques")



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**Juried - Regular Membership, Juried - Junior/Student Membership and Associate Membership – deadline September 15th, 2011.**

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stone carved art from Zimbabwe, and he differentiated in detail between the popular sculpture (often abstract) which comes from that region, and the higher artists working in the best quality stone. His discussion of his love reminded me of your piece in The Art Times.

Perhaps if you're interested, you may wish to contact him. He is quite knowledgeable and enthusiastic about this art. Although he lives, and operates his gallery/shop out of Bermuda, he makes frequent trips to Africa to purchase pieces, and help supply the local villagers with the highest quality materials, and encourage the best artists' development.

Here is his link:  
 Many thanks,  
**Paul David Elsen**  
**Hempstead, NY**

**To the Publisher:**  
**Art Times is the sure way to go!**  
 We would like to thank you for the great advertising space you provided in The ART TIMES Journal.  
 It's so gratifying working with a professional, as you are, with such a good eye for detail.  
 We've received a wonderful response! It was greater than we imagined, thanks to you!  
 We're sold on The ART TIMES Journal experience and look forward to our future.  
 All our best to you and Ray,  
**Joe and Mary McGlynn**  
**Oradell, NJ**

**To the Publisher:**  
 Allow me to thank you for the wonderful article you wrote for ART TIMES...your words and encouragement mean a lot to us as I told you after the concert in Woodstock. We

are so grateful for all you do in this area too...and admire tremendously your work.  
 Looking forward to seeing you again soon,  
**Maria Todaro, General Manager**  
**The Phoenicia Festival**  
**Of The Voice, Phoenicia, NY**

**To the Publisher:**  
 The [Clark Hulings Review] is beautiful. Infinite thank you's.  
**Melissa Weiner**  
**San Antonio, TX**

**To the Publisher:**  
 I just received my copy of the May/June Art Times and I love the ad that you put together for my photography exhibit! I want to thank you for all of your help and care.  
**Best,**  
**Arlene Lieberman, NYC**

**Dance**

**Women's Place in Today's Dance World**

Continued from Page 1

By **FRANCINE L. TREVENS**

And grants are exactly what these male companies are more apt to get!

In the grant world, the desire for publicity for the grant often nudges those awarding grants to go with the higher profile company. This is true in music and theater fields as well.

Amy Marshall responded about someone who books talent into a specific venue, "We did encounter a prejudice, not through an audience, but by the presenter who programs events at a theater and decides what types of performances would best fit their audience base. My Executive Director and husband, Chad Levy, called a particular female presenter asking if she would please take a look at our company for the possibility of booking a performance at her theater. Not only did she present us with the ever becoming more common 'we don't book much dance at our theater anymore,' but dumbfounded us by continuing, 'but if we do, we tend to hire male choreographers because their work is stronger.'"

"I couldn't believe that response or from whom it came. I think further exploration could be done. In my opinion, a presenter's job is to concentrate on discovering and promoting 'great art' devoid of biases about gender."

I think most of us would agree with Amy. All the company wanted was to be seen so they could be considered for a spot, but the booking person would not even consent to see them!

But to get a higher profile one needs more media attention. Not only is there difficulty getting bookings, but when you do get a booking, there is the additional problem of attracting the press.

As a former theatrical press agent, and long time theater/dance writer, I know how difficult it is to get reviewers even to attend a lesser known dance company — particularly one bearing a woman's name. It becomes a catch 22, such as not being hired for a job because you have no experience — and how to get experience without getting jobs? Apprenticeship and volunteer work were the solutions to that.

But these dance companies have served their apprenticeships. They have been working at their craft for years. Most female choreographers have a long list of dances they have choreographed — but how do they get them performed by other companies? That becomes another problem in this unequal equation.

However, there are breakthroughs in all fields. These wonderful women and their unique work will persist



Guillermo Brown (far left), Selina Chau, Darion Smith, Sarah Bek, Gary Shaufeld showing work of Cherylyn Lavagnino. Photo by Ella Bromblin

and ultimately one hopes, triumph. And every little step forward they make is a giant step for the women dancers and choreographers following them.

You can help by attending more dance events for companies bearing women's names or featuring women choreographers. Women are accustomed to working harder to achieve their goals — but as an audience, you can make the work easier. My favorite line in "House of Blue Leaves" was 'Be an audience.'

So, be one! Support any of the com-

panies above, or other female dance troupes that come to your attention. The world of dance is vast — find something to your taste and keep it alive by attending performances. Blog about what you like, and tell friends. Let's help make female choreographers financially and visibly the equal to male choreographers. A glance at our accompanying dance photos proves they already are the equal artistically!

You can also follow me on my blog <http://stagesandpages-francine.blogspot.com/>

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# Calendar

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

## July ongoing

**Jul 1-10 A CHORUS LINE; Jul 15-24; ANYTHING GOES; Aug 4-13 HAIR** Woodstock Playhouse Woodstock Playhouse / Pan American Dance Foundation, 103 Mill Hill Road, Woodstock, NY 12498 on Playhouse Lane. [www.woodstockplayhouse.org](http://www.woodstockplayhouse.org)

**Jul 1-Jul 10, "F2M"; Jul 20-31 "A MAZE"; Also Readings, Films, Musicals, Festival and Performances** Vassar & New York Stage and Film Powerhouse Theater, Vassar College & New York Stage and Film, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5900 [www.powerhouse.vassar.edu](http://www.powerhouse.vassar.edu)

**July 1 - 3 JANE COMFORT AND COMPANY; July 6-10 KIDD PIVOT FRANKFURT RM; July 13-16 LOUISE LECAVALIER; July 20-24 ZOE | JUNIPER; July 27- 31 BIG DANCE THEATRE** Jacob's Pillow Dance Doris Duke Theatre 358 George Carter Road Becket MA 413-243-9919 Charge [www.jacobspillow.org/](http://www.jacobspillow.org/)

**July 6-10 TANGUEROS DEL SUR; July 13-17 DANZABIERTA debuts; Jul 20-24 LAR LUBOVITCH DANCE COMPANY; Jul 27- 31 LDP/LABORATORY DANCE PROJECT FROM SOUTH KOREA** Jacob's Pillow Dance Festival Ted Shawn Theatre 358 George Carter Road Becket MA Charge [www.jacobspillow.org](http://www.jacobspillow.org)

**July 8-17 BELL, BOOK AND CANDLE** Coach House Players Theatre 12 Augusta Street Kingston NY 845-331-2476 Charge [www.coachhouseplayers.org](http://www.coachhouseplayers.org)

## Friday, July 1

**ART EXHIBIT - GROUP SHOW - A League of Our Own** Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 July 9 Opening reception 1-3pm Free (thru July 30) [www.vclib.org](http://www.vclib.org)

**ROBERT MIELENHAUSEN: "Bike Works"** Islip Art Museum / Islip Arts Council 50 Irish Lane Islip NY 631-244-5420 Artist Reception July 24, 2 - 4pm Free (thru July 27) [www.islipartmuseum.org](http://www.islipartmuseum.org)

**COLLAGES - THE BEAT GOES** On Saugerties Public Library 91 Washington Avenue Saugerties NY 845-246-4317 Free (thru July 30) [www.saugertiespubliclibrary.org](http://www.saugertiespubliclibrary.org)

**ELLEN PERANTONI Recent Hudson Valley Landscapes** The Driftwood Gallery The Driftwood Gallery 44 No. Division St. Peekskill NY 914-788-4650 Free (thru Sept 15)



## Photographs by ARLENE LIEBERMAN

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[www.ArleneLieberman.com](http://www.ArleneLieberman.com)

**HEART OF THE ARTIST-New York Society of Women Artists; Celebrating NATALIE HAYS HAMMOND, "An Eclectic Life"** Hammond Museum 28 Deveau Rd. North Salem NY Charge (thru Sept 10) [www.hammondmuseum.org](http://www.hammondmuseum.org)

**ICE AGE TO THE DIGITAL AGE: The 3D Animation Art of Blue Sky Studio** Norman Rockwell Museum 9 Rte 183, Stockbridge, MA Free (thru Oct 31) MA

**JEANNE LANDAU Watercolor Eyes** Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Thurs & Sun 1 - 6 pm, Fri & Sat 1 - 9 pm Will be open July 4th Free (thru July 10) [www.Piermontfineartsgallery.com](http://www.Piermontfineartsgallery.com)

**MEMBER SHOW II** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru July 17) [kent.art.assoc@snet.net](mailto:kent.art.assoc@snet.net)

**NEW YORK, NEW YORK! The 20th Century** The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761 Donate (thru Sep 18) [hydecollection.org](http://hydecollection.org)

**MARLENE WIEDENBAUM Pastel Prints** East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Free (thru Jul 30) [www.efibrary.org](http://www.efibrary.org) Dutchess

**ELLEN PERANTONI Recent Hudson Valley Landscapes in Oil** The Driftwood Gallery 44 No. Division St. Peekskill NY 914-788-4650 Free (thru Aug 31)

**REGARDING PLACE: Photographs from the University Art Collections and WOLFGANG STAEHLE: Niagara, Eastpoint,** Ludlow University Art Museum, UAlbany 1400 Washington Avenue Albany NY 518-442-4035 Free [www.albany.edu/museum](http://www.albany.edu/museum)

**ROSE YANNUZZI Solo Exhibit: Visual Poetry - Watercolors & Photography** Piermont Flywheel Gallery 223 Ash Street Piermont NY 845-365-6411 Free (thru July 10) [www.piermontflywheel.com](http://www.piermontflywheel.com)

**SCENES FROM ABROAD** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru July 15) [www.salmagundi.org](http://www.salmagundi.org)

**SEEING TREES** Blue Hill Art and Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY 845-359-1584 Free (thru Sept 10) [www.cndfineart.com](http://www.cndfineart.com)

**SUSAN WIDES: Selected Works** Madelyn Jordon Fine Art 14 Chase Rd Scarsdale NY 914-723-8738 Free (thru July 30) [www.madelynjordonfineart.com](http://www.madelynjordonfineart.com)

**THOMAS LOCKER Hudson Valley Landscapes** The Gallery in the Park at Ward Pound Ridge Reservation Route 35 and 121 South Cross River NY 914-864-7317 Free (thru Sept 6) [www.kandcgallery.com](http://www.kandcgallery.com)

**THREE AT THE BEACH** Hudson Beach Gallery 162 Main St Beacon NY 845-440-0068 Free (thru Aug 6) [www.hudsonbeachglass.com](http://www.hudsonbeachglass.com)

## Saturday, July 2

**10TH ANNUAL Berkshires Arts Festival** American Art Marketing Ski Butternut Rt. 23 Great Barrington MA 800-834-9437 Charge July 2, 10-6; July 3, 10-6; July 4, 10-5. [www.berkshiresartsfestival.com](http://www.berkshiresartsfestival.com)

**ALEX WOOD** Duck Pond Gallery Town of Esopus Library 128 Canal Street Port Ewen NY Opening Reception 5-8 Free (thru July 30) [www.esopuslibrary.org](http://www.esopuslibrary.org)

**ANNUAL ARTIST-CRAFTSMEN of New York Exhibition ACNY Members** New Century Artists Inc. 530 West 25th Street suite 406 New York NY 516-767-0538 Reception 1-4pm Free (thru July 2) [www.artistcraftsmenofnewyork.com](http://www.artistcraftsmenofnewyork.com)

**GENE WEINSTEIN Photographs: Bald Eagles of New York State -** Wurtsboro Art Alliance Wurtsboro Art Alliance Gallery 73 Sullivan Street Wurtsboro NY 845-985-7663 Opening Reception 2-6 p.m. Free (thru July 3) [www.waagallery.org](http://www.waagallery.org)

**BERKS ART ALLIANCE 34TH ANNUAL Open Juried Exhibit** Reading Public Museum, Reading PA (thru Sept 4)

**BETSY JACARUSO STUDIO AND GALLERY Luminous Landscapes and Historic Landmark Paintings in watercolor by Betsy Jacaruso and New Paintings by the Cross River Artists** Chocolate Factory 54 Elizabeth St Red Hook NY 845-758-9244 Free (thru Aug 31) [www.betsyjacarusostudio.com](http://www.betsyjacarusostudio.com)

**ROBIN MCALLISTER, MARIANNE SEMKO & GEORGE MACK Pottery, Watercolors, and Art Photography** The White Silo Farm & Winery 32 Route 37 East Sherman CT 860-355-0271 Opening reception 12 to 4 pm. Free (thru July 17) [www.whitesilowinery.com](http://www.whitesilowinery.com)

**STAGECOACH ART FESTIVAL** Main Street Treadwell NY 607-829-2206 10-5 Free  
Continued on Page 6

# 80<sup>th</sup> Annual Exhibition

Hudson Valley Art Association

June 16th - July 30th

**Opening & Awards Presentation**  
Friday, June 24, 6-8pm

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# Film

# Somebody Should Notify the AARP

By HENRY P. RALEIGH

IN A BRIEF scene in the 1995 mock-documentary, "Dadetown", a newcomer to a small town that is about to be cast into social and economic conflict spots a man who seems to be painting sign posts red. Curious, he questions a local resident about this odd behavior who laughingly explains that the old fellow is eighty years of age.

In a brief scene in the 2008 film, "The Skeptic", a deceased lady had been of interest to a paranormal scientist because she saw ghosts. Her smart-alecky, fortyish nephew dismisses these claims as having come from the befuddled mind of an eighty-one year old.

You see what's going on here? Oh, you probably wouldn't have taken much notice of these casual remarks in film, such offhand observations are common enough—old folks are nut-cases. Well you wouldn't take notice unless you happen to be at or within shooting range of one of life's Golden Stages. The scriptwriters can certainly be blamed for this callousness. With some show of sensitivity they could just as well written in the sign painter as a performance artist of worldwide reputation. It wouldn't have changed anything in the film. There are any number of performance artists who do no better — they're just younger. And why shouldn't an old woman see ghosts? Aren't there plenty of films about teenagers who encounter ghosts and they are only considered

fruitcakes at the beginning of the films. I guess the writers are hardly more than teenagers themselves and these assumptions are thoughtlessly taken for granted or they figure the over sixty-five crowd stopped going to the movies once sound was added.

When not viewing the elderly as loonies, filmmakers, in a more tolerant mood, will cast advanced seniors as being just as funny as a barrel of monkeys. Ancients can be a load of laughs, all right, especially if you throw a couple or more together. Walter Matthau was seventy, George Burns eighty when they starred in "The Sunshine Boys" in 1975. In 1985 "Cocoon" offered up a whole passel of droll seniors and again in '88 sequel. Matthau was resurrected and teamed with Jack Lemon for the 1993 "Grumpy Old Men" and once more in "Grumpier Old Men" of 1995. I ask you, how many films have you ever seen which septuagenarians and octogenarians were not either a laugh a minute or clearly not playing with a full deck? OK, Clint Eastwood at eighty is an exception but does he look his age, for goodness sake? Far more typical is Eli Wallach shuffling and grumbling in "New York, I Love You" of 2009. And what about Patrick Cranshaw, ever the dazed relic in films as "Everyone says I love you" in 1996 and

"Best in Show" in 2000?

Despite filmmakers poor regard for their seniors women do seem to come off better than men. In

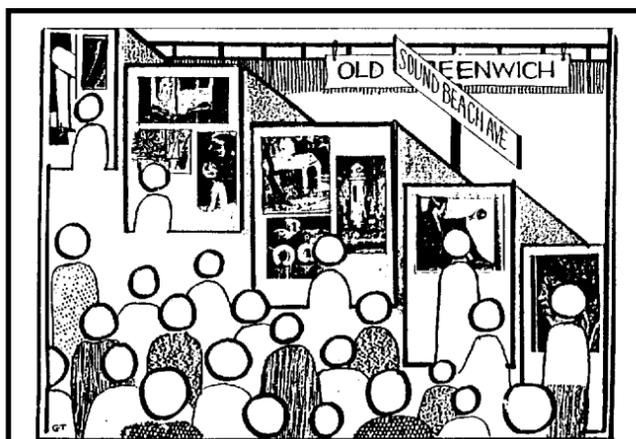
the 1991 "Strangers in Good Company" an assortment of women, all in their seventies, are neither comical nor bonkers, cute perhaps, still capable of functioning as mature adults. Jessica Tandy in the 1987 "Batteries Not Included" does appear somewhat touched yet endearing as she was in a more regal fashion in "Driving Miss Daisy" in 1989. Geraldine Paige in "Trip to the Bountiful" of 1985 may have been slightly on the fuzzy side still we see her as a dignified lady who has all her buttons.

Ethyl Barrymore could look wild-eyed at times as she was in the 1946 "The Spiral Staircase" nonetheless aristocratic and indomitable as she was in any of her films.

Why is it that old men are not granted the respect, admiration, and understanding awarded their female coevals? I figure it all began sometime ago when William Butler Yeats wrote a poem that opened with, "An aged man is a paltry thing...." A couple of early filmmakers quickly picked up on this and being still in their knickers decided, "Hey, let's make the old coots paltry but let the



women off or our moms would really get sore." So in 1924 F.W. Murnau knocked out "The Last Laugh" about the humiliating antics of an old hotel doorman. Josef von Sternberg did it one better with "The Blue Angel" in 1929, the story of a pompous, senescent professor reduced to a pathetic state by Marlene Dietrich. And it's been this way ever since, you know. We men are cursed to be portrayed forever in films as clowns or lunatics — and I, for one think it's about time something should be done about it.



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## The next issue: Sept/ October

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# Calendar

Continued from Page 4

## Sunday, July 3

**COAST GUARD ART EXHIBIT COGAP**, Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru July 15) [www.salmagundi.org](http://www.salmagundi.org)

**FIRST SUNDAY Free Gallery Tour** Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 842-257-3844 2-3pm Free [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**NATIONAL JAZZ MUSEUM IN Harlem All Stars Cooperstown Summer Music Festival** The Farmers' Museum 5775 State Highway 80 Cooperstown NY 877-666-7421 3:00 pm Charge [www.cooperstownmusicfest.org](http://www.cooperstownmusicfest.org)

## Monday, July 4

**READING OF THE FOUNDING DOCUMENTS** Williams College Museum of Art 15 Lawrence Hall Drive Williamstown MA 413-597-2429 1:30 pm Free [wcma.williams.edu](http://wcma.williams.edu)

**SBAA Annual "Artist on the Lane" Exhibition and Sale** South Bay Artist Association Bellport Lane, Bellport NY Bellport Lane Bellport NY 631-286-3521 11 Am to 6 PM Free [southbayart.blogspot.com](http://southbayart.blogspot.com)

## Tuesday, July 5

**2011 SUMMER SHOW** Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ 201-652-9615 (thru Aug 28) [ridgewoodartinstitute.org](http://ridgewoodartinstitute.org)

## Wednesday, July 6

**SUMMER SHOWCASE EXHIBITION** National Association of Women Artists, Inc. 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Free (thru July 26) [www.thenawa.org](http://www.thenawa.org)

## Thursday, July 7

**JANE BLOODGOOD-ABRAMS "Earth, River, Sky: Landscape Paintings"** Locust Grove-Samuel Morse Historic Site Visitors Center 2683 South Road (Route 9) Poughkeepsie NY 845-454-4500 Opening Reception 5-7 pm Free (thru Aug 14) [www.lgny.org](http://www.lgny.org)

**FREEPORT COMMUNITY BAND CONCERT** Long Island Arts Council at Freeport Nautical Mile Esplanade Woodcleft Avenue Freeport NY 516-223-2522 7:30pm Free [www.LIACFreeport.org](http://www.LIACFreeport.org)

**HELEN LEVIN & GOLAN LEVIN The Gesture in Paint and Software: an intergenerational exhibition** The Staten Island Museum 75 Stuyvesant Place Staten Island NY 718-727-1135 Opening reception 7 - 9 pm Donate (thru Jan 8, 2012) [www.statenislandmuseum.org](http://www.statenislandmuseum.org)

## Friday, July 8

**FACULTY AND STUDENT SHOWCASE** Pelham Art Center 155 Fifth Ave Pelham NY Opening reception and all-age art workshop 6:30-8:00pm. Free (thru Aug 13)

**MEMBERS' SHOWCASE OF PHOTOGRAPHY** Westchester Photographic Society WCC Tech. Bldg. East Gate, Grasslands Rd. Valhalla NY 914-271-5542 8-9pm Free [WPSphoto.org](http://WPSphoto.org)

## Saturday, July 9

**A NEW DEAL FOR YOUTH:** Eleanor Roosevelt, Val-Kill Industries and the Woodstock Resident Work Center. Focus on the Woodstock School of Art's beginnings as a National Youth Administration camp 1939-1942. The Woodstock School of Art and Roosevelt National Historic Site The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm Free (thru Nov 5) [woodstockschoolofart.org](http://woodstockschoolofart.org)

**ART EXHIBIT - Group Show - A League of Our Own** Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 Opening reception 1-3pm Free (thru July 30) [www.vclib.org](http://www.vclib.org)

**BARBARA HAMMER showing clips from her films and reading from her memoir HAMMER! Making Movies Out of Sex and Life** Woodstock Artists Association and Museum 28 Tinker St. Woodstock NY 845-679-2940 5pm-7pm Charge [woodstockart.org](http://woodstockart.org)

**CHAMBER VOCAL ENSEMBLE MUSIC** at the Grazhda Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm [www.grazhdamusicandart.org](http://www.grazhdamusicandart.org) Greene

**JOHN HOPKINS and JOSHUA BRESHE: Featured Landscapes MURAL- Mt. Utsayantha** Regional Arts League MURAL on Main 74 Main Street Stamford NY 607-652-1174 Opening reception 2-4 p.m. Free

**FIELDS AND STREAMS Second Invitational Juried Salon Exhibition** Wurtsboro Art Alliance Wurtsboro Art Alliance Gallery 73 Sullivan Street Wurtsboro NY 845-985-7663 Free (thru Aug 7) [www.waagallery.org](http://www.waagallery.org)

**GALLERY TOUR OF BEACON NY** Warwick Art League Warwick NY 845-544-1457 10am-6pm Charge [www.warwickartleague.com](http://www.warwickartleague.com)

**OPEN HOUSE** Dutchess Arts Camp, Beacon Mill Street Loft Arts, Beacon The River Center Red Flynn Road, Long Dock Park Beacon NY 845-471-7477 10-1pm Free [www.millstreetloft.org](http://www.millstreetloft.org)

**LEAH MACDONALD "Soliloquy", new photographs** Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist's reception 5-7 pm Free (thru Aug 15) [www.galeriebmg.com](http://www.galeriebmg.com)

**THE GREAT HUDSON RIVER JURIED EXHIBITION** Mill Street Loft Arts Scenic Hudson's River Center Red Flynn Road, Long Dock Park Beacon NY 845-471-7477 Opening Reception, 4-6pm Free (thru Sept 4) [www.millstreetloft.org](http://www.millstreetloft.org)

**TOM HOLMES- Frozen in Frost** Beacon Artist Union (bau Gallery) 161 Main Street Beacon NY 845-440-7584 Opening Reception Second Saturday 6-9 pm Free (thru Aug 7) [www.baugallery.com](http://www.baugallery.com)

## Sunday, July 10

**BAYE KOUYATE Courtyard Concert** The Smithy The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 7-9pm Charge [SmithyPioneer.org](http://SmithyPioneer.org)

## Monday, July 11

**MARILYN COHEN Retrospective: Closing the Circle - 1965-2006** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Free (thru Aug 4) [www.harrisonpl.org](http://www.harrisonpl.org)

## Wednesday, July 13

**BANG ON A CAN 2011 - 10th Annual Festival** MASS MoCA 1040 MASS MoCA Way North Adams MA Charge (thru July 30)

## Thursday, July 14

**MUSIC FROM COPLAND HOUSE** Cooperstown Summer Music Festival Otesaga Resort Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30 pm Charge [www.cooperstownmusicfest.org](http://www.cooperstownmusicfest.org)

**SUMMER SHOWCASE EXHIBITION** National Association of Women Artists, Inc. 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm Free (thru July 26) [www.thenawa.org](http://www.thenawa.org)

Continued on Page 8



## Call for Entries

Artists in all media eligible  
Ridgefield (CT) Guild of Artists'

## 34th Annual Juried Exhibition

Juror: Cynthia Reeves  
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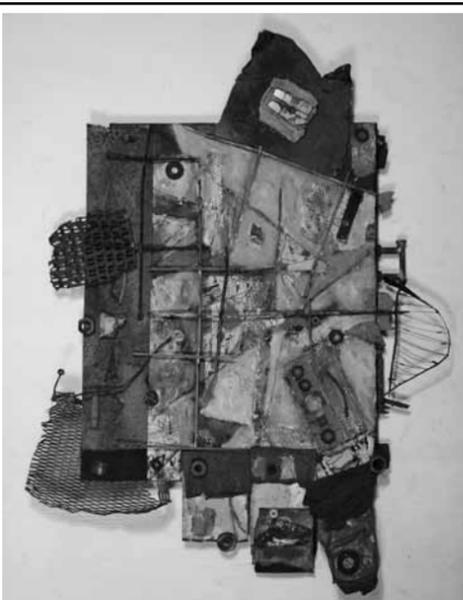
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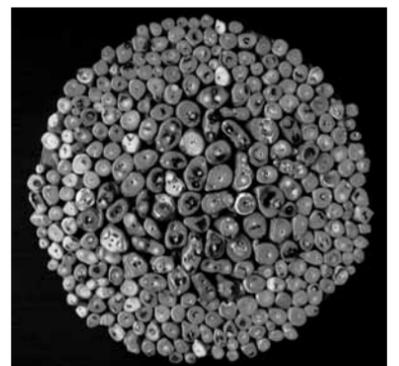
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## New Art Books

**YALE UNIVERSITY PRESS: The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde** (Eds.) Janet Bishop, Cécile Debray & Rebecca Rabinow. 492 pp.; 10 1/4 x 11 1/8; 620 Illus., 400 in Color; Plates; Sources and Documents; References; Index. \$75.00 Hardcover. \*\*\*\*\*

**Gifts of the Sultan: The Arts of Giving at the Islamic Courts** by Linda Komaroff. 336 pp.; 10 x 12 1/4; 250 Color Illus.; Bibliography; Glossary; Index. \$65.00 Hardcover. \*\*\*\*\*

**Maine Moderns: Art in Seguinland, 1900-1940** by Libby Bischof and Susan Danly. 184 pp.; 8 7/8 x 10 1/2; 96 Illus., 93 in Color; Exhibition Checklist; Bibliography; Index. \$50.00 Hardcover. \*\*\*\*

**To Make a World: George Ault and 1940s America** by Alexander Nemerov. 10 1/2 x 11 3/8; 87 Illus., 63 in Color; Ault Chronology; Selected Bibliography; Index. \$45.00 Hardcover. \*\*\*\*

**My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz** (Ed.) Sarah Greenough. 832 pp.; 8 x 10 1/4; 30 B/W Illus.; Concordance of Artworks by Stieglitz and O'Keeffe; Index. \$39.95 Hardcover. \*\*\*\*\*

**A Reflection of Holland: The Best of the Hague School of the Rijksmuseum** by Renske Suyver. 128 pp.; 9 5/8 x 11 1/8; B/W & Color Illus.; Further Reading. \$25.00 Softcover. \*\*\*\*\*

**Collecting Matisse and Modern Masters: The Cone Sisters of Baltimore** by Karen Levitov. 80 pp.; 9 3/4 x 10 3/4; 80 Illus., 62 in Color; Plates' Select Chronology; Exhibition Checklist. \$20.00 Hardcover. \*\*\*\*

**An American Experiment: George Bellows and the Ashcan Painters** by David Peters Corbett. 56 pp.; 7 3/4 x 9 1/4; 32 Color Illus.; Biographies of the Artists; Bibliography; List of Works. \$15.00 Softcover. \*\*\*\*\*

**McFARLAND & CO., INC: Edward Hopper Encyclopedia** by Lenora Mamunes. 196 pp.; 7 x 10; Appendices; Bibliography; Index. \$55.00 Softcover. \*\*\*\*

**ISBS/OSLO ACADEMIC PRESS: eMunch.no—Text and Image** (Ed.) Mai Britt Guleng. 303 pp.; 8 3/4 x 9 3/4; B/W & Color Illus.; Bibliography; Author's Biographies. 50.00 Hardcover. \*\*\*\*\*

**THE ROWMAN & LITTLEFIELD PUBL. GROUP: Capital Por-**

**traits: Treasures from Washington Private Collections** by Carolyn Kinder Carr and Ellen Miles. 200 pp.; 8 1/4 x 10 1/4; Color Illus.; Notes; Index. \$49.95 Hardcover. \*\*\*\*\*

**UNIVERSITY OF WASHINGTON PRESS: Trimpin: Contraptions for Art and Sound** by Anne Focke. 208 pp.; 8 1/2 x 10 1/2; 110 Illus., 100 in Color; Author Biographies. \$40.00 Hardcover. \*\*\*\*

**From New York to Corrymore: Robert Henri and Ireland** by Jonathan Stuhlman and Valerie Ann Leeds. 144 pp.; 8 x 10; 83 Illus., 68 in Color; Exhibition Checklist. \$35.00 Softcover. \*\*\*\*

**Varilaku: Pacific Arts from the Solomon Islands** by Crispin Howarth, et al. 128 pp.; 8 1/2 x 10 1/2; Color Illus.; Notes; Bibliography. \$35.00 Softcover. \*\*\*

**Evergreen Muse: The Art of Elizabeth Colburne** by David F. Martin. 96 pp.; 8 1/2 x 11; 140 Illus., 130 in Color; Checklist. \$25.00 Softcover. \*\*\*\*\*

**Monet's Water Lilies: The Agapanthus Triptych** by Simon Kelly et al. 64 pp.; 12 x 8; 62 Color Illus., 3-Panel Foldout; Select Bibliography; \$16.95 Hardcover. \*\*\*\*\*

**OXFORD UNIVERSITY PRESS: Art and Homosexuality: A History of Ideas** by Christopher Reed. 285 pp.; 7 1/4 x 10 1/4; 175 B/W & Color Illus.; Bibliography and Notes; Index. \$35.00 Hardcover. \*\*\*\*\*

**FW MEDIA: Splash 12; Celebrating Artistic Vision: The Best of Watercolor** (Ed.) Rachel Rubin Wolf. 144 pp.; Color Illus.; Index. \$35.00 \*\*\*\*\*

**UNIVERSITY OF FLORIDA PRESS: Africa Interweave: Textile Diasporas** by Susan Cooksey. 160 pp.; 9 x 12; B/W & Color Illus. \$29.95 Softcover. \*\*\*\*

**PRESTEL: 50 Contemporary Artists You Should Know** by Christiane Weidemann and Brad Finger. 160 pp.; 7 3/4 x 9 1/2; 150 Color Illus.; Glossary; Index. \$19.95 Softcover. \*\*\*\*\*

**Paul Klee: Life and Work** by Boris Friedewald. 176 pp.; 7 3/4 x 9 1/2; 160 Illus., 130 in Color; List of Illustrations; Index. \$19.95 Softcover. \*\*\*\*\*

**TRAFALGAR SQUARE PUBLISHING: Collins 30 Minute Oils** by Melanie Cambridge. 96 pp.; 8 x 6 1/2; Color Illus.; Further Information; Index. \$13.95 \*\*\*\*\*

Compiled by Raymond J. Steiner



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Andreas Feininger (American, born France, 1906 - 1999), *Brooklyn Bridge*, 1940s, gelatin silver print, 15 1/2 x 19 1/4 in. Gift of Wyss Feininger in memory of her husband Andreas, 2000.53. © Andreas Feininger, Courtesy Bonni Benrubi Gallery, NYC. Courtesy of the Norton Museum of Art.

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# Calendar

Continued from Page 6

**Friday, July 15**

**ETHEL - America's Premier Postclassical String Quartet** Silvermine Arts Center Auditorium 1037 Silvermine Road New Canaan CT 203-966-9700 8:00 pm Charge www.silvermineart.org

**S.H.E. Exhibit - Potter Studio Opening** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 5-7pm Free SmithyPioneer.org

**Saturday, July 16**

**ARTS WALK 2011** Presenting Sponsor: Tri-State Chamber of Commerce Front Street Front Street Port Jervis NY 845-856-6694 11:00 am - 5:00 pm Free www.tristatechamber.org

**BERKSHIRE CHORAL FESTIVAL "Sacred American Voices" concert featuring The World Beloved: A Bluegrass Mass** Jackman L. Stewart Center, Berkshire School 245 N Undermountain Rd Sheffield MA 413-229-1999 7:30pm Charge www.choralfest.org

**BUKE AND GASS MASS MoCA 1040 MASS MoCA Way North Adams MA 8 PM Charge**

**KATY HIGGINS** Lake George Arts Project's Courthouse Gallery 1 Amherst Street Lake George NY 518-668-2616 Opening Reception 4 - 6 pm. Free (thru Aug 19) www.lakegeorgearts.org

**HERB ROGOFF: "My America..." Paintings** bjsartworks Gallery 71 Lawrence Street Suite 212 Glens Falls NY 518-793-9350 Opening Reception 4 - 6pm Free (thru Aug 27) www.bjsartworks.com

**QUICK, DOWN & DIRTY - Outdoor Exhibition** Woodstock Byrdcliffe Guild Byrdcliffe Arts Colony Campus Upper Byrdcliffe Road Woodstock NY 845-679-2079 Byrdcliffe Arts Colony Free (thru Nov 6) woodstockguild.org

**RUTH DARVIE Red Fence Art Sale** Red Fence Sale 1305 River Road, Formerly Old Rte 28 Phoenicia NY 845-688-7234 10 - 3pm Free normdarvie.com

**SHANDAKEN ART STUDIO TOUR:** over 40 artist studios, art galleries and special exhibits Shandaken Art Shandaken including Boiceville and Westkill 60 Main Street Phoenicia NY 845-688-2977 Free (thru July 17) www.ShandakenArt.com

**STEPHEN WALLING, JOSEPH MARESCA AND PATTY NEAL** Carrie Haddad Gallery 622 Warren Street Hudson NY 518-828-1915 Opening reception 6-8pm Free (thru Aug 14) www.carriehaddadgallery.com

**STORYTELLING SERIES - Heroes: Great Feats and Defeats** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 7-9pm Donate SmithyPioneer.org

**Sunday, July 17**

**HUDSON VALLEY ARTISTS 2011 gallery talks** Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2pm Free www.newpaltz.edu/museum

**Monday, July 18**

**DIANE BOISVERT: 'Expansion Series 2011'** Ellenville Regional Hospital/ Healing Art Gallery 10 Healthy Way Ellenville NY 845-647-6400 Free (thru Sept 9) www.ellenvilleregional.org/

**MARILYN COHEN Retrospective: Closing the Circle - 1965-2006** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 7-8:30pm Free (thru Aug 4) www.harrisonpl.org

**MAX GINSBURG RETROSPECTIVE and CITY LIFE**, a group show Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 5) www.salmagundi.org

**Friday, July 22**

Out of the Box Photos Westchester Photographic Society WCC Tech. Bldg. East Gate, Grasslands Rd. Valhalla NY 914-271-5542 8-9pm Free WPSphoto.org

**Saturday, July 23**

**AT HOME at Hopper (\*s) House and I'm After Me- A Light Installation by CHRISTINE SCIULLI** Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 Charge (thru Sept 11) www.edwardhopperhouse.org

**AUCTION OF FINE ART** by the finest regional artists to benefit The Roxbury Arts Group. Lavish reception, door prizes, and surprises. \$20. Roxbury Arts Group Roxbury Arts Center 5025 Vega Mt. Road Roxbury NY 607-326-7908 3-5:30 pm Charge roxbury-artsgroup.org

**BERKSHIRE CHORAL FESTIVAL presents Mendelssohn's Elijah** Jackman L. Stewart Center, Berkshire School 245 N Undermountain Rd Sheffield MA 413-229-1999 7:30pm Charge www.choralfest.org

**BETH HUMPHREY Solo Show** Woodstock Artists Association & Museum 21 Tinker Street Woodstock NY 845-679-2940 Opening Reception 4-6pm Free (thru Aug 21) woodstockart.org

**HUDSON VALLEY & AND WINE Hudson Valley Wine Magazine** Hudson Valley Gallery 246 Hudson Street Cornwall-on-Hudson NY 518-731-1332 Opening Reception 5-8pm Free (thru Sept 5) www.hvwinemag.com

**IMAGINING IVAN MAZEPA: readings, music, film MUSIC AT THE GRAZHDA** Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm www.grazhdamusicandart.org Greene

**JOHN ADAMS: Music and Mastery (2:30); Tribute to John Adams (8pm)** MASS MoCA 1040 MASS MoCA Way North Adams MA Charge

**JULY GROUP SHOW Opening Reception** Woodstock Artists Association & Museum 28 Tinker Street Woodstock NY 845-679-2940 4-6pm Free woodstockart.org

**YONKERS PHILHARMONIC Under the Stars** Fine Arts Orchestral Society of Yonkers Untermyer Park 945 N. Broadway Yonkers NY 914-476-3711 7:30 pm Free www.yonkersphilharmonic.org

**Sunday, July 24**

**FLAG DAY** Islip Art Museum / Islip Arts Council 50 Irish Lane Islip NY 631-224-5420 Opening Reception 2-4pm Free (thru Sept 4) www.islipartmuseum.org

**PRESIDENT'S SHOW** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru Sept 5) kent.art.assoc@snet.net

Continued on Page 12

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Above: Peter Frechette in *Wasp* by Steve Martin, directed by Barry Edelstein, Powerhouse Theater, 1994.



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**Theatre**

# Wonderful stuff. Not theater. How to tell the difference

By **ROBERT W. BETHUNE**

OPERA, DANCE AND theater are coming in high-definition video versions to screens near you, or at least reasonably near you. In fact, they've already done so.

I'll be going to see the video version of Brian Bedford in *The Importance of Being Earnest* tomorrow night. I hope to catch the video version of Zoe Wanamaker in *The Cherry Orchard* later on this month. I'm sorry I missed the National Theater's video versions last year. I'm sure there will be more of these offerings, and I'll probably take in as many as I can.

What I won't do is regard any of this as going to the theater, theater-going, theater attendance, enjoying theater, or anything of that kind.

I will regard it as going to the movies.

The essence of theater is the liv-

ing presence of the performer. Read that again—the living presence of the performer. When it's up on a screen, it may be wonderful, but it is not theater. It's a movie. Where, how, when or why it was filmed doesn't matter. The fact is that it was filmed, and when we watch that film, it's a film, not live—not theater.

The key point is this: we've become so immersed in media that we no longer understand the difference between media and live experience. That's really, really sad. When Julie Borchard-Young, one of the leaders of the company that produced the Bedford project, says to Mark Kennedy of *Backstage*, "There's this extraordinary appetite for unique and special programs that goes beyond what the movie theaters are traditionally offering," she's right. Lots of people who can't or won't go to see the live

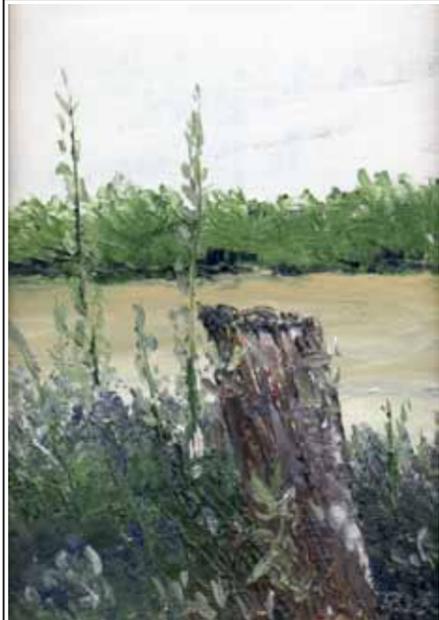
performance will happily go see the video version.

But then she tells him, "These shows are never designed to be a replacement. The nature of these HD presentations is such that it whets the appetite for theatergoers to re-engage in a really meaningful way in their local communities, particularly for those who cannot travel to New York for various reasons to catch a show during its run."

Excuse me? Re-engage in their local communities? Sitting in a darkened room watching bright pictures on a screen has absolutely nothing to do with your local community. Nor are the people who are doing that in any way, at that moment, theatergoers. Watching a movie of a show is not the same as watching the show. It's not even the same art form. It's not happening live in front of you,

done by people breathing the same air you're breathing. It's a movie of something that happened at another time and another place involving people you don't know, will never meet, who don't know you, nor anything about you, nor anything about your "local community." The only operative community relationship at work is the equation that reads, "you aren't going to buy a ticket to the show in New York, so we hoping you'll buy a ticket to the video version." In your "local community." Wherever that is. We don't even know that. Did we fly over that place sometime or other?

How would we, theatrically speaking, re-engage in our local communities? No, it won't be Brian Bedford. But it will be theater. Live. In person. Sharing the same air with you. Try it. You'll be surprised how easy it is to tell the difference.

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Steiner's work see  
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*Along Wrolsen Road oil*

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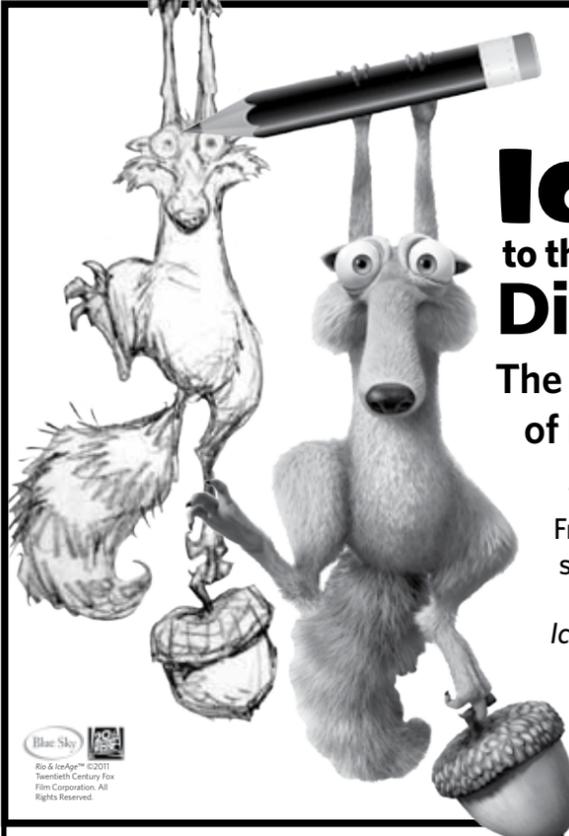
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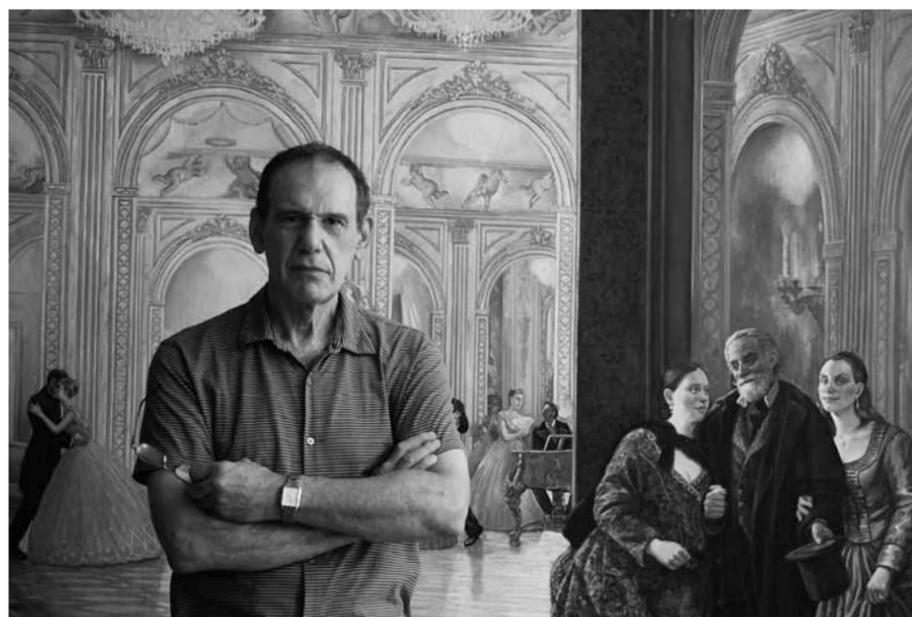
# Profile *Don Perlis*

By RAYMOND J. STEINER

FOR THIS ARTWRITER, there can be no greater pleasure than spending an afternoon with a painter of Don Perlis's stature. A true Emersonian "Delian Diver", Perlis is a painter who feels, who sees, and above all, who *thinks* — a rare treat for this writer who, in his 35 years of writing about art, finds fewer and fewer such artists. A probing scholar, Perlis's province not only includes his world of artistic knowledge and technical skill, but also of ancient lore, of mythology, of history — in brief, the world of man. His shelves in his study include books on such classical writers as Ovid and Homer, ancient writers about whom he constantly seeks newer — and better — translations. But this is no idle intellectual curiosity on his part; Perlis knows that there is never *one* translation of a given event, idea, or thing — and, given that his subject matter is largely representational,

us, something that was called during the renaissance, "divine inspiration" (literally, 'breathed into' by a higher power). One of the secrets held by the great masters, however, was that it takes an open mind to be 'breathed into'. Seeing 'reality' as might an artist, however, is not the same as seeing it through the eyes of a *particular* artist — hence the true meaning of an artist's "aesthetic vision", i.e. the individually unique view of the phenomenal world that is the human inheritance of each of us. You and I might live with it; the artist is tasked with *representing* it in whatever medium with which he is gifted.

All of which Perlis is acutely aware — and all of which appears in his art. Other subjects — subjects that have fed the imagination of classical artists over the centuries — are, of course, not the only branches of human thought that capture his interest



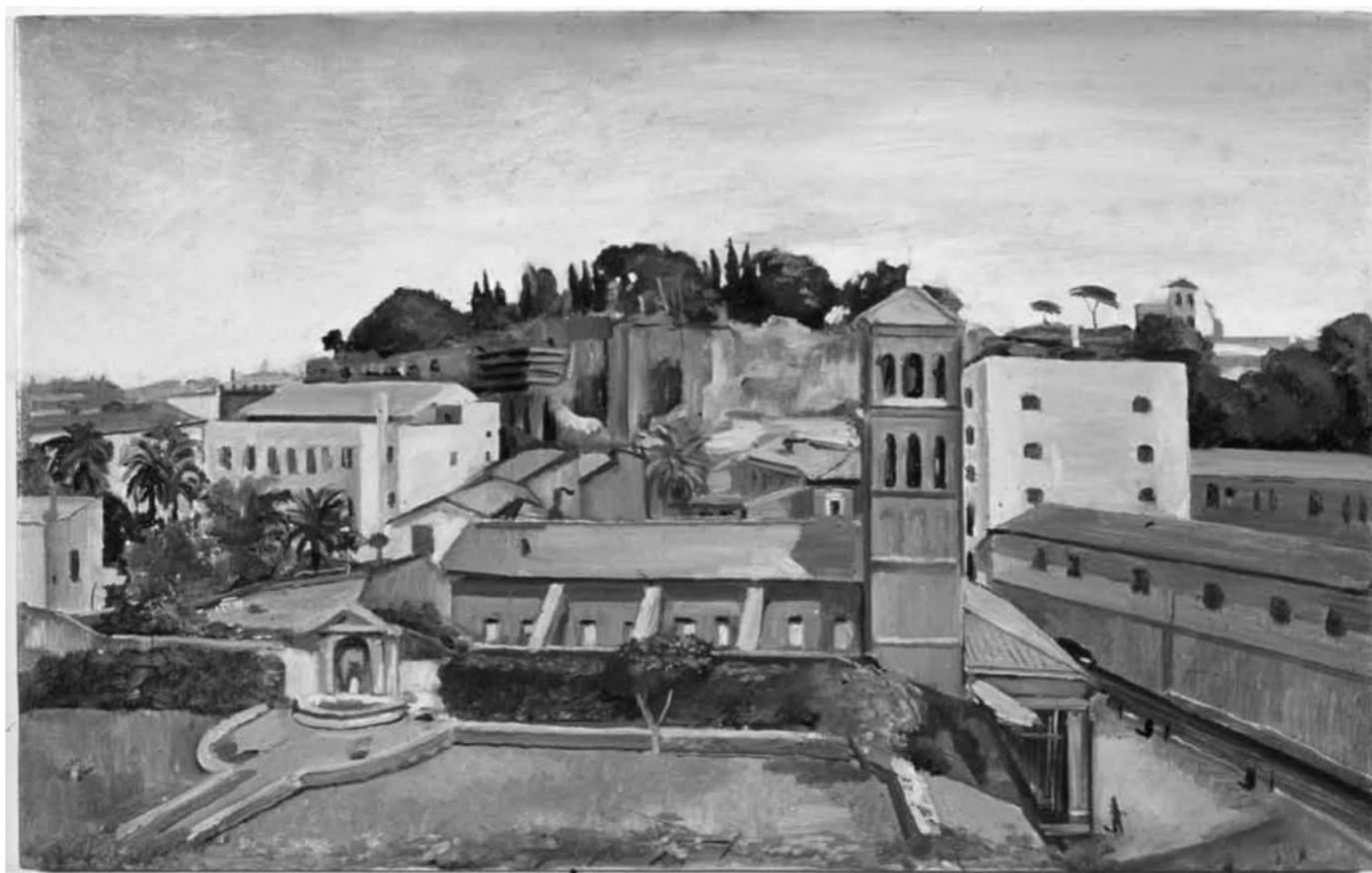
Don Perlis (in front of *La Traviata* 88"x132")

Correggio, often came up while in conversation with Perlis, his breadth of concentration and study covers a wide range of classical painters, the Emilian Correggio just one of many — albeit an important one in that the Italian painter was a master of luxu-

claim the title of painter and want to bring honor to your profession, these are certainly some masters you might want to emulate.

In light of Perlis's wide intellectual arena, perhaps it is more than simple serendipity that the Emilian artists were centered in Bologna, the site of one of the world's oldest universities. There were, of course, the other 16<sup>th</sup> Century Emilians — Parmigiano, Orsi, Dossi, Pellegrino Tibaldi, and the Carracci — but Perlis did not stop his studies with them. A world traveler, he has visited almost every major European museum, imbibing the finer points and insights of representational painters from various eras and cultures, noting each unique vision of what — to most — appears as a flat, nondescript (if not familiar) tableau. A delver himself, Perlis constantly endeavors to plumb the depths of his forerunners, always attempting to go that one step deeper that will lead him into his own inner resources.

Nor do Perlis's 'resources' come easily. He has pursued and refined them since his earliest days as an artist — and, although drawn to the realist image from the beginning, had early intuited that *his* reality had to be fought for. Thus, a series of schools — including New York's High School of Art and Design, The Art Students League, The School of Visual Arts and Skowhegan School in Maine, and the American Academy in Rome — were chosen to enhance



*View From Velabro* (8" x 16")

this is no small insight.

To say that a given artist is "representational", a "realist", says little about that artist's *oeuvre*. As we all soon discover, our 'reality' may not match up one-to-one with another's — in fact, it *cannot*. Each of us comes into the world with our own unique point of view. We sometimes forget that no one — *no one* — has ever seen the world from precisely our point of view, since no one has the same gamut of experiences and observes from the same vantage point, as do we. Again, they *cannot* — and this holds true for persons of the same family as it does for persons of different temperaments, different cultures, and different times. Broadly speaking, this is what we refer to as the "human condition."

Furthermore, since time immemorial, it has been recognized that artists have been 'gifted' with a 'sight' that is more complex — or at least 'different' — from the rest of

— there is above all, the vast realm of art. Although Antonio Allegri, called

various light and texture, important elements in Perlis's own art. If you



*The Jazz Singer, Astor Place* (60" x 120")

that early predilection. Limiting his circle of artist friends to like-minded painters — even helping to co-found the Artist's Choice Museum in New York City (along with several who were active in the Alliance of Figurative Artists) in 1976 — Perlis's career as an artist is paralleled by his career as a scholar in his chosen métier.

One need only trace the history of a single painting — for the purposes of this review, I will choose only one, a 40"x60" narrative work-in-progress based on Puccini's *Madama Butterfly*. With a focal point that depicts the moment when Lieutenant Pinkerton of the United States Navy presents himself under a moonlit sky to Cio-Cio San (*Madama Butterfly*), the painting includes a large entourage of well-wishers and onlookers. If the description of the painting takes but a few moments, the execution of it under Perlis's brush is anything but hurried — already two years in the making, the painting is still not "finished" in his eyes. Puccini may have written five versions of events that, according to one scholar, actually took place in Nagasaki in the 1890's, but his handful of revisions pale in the face of Perlis's innumerable studies, sketches (toppling piles of



*Madame Butterfly* (work-in-progress 40" x 60")

even "allegories" of love based on the writings of the French philosopher Georges Bataille.

It is not only difficult, but perhaps also irrelevant to point to one motif as a "signature" Perlis work — for not only does he work in a wide range of canvas size (his smaller canvases often 'sketches' gleaned from his travels) and mediums, but also in a varied repertoire of subjects: the nude (one of his staples), the landscape, the interior, the still life, the city-scape — indeed, in just about any subject that captures his fancy. Thus, if Perlis has a "signature" it is to be found in his painterly work ethic and not in his choice of motifs — in brief, his purpose of bringing honor to his craft. Little wonder that he had his first public showing at a museum — the Whitney in 1970 — and that, after garnering an impressive list of awards and honors — including being elected to the National Academy of Design in 1994 — his work is highly prized and sought after by both collectors and major New York City galleries.\*

Intense, literate, direct, it is difficult to imagine Don Perlis succumbing to the mostly vacuous, occasionally silly, "modern" taste for meaningless art. Not in the least interested in the passing fad (no matter how lucrative such inanities might be in the current zeitgeist), Perlis intends for his art to stand the test of time, to be "seen" for what it is by those who know how to truly look — no matter how many years that may take. That he takes such pains to make sure that his art speaks to — and for — him, there seems more than a good chance that he will succeed in reaching others.

For this observer, I am convinced Don Perlis and his humanist aesthetic vision will prevail.

**\*For a full résumé and more on Don Perlis's work, visit him at [www.donperlis.com](http://www.donperlis.com).**



*Levitation* (68" x 50")

sketchbooks cascade over an already cluttered worktable in his studio), scrapings, revisions and glazes that take place before he achieves the proper tonal values, color scheme, and pictorial composition *he* desires. Perlis also researched Japanese hair styles, clothing, patterns, parasols, architecture — even flora — searching a verisimilitude for his tableau that few attempt to pursue — no less achieve — a verisimilitude that would not only meet the discerning eye of the most fastidious perfectionist, but, more importantly, one that would satisfy his *own* vision. Each hairstyle, each fold, each nuance of light or texture has to suit him, Don Perlis, regardless of the onlooker's taste and/or judgment. And, Perlis's "Madame Butterfly" is but one of his large-scale paintings. There are not only other paintings based on operas, but on the illusion of magic, the everyday scenes and sometime dangers of New York City subways —



*Quercerto In Winter* (18" x 32")



# Calendar

Continued from Page 8

## Friday, July 29

**KURT ELLING** Cooperstown Summer Music Festival Otesaga Resort Hotel 60 Lake Street Cooperstown, NY 877-666-7421 7:30 pm Charge [www.cooperstownmusicfest.org](http://www.cooperstownmusicfest.org)

**PRESIDENT'S SHOW Opening Reception** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 5-7pm Free [kent.art.assoc@snet.net](mailto:kent.art.assoc@snet.net)

## Saturday, July 30

**BANG ON A CAN MARATHON** MASS MoCA 1040 MASS MoCA Way North Adams MA 4PM Charge

**BERKSHIRE CHORAL FESTIVAL** presents Elgar, Vaughan Williams & Brahms Jackman L. Stewart Center, Berkshire School 245 N Undermountain Road Sheffield MA 413-229-1999 7:30pm Charge [www.choralfest.org](http://www.choralfest.org) Free pre-concert talk 6:15pm

**COURTYARD CONCERT - PATTI VAN TASSEL & The Gentlemen of Leisure** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 7-9pm Charge [SmithyPioneer.org](http://SmithyPioneer.org)

**DIGITAL ART: The Medium and the Message** Woodstock Byrdcliffe Guild Byrdcliffe Kleinert/James Arts Center 34 Tinker Street Woodstock NY 845-679-2079 Opening reception 4-6 pm Free (thru Sept 4) [woodstockguild.org](http://woodstockguild.org)

**FAY WOOD: ALONE** The Doghouse Gallery, 429 Phillips Rd, Saugerties, NY (845) 246-0402 Opening Reception: 4-7pm (thru Aug 28) [www.faywoodstudio.com/](http://www.faywoodstudio.com/) Ulster

**PAINTINGS BY NAT THOMAS** Longyear gallery Upstairs in the Common Building 785 Main Street Margaretville NY 607-326-4402 Opening Reception 3-6 Free (thru Aug 21) [www.longyeargallery.org](http://www.longyeargallery.org)

**PRESIDENT'S SHOW AWARDS RECEPTION** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 2-4pm Free [kent.art.assoc@snet.net](mailto:kent.art.assoc@snet.net)

## Sunday, July 31

**MAYA ZACK: Living Room** The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3200 Charge (thru Oct 23) [thejewishmuseum.org](http://thejewishmuseum.org)

**SILVERMINE NEW EXHIBITS Opening Reception: "Crossroads and Symmetries"** Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 2-4pm Free [www.silvermineart.org](http://www.silvermineart.org)

## August Ongoing:

**Aug 12-14 Midsummer Madness: Shakespeare Workshops & Performances** The Smithy Pioneer Gallery 55 Pioneer St. Cooperstown NY 607-547-8671 Free [SmithyPioneer.org](http://SmithyPioneer.org)

**Aug 3-7 3e Etage (Soloists & Dancers of the Paris Opera Ballet) US Debut; Aug 10-14 Trisha Brown Dance Company celebrates 40th Anniversary; Aug 17-21 Aspen Santa Fe Ballet; Aug 24-28 Mark Morris Dance Group celebrates 30th Anniversary** Jacob's Pillow Dance Festival Ted Shawn Theatre 358 George Carter Road Becket MA Charge [www.jacobspillow.org](http://www.jacobspillow.org)

**Aug 3-7 Jonah Bokaer; Aug 10-14 Jodi Melnick and David Neumann; Aug 17 - 21 David Dorfman Dance; Aug 24-28 Kyle and Camille Jacob's Pillow Dance** Doris Duke Theatre 358 George Carter Road Becket MA 413-243-9919 Charge Wednesday, August 24--Saturday, August 27, 8:15pm Sat, Aug 27 & Sun, Aug 28, 2:15pm [www.jacobspillow.org/](http://www.jacobspillow.org/)

## Wednesday, August 3

**FIRST JUNIOR/STUDENT EXHIBITION** National Association of Women Artists, Inc. 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Free (thru Aug 23) [www.thenawa.org](http://www.thenawa.org)

## Thursday, August 4

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE 2011** Phoenicia Parish Field, Ave Maria Street Phoenicia NY 888-214-3063 Charge Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. [www.phoeniciavoicfest.com](http://www.phoeniciavoicfest.com)

**RUTH BAUER NEUSTADTER: Paintings** Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist will be present during all Gallery Hours Free (thru Aug 21) [www.RuthBauerNeustadter.com](http://www.RuthBauerNeustadter.com)

## Friday, August 5

**CHILDREN'S CONCERT MUSIC** at the Grazhda Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 7pm [www.grazhdamusicalandart.org](http://www.grazhdamusicalandart.org) Greene

**WOLF KAHN & Rural Landscapes** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-537-8671 5-7pm Free [SmithyPioneer.org](http://SmithyPioneer.org)

**OMMEGANG AMERICANA FESTIVAL** featuring STEVE EARLE and more! Brewery Ommegang 656 County Highway 33 Cooperstown NY 5pm-end of show Charge [ommegang.com](http://ommegang.com)

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE 2011** Phoenicia Parish Field, Ave Maria Street Phoenicia NY 888-214-3063 Charge Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. [www.phoeniciavoicfest.com](http://www.phoeniciavoicfest.com)

**PHILIP VERDUE Photography and Sketch Exhibit** East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 7pm Free (thru Aug 31) [www.eflibrary.org](http://www.eflibrary.org) Dutchess

## Saturday, August 6

**MELISSA FISCHER** Duck Pond Gallery Town of Esopus Library 128 Canal Street Port Ewen NY Free (thru Aug 27) [www.esopuslibrary.org](http://www.esopuslibrary.org)

**BERKSHIRE CHORAL FESTIVAL** presents Monteverdi's Vespers Jackman L. Stewart Center, Berkshire School 245 N Undermountain Road Sheffield MA 413-229-1999 7:30pm Charge [www.choralfest.org](http://www.choralfest.org)

**MARQUETRY ARTISTS of Rockland County** Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 Opening reception 1-3pm Free (thru Aug 29) [www.vclib.org](http://www.vclib.org)

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE 2011** Phoenicia Parish Field, Ave Maria Street Phoenicia NY 888-214-3063 Charge Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. [www.phoeniciavoicfest.com](http://www.phoeniciavoicfest.com)

**POSTCARDS FROM CATSKILL - unsigned, with love!** M Gallery M Gallery 350 Main Street Catskill NY 518-943-0380 Opening Reception 3-7pm Free (thru Aug 20) [www.mgallery-online.com](http://www.mgallery-online.com)

**RUTH BAUER NEUSTADTER: Paintings** Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist's Reception 1-9pm Free (thru Aug 21) [www.RuthBauerNeustadter.com](http://www.RuthBauerNeustadter.com)

**SOFIA SOLOVIY, soprano, MYROSLAV SKORYK, piano** music at the Grazhda Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm [www.grazhdamusicalandart.org](http://www.grazhdamusicalandart.org) Greene

**STORYTELLERS SERIES - Travelers' Tales** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 2:30-3:30pm Donate [SmithyPioneer.org](http://SmithyPioneer.org)

**THE COMPLETE METROPOLIS with Alloy Orchestra** MASS MoCA 1040 MASS MoCA Way North Adams MA 8:30 PM Charge

Continued on Page 18

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### • Fri-Sat, Aug. 19-20, 8pm,

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### • Sun, Aug. 21, 2 pm

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# Music What's in a Name?

By FRANK BEHRENS

ACCORDING TO Mark Twain, Eve named a dodo a dodo, because "It looks like a dodo." In a more serious vein, Juliet realized that "a rose by any other name would smell as sweet." There is little doubt that no one would confuse Eve's animal with any other; and nobody familiar with horticulture would mistake a rose for any other blossom.

The world of music, however, is filled with words that court confusion. One reason is that their definition has changed throughout the passing years. Another is that the context determines the definition. Take, for a nonmusical example, the word "read." Out of context, it can be pronounced "reed" or "red." But in a sentence, "Today I read" and "Yesterday I read" quickly the context supplies the pronunciation and definition.

Actually, my favorite is POLISH. When seen in upper case, it can mean "to cause something to shine by rubbing it (polish)" or "being a native of Poland" (Polish)? Context and capitalization will tell.

Now let us look at a musical example that had me very confused when I was a youngster trying to plumb the mysteries of classical music. That word was "sonata."

What exactly is a "sonata"? Here

we have a word that has only one pronunciation but two overlapping definitions that can cause some confusion among those who not music specialists. My 1980 edition of "The New Grove Dictionary of Music and Musicians" devotes pages 479 to 507 to a definition—or rather a series of definitions—of "sonata" from the 13th century to the modern era. Originally, "sonnade" referred to any instrumental music. Not very helpful, but a start.

Then the author says that the article will follow a "semantic" approach rather than a musicological one and show how the word was applied by composers through the Baroque, Classical, Romantic, and 20th-century eras. I believe that the Classical and Romantic "sonata" will deal with more familiar examples than will the other two.

Basically, Beethoven's piano sonatas (piano only), and Mozart's violin sonatas (violin and piano), and Haydn's string quartets (4 instruments), for example, are multi-movement pieces, in which at least the first movement is in "sonata" form! Okay, here we go. There is a form called "sonata" that must appear in the first movement of a work called a "sonata." But what is the form as opposed to the entire work?

At this point, I must beg musicologists to forgive what will seem to them an oversimplification of a fairly complex subject.

Some music teachers describe the form as pretty much this: say it, develop it, say it again. (To any teacher of English composition, that is very close to "introduction-body-conclusion.") The composer chooses a theme in a particular key and one or more other themes in related keys. This is the "exposition." The "development" brings back themes from the exposition on a voyage through different keys, setting things up for the "recapitulation" and final section. Here the first theme is replayed in its original key, some other themes are repeated in the same key ("tonic") of the first theme. Then things are brought to a satisfying "coda" (literally "tail") for the piece.

This is the usual format and was therefore expected by audiences when the works were first heard. Of course, the composer was allowed some leeway, but the tripartite structure was inviolate.

So what is a "sonata"? Which one do you mean? Form or work?

Just as I was about to finish off



this month's article, my May copy of the "BBC Music Magazine" arrived in the mail; and lo and behold, there was a short article on p. 15. It was part of the magazine's "Discovering Music" series, titled "Sonata Form." It begins with a definition of the form, just as I did, but put it into historical perspective: the Age of Revolution. Author Stephen Johnson comments that none of the composers of that time left any written indication that they were using a particular form.

The format as described above just felt right to these artists. Reference is made to Charles Rosen's "The Classical Style," in which Rosen states that they took to the form as a way of thinking rather than as a set of rules.

So let me rephrase my last question, "So what is a 'sonata'? Which one do you mean?" by expanding the choices to "Form or work or state of mind?"

What indeed is in a name? 

**CRAFT USA National Craft Triennial**  
Nov. 13 – Dec. 23, 2011. **Juror: Holly Hotchner**,  
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**Awards:** 1st Prize \$1000 plus;  
**Eligibility:** U.S. artists 18+; basketry, ceramics, fiber, glass, jewelry, metal, mixed media, paper, & wood.  
**Deadline for ALL Entries:** August 26th, 2011.  
**Entry Fee:** \$30 entry fee for up to 3 works (1 detail of each is allowable); \$10 each add'l entry.  
**For Prospectus**, send #10 SASE to: CRAFT USA, Silvermine Guild Arts Center, 1037 Silvermine Road, New Canaan, CT 06840. Phone 203-966-9700. Or download from website at [www.silvermineart.org](http://www.silvermineart.org). 

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## Music and Art Center of Greene County 2011 Program

**Sat., July 9~ Chamber Vocal Ensemble** of the chorus "Dumka" under the guest-conductor Volodymyr Syvokhip, director of the L'viv Philharmonic Society. Choral music from the Baroque to the present. 8 pm

• **Saturday, July 23 ~ Imagining Mazepa: from Byron to Broadway to Hollywood** An evening of readings, music, slide show and film on the unusual historical presentation of the famous Ukrainian hetman Ivan Mazepa. Participants: prof. Alexander Motyl, Vasyl Makhno and Vasyl Lopukh. 8pm

• **Friday, August 5~ Children's concert.** Participants of the Ukrainian folk song course will give a traditional singing recital. 7pm

• **Saturday, August 6 ~ Concert of Sofia Soloviy, soprano and composer Myroslav Skoryk, piano.** In the program opera arias and Ukrainian art songs. 8 pm

• **Saturday, August 13 ~ Fund-raising Memorial Celebration Concert of the 85 birthday of Music and Art Center's Founder Ihor Sonevytsky.** Participants: Sophia Solovij, soprano. Natalia Khoma, cello, Myroslav Skoryk, piano, Volodymyr Vynnytsky, piano. 8pm

• **Saturday, August 27 ~ Solomia Soroka, violin and Arthur Greene, piano.** The husband-wife duo will play standard repertoire as well as fascinating lesser known works. 8pm

• **Saturday, September 3 ~ Concert of the Grazhda Chamber Music Society:** Anna Rabinova, violin, Irena Krechkovska, violin, Borys Deviatov, viola, Natalia Khoma, cello; Volodymyr Vynnytsky, piano. Works by Schubert and Brahms. 8pm.

**All concerts take place at Grazhda Hall**

(Rt. 23A, Jewett, NY adjacent to the Ukrainian Church.)  
For additional information, please call (518) 989-6479. [info@GrazhdaMusicandArt.org](mailto:info@GrazhdaMusicandArt.org) • [www.GrazhdaMusicandArt.org](http://www.GrazhdaMusicandArt.org)

## Culturally Speaking

By CORNELIA SECKEL

THIS BEGINS our 28th year and to date we have printed 285 issues of *ART TIMES*. Not bad for 2 people who didn't know anything about publishing before 1984.

I like jurying and judging Art Shows. It gives me an opportunity, at the opening, to meet many new artists who are happy to meet me since I accepted their work. Earlier this year I judged and juried the **81st Annual Juried Open Exhibition** that ran May 2-28, 2011 at the **National Art League (NAL)** in Douglaston, NY. The League was founded as the **Douglaston Art League** in 1930 by **Alice Chase Sullivan** and **Helen Chase**, daughters of **William Merritt Chase**. Today, the original membership of 13 students has grown to 300 artist members. The major activities of the NAL are: art instruction; member and non-member exhibitions; providing monthly lectures and demonstrations by leading metropolitan artists; and providing space in which artists can work. My hometown, Little Neck, is the next town just East of Douglaston. So early on when we began publishing *ART TIMES* I was aware of the NAL and we have been sending papers to the gallery for many years. Choosing work for the show is difficult as there was a lot of very competent work and then I had to decide on the top 3 as well as several other prizes and Honorable Mentions. First prize went to **Howard Rose** who, unknown to me, is an instructor at the NAL School,

artists and crafts people. There are numerous collaborative events such as this one with the **Crafts Guild of LI**. I was quite impressed with the extensive classrooms for ceramics, computer graphics, drawing, decorative arts, jewelry, glass, painting, and sculpture, as well as the beautiful new **Jeanie Tengelsen Gallery**. Since 1956, the Crafts Guild has provided educational and informational services, regular meetings and workshops, and a sense of community among crafts people. Awards of Merit went to: **Hap Bowditch**, **John Fink**, **Sally Shore**, and **Karen Strauss**.

I was asked to be part of the **1st Artist Salon** at the **Woodstock Artist Association Museum** — not as an artist but because the first topic they would toss around was the Business of Art. Over 50 artists came and most seemed very supportive of the idea of a monthly Salon to meet, discuss topics of general interest and generally create an environment for the exchange of ideas. The **Woodstock Chamber of Commerce** sponsored the Salon and they are supporting the arts community more so then ever before.

I was at the **Salmagundi Club** in early June and was pleased to see the **57th Anniversary Annual National Society of Painters in Casein and Acrylic's** exhibit ([www.nationalsocietyofpaintersincaseinandacrylic.org](http://www.nationalsocietyofpaintersincaseinandacrylic.org)). It was in the early Fifties that a group of artists formed an organization to exhibit paintings done in Casein, an opaque, water-based medium, an an-



Opening Reception for the 81st Annual Juried Open Exhibition at the National Art League in Douglaston, NY.

**Liz Jorg Masi** 2nd Place and **John Varriano** — 3rd Place.

Soon after, I was asked to judge and jury the exhibit **Reclaiming Eden**, a collaborative show of **The Crafts Guild of Long Island** ([www.licg.org](http://www.licg.org)) and the **Art League of Long Island** (ALLI [www.artleagueli.org](http://www.artleagueli.org)). Again, I juried (chose) the show from images on a CD and then before the opening went out to the ALLI gallery in Dix Hills, LI to judge what work would get prizes. The Art League is the oldest and largest visual arts organization of its kind on LI. They serve 155 towns and villages each and since 1955 the Art League has offered a wide selection of classes, workshops, exhibits, lectures, museum tours, fine art and craft shows to children, young adults and adults from beginners to very accomplished

cient art material dating back to the Egyptian culture and possibly to cave days. Casein, using a milk-related base, has proved its permanence by the fact that Egyptian decorations are to be seen today, thousands of years later. This Society gave artists who preferred an opaque aqua-based medium a chance to exhibit, while transparent watercolors were commonly accepted in other exhibitions that frowned upon the opaque use of watercolor. Years later, another art product called Acrylic was introduced to artists commercially. This synthetic version of casein was quickly accepted by the art community and became a popular opaque, fast-drying medium. The **Casein Society** recognized its potential and welcomed artists who used acrylic in their entries. Each year



Reception of the Art League of Long Island and Crafts Guild of LI. Cornelia Seckel far left; Thomas L. Stacy ALLI Exec. Dir addresses the group

there is an annual exhibit and The Robert Sanstrom Prize - \$5000 and Gold Medal went to **Steve Wilda**; The Louise C. Nemeth Memorial Award - \$3000 went to **Gerard Huber**.

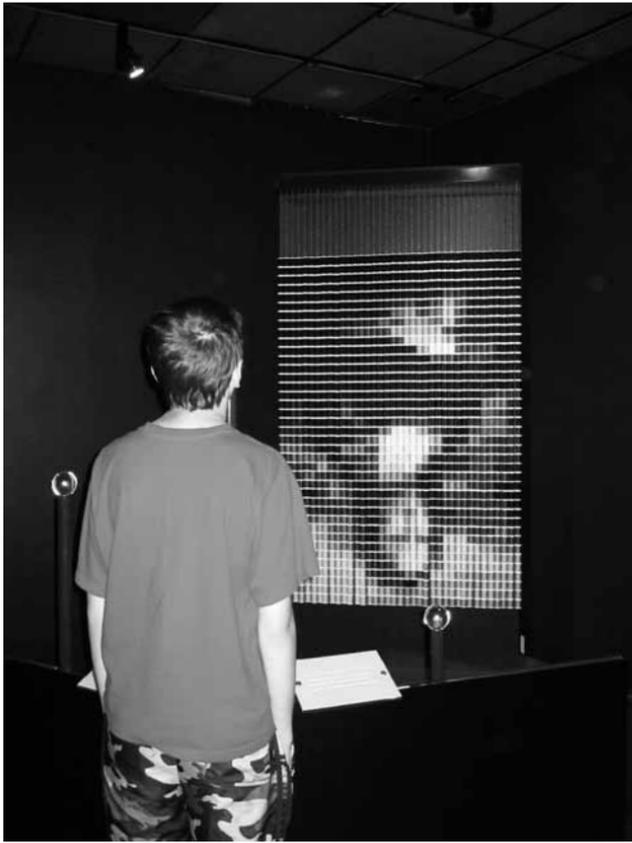
**The Arts & Business Council of New York**, a division of Americans for the arts, was holding a function at the Salmagundi while I was there. They invited business people to hear from 10 or more not-for-profit organizations so that they could become familiar with these groups — the idea/hope was that these business people might join a board or volunteer. The Arts & Business Council was created in 1965 by a group of business leaders from the **New York Board of Trade**, with the purpose of creating closer ties between business and the arts. Arts membership was started in 1970, and incorporated in 1973. The **Business Volunteers for the Arts** program was launched in 1975 and, with assistance from the **Rockefeller Foundation**, replicated across the country. The council's mission is to join the creative forces of the arts and business. According to the Council: "The arts offer creativity, both on-stage/ in exhibition and in problem-solving. They change lives: delighting the general public, celebrating and communicating cultural diversity, engaging audiences and artists in life-long enrichment. **Business** offers financial and in-kind support, through strategic philanthropy that advances

corporate missions and through sponsorships that enhance marketing efforts". Programs include management and marketing workshops, leadership training, board services, volunteerism and many other programs. Contact them at [www.artsandbusiness-ny.org](http://www.artsandbusiness-ny.org).

I have been an Honorary Vice President and just recently the **National Association of Women Artists** ([www.thenawa.org](http://www.thenawa.org)) has just elected me as a member of their Board. After 27 years of publishing *ART TIMES* I surely have a broad vision of the arts in our region. In January of 1889, five innovative women, **Grace Fitz-Randolph**, **Edith Mitchell Prellwitz**, **Adele Frances Bedell**, **Anita C Ashley**, and **Elizabeth S. Cheever**, barred from full participation in the male-dominated **National Academy of Design** and **The Society of American Artists**, founded the **Women's Art Club**. The organization flourished and in 1913 was renamed the **National Association of Women Painters and Sculptors**, reflecting its national influence and the increasing number of women sculptors. Through the 1920s the organization was sponsoring exhibitions nationally and abroad. In the 1930s membership grew to over 1,000 and the organization opened its **Argent Galleries** on 57th Street in New York City. In 1941 the organization changed its name again to the **National Association of Women Artists**. Early exhibitions



(L to R) Susan G. Hammond, Pat Adams, Susan Phillips, Sonia Stark at the Annual luncheon of the National Association of Women Artists



A visitor looking at Woodstock NY artist Devorah Sperber's installation in The Brain Exhibit at the American Museum of Natural History

included works by the artists **Rosa Bonheur, Mary Cassatt, Suzanne Valadon, and Cecelia Beaux. Later, members included Gertrude Vanderbilt Whitney, Anna Hyatt Huntington, Louise Nevelson, Cleo Hartwig, Malvina Hoffman, Minna Citron, Alice Neel, Theresa Bernstein, Nell Blaine, and Dorothy Dehner.** The NAWA archive contains a wealth of information about American Women artists through the ranks of its membership. The Annual luncheon/ meeting was held at the **National Arts Club, NYC.** **Pat Adams,** painter, teacher and lecturer, was the featured speaker and an exhibition of her work was at the N.A.W.A. gallery at 80, Fifth Ave., NYC. I remember one particular comment she made during her talk: "Art lets us look into our own lives" and "Painting is the way to make sense of the world". **Susan G. Hammond** is the Executive Director and **Sonia Stark** is the new President. The mission has been and continues to be getting women artists visible to the art world. There are still many fewer women artists represented in galleries and in Museums. The luncheon was a chance for me to meet new artists, renew acquaintances and ultimately for me to support the organization.

Here in the Hudson Valley and very close to my home is **The Doghouse Gallery** (Phillips Road in Saugerties) where upstate members of NAWA had an exhibit. Too many family obligations kept me from the show and then of course my trip to Germany (more of that later). **Fay Wood,** a N.A.W.A. member and participant in that show, will be at the Doghouse Gallery in August.

Having visitors from out of town always gives me a push to do "New York" things and so there I was at the **American Museum of Natural History** ([www.amnh.org](http://www.amnh.org)) with grandchildren **Leah** (15) and **Jj Jonason** (13). We spent the entire day exploring the museum's permanent installations and then the special exhibits of:

• **The World's Largest Dinosaurs** (April 16, 2011-January 2, 2012), a new exhibition at the American Muse-

um of Natural History reveals how dinosaurs actually lived by taking visitors into the amazing anatomy of a uniquely super-sized group of dinosaurs: the long-necked and long-tailed sauropods, which ranged in size from 15 to 150 feet long.

• **Brain: The Inside Story** utilizes two creative and innovative ways to present scientific information: artistic interpretations and interactive exhibits. In addition to the Canogar installation, the work of Woodstock NY visual artist **Devorah Sperber** plays with visitors' senses and memory by turning spools of thread into a work of art. Finally, the Museum's exhibition team has developed a wide range of exciting games, videos, and interactive educational exhibits to enhance and deepen visitors' under-

standing of the brain and its functions.



Part of The World's Largest Dinosaurs Exhibit showing comparisons of Dinosaur and Human bones at the American Museum of Natural History, NYC

standing of the brain and its functions. • **Sea Rex: Journey to a Prehistoric World** is an Imax movie showing the larger-than-life creatures that ruled the seas 20 million years before dinosaurs roamed the Earth. The audience is led by **Julie,** an imaginative young woman, on a journey from a modern-day aquarium to the Triassic, Jurassic, and Cretaceous periods, and explores an amazing underwater universe inhabited by, among other animals, the powerful *Liopleurodon*, the long-necked *Elasmosaurus*, *Ophthalmosaurus* or "eye lizard," the ferocious *Prognathodon*, and the gigantic 75-foot *Shonisaurus*.

• **Journey to the Stars** – In this all-new Space Show in the Hayden Planetarium narrated by **Whoopi Goldberg,** the audience travels 13 billion years into the past, when the first stars were born and visit the heart of our fiery Sun. The show features extraordinary images from telescopes on the ground and in space and stunning, never-before-seen visualizations of physics-based simulations.

The Museum was founded in 1869.

Prior to construction of the present complex on the Upper West Side of Manhattan in NYC, the Museum was housed in the older Arsenal building in Central Park. **Theodore Roosevelt, Sr.,** the father of the 26th U.S. President, was one of the founders. The founding of the Museum realized the dream of naturalist **Dr. Albert S. Bickmore.** In 1874, the cornerstone was laid for the Museum's first building, opened in 1877. Since 1930 little has been added to the original building. The Museum is one of the largest and most celebrated museums in the world and comprises 25 interconnected buildings that house 46 permanent exhibition halls, research laboratories, and its renowned library. The collections contain over 32 million specimens, of which only a small fraction can be displayed at any given time. The Museum has a scientific staff of more than 200, and sponsors over 100 special field expeditions each year.

I was fascinated with the great diversity of exhibits, the fabulous artwork of installations and displays of people/ animals/ and sea life; the cinematography; the user friendly interactive stations; and the use of social media to promote and allow people

brings to light our earliest history using the most modern of technology.

I went to Germany to the wedding of friends **Alexander Sparkowsky** and **Eve,** a couple I have known for a number of years and was pleased to dance at their wedding. The activities during the wedding were quite new to me and since we are a cultural publication I thought I'd share some of the "differences" I noticed. Immediately after the ceremony, which must be performed by an official from the government, the couple greeted family and friends with a champagne toast and then began a task that required cooperation. The task they chose was to saw a log (it was green and 8" wide) with a 2-handed saw. It was a difficult task as the best man gave them a metal saw to make the job even more difficult. That accomplished, the wedding cake was cut, coffee and cake were served and then the Bride and Groom disappeared with the photographer as the wedding guests enjoyed more cake and drinks. I saw some of the friends surrounding a helium tank and another friend passed around post cards. We were to write on the postcard a promise (e.g. I'll buy dinner at your favorite restaurant; I will wash your car, etc.) attach the postcard to a helium balloon which the bride let loose after their return. When a postcard is found apparently people know to mail them – the address of the Bride and Groom is on the card. After the couple returned from the photo shoot they had to cut out a heart drawn onto a sheet (perhaps 6' square) hanging across the pathway through which the groom was to carry the bride. Then we all went into the restaurant for dinner and afterwards lots of dancing. During the dinner several "games" were played. Cans of food were held up to the newlyweds and the labels were read and then torn off. Eventually there were 50 or more cans without labels on a table for the couple to have "surprise" meals. A list of statements were given to all of the guests (e.g.: stand if you have an Apple Computer, Stand if you work with either Alex or Eve etc, and the couple had to figure out the question. I always enjoy a wedding and the celebration afterwards and this one was particularly exciting and different. What of course is always the same: the wishes for the Bride and Groom to have a joyful and fulfilling life together.



Mr & Mrs. Alexander & Eve Sparkowsky cooperating after taking marriage vows in Berlin, Germany

# Opportunities

**Artists:** Oil, Watermedia, Pastel, Graphics, Sculpture Allied Artists of America. Seeks entries for 98th Annual National Exhibition Nov 2 - Nov 23, 2011 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus visit website. [www.alliedartistsofamerica.org](http://www.alliedartistsofamerica.org). Deadline Sep 12.

**Artists:** American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 83rd Grand National Exhibition, Nov 1 — Nov 11. Judges. Slides or digital accepted; representational or traditional realism only; Approx. \$15,000 in awards, cash and medals. Send #10 SASE to AAPL or visit website. [www.americanartistsprofessionalleague.org](http://www.americanartistsprofessionalleague.org) Deadline Aug 13

**Artists, Craftspeople:** Art League of Long Island, 107 East Dee Park Rd, Dix Hills, (631) 462-5400 x 246. Seeking entries for Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 3 & 4, 2011. Call for prospectus or go online to website. [www.artleagueli.org](http://www.artleagueli.org). Deadline: Nov 11.

**Artists:** Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks photos for 2012 Calendar: "Scenes in the City—Kingston, NY" Call or visit website for details. [communications@askforarts.org](mailto:communications@askforarts.org) [www.askforarts.org](http://www.askforarts.org) Deadline: Jul 15.

**Artists:** Art Society of Old Greenwich, (203) 637-9949. Seeks participants for 60th Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Sept 10 & 11. More info at website or John Tatge (203) 637-9949 [www.sidewalkartshow.com](http://www.sidewalkartshow.com) Receiving Fri., Sept 9, 12-7pm Selleck Hall, St. Paul Episcopal Church, 200 Riverside Ave. Riverside, CT

**US Artists:** Audubon Artists Art Society Entries of aquamedia, mixed media, graphics, oils, acrylics, pastels & sculpture (excluding photography and digital art) for 69th Annual Juried Exhibit, Sept 12-Sep 30, 2011 at the Salmagundi Club, NYC. Over \$20,000 in awards. Download prospectus: [www.audubonartists.org](http://www.audubonartists.org). Additional info: Vinnie Nardone: (732) 903-7468 [nardoneart@comcast.net](mailto:nardoneart@comcast.net) Deadline Jul 23.

**Artists:** bjsartworks Framing Gallery Studio, 71 Lawrence St. Suite 208, Glens Falls, NY 112801. 518 793-9350 Seeks entries for 4th Annual Domestic Violence Awareness Project Oct 1 - 31. Website for prospectus. [bjsartworks@aol.com](mailto:bjsartworks@aol.com) [www.bjsartworks.com](http://www.bjsartworks.com) Deadline: Aug 31.

**Ceramists:** DCCA/Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks entries for 3rd Annual Nat'l Cup Show. Juror: Adam Welch. Awards. Prospectus available online [www.barrettartcenter.org](http://www.barrettartcenter.org) or SASE. [www.barrettartcenter.org](http://www.barrettartcenter.org) Deadline: Aug 12.

**Craftspeople:** Dutchess Community College Foundation. Seeks crafters for 40th Annual Holiday Craft Fair, Nov. 26 & Nov 27. For more info call Diane Pollard (845) 431-8403 or visit website. [www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair](http://www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair)

**Printmakers:** East End Arts Council, 133 East Main St., Riverhead, NY 11901. Seeks entries for "The Print Show" Jul 22- Aug 26. Call, SASE or visit website for prospectus. [www.eastendarts.org](http://www.eastendarts.org). Deadline Jul 14.

**Artists, All Media:** Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks emerging and professional artists for 2012 exhibition season. Submit 6 - 10 images via CD or email. (Submission form on line). [info@garrisonartcenter.org](mailto:info@garrisonartcenter.org) [www.garrisonartcenter.org](http://www.garrisonartcenter.org) Deadline Sep 1.

**Artists:** Hudson Valley Gallery, PO Box 222, Cornwall-on-Hudson, NY 12520 (845) 401-5443 Seeks entries for 2nd Annual "Just for Squares!" Competition, Sep 17 — Oct 16. \$500 First Prize. Send SASE to gallery or download prospectus from website. [www.hudsonvalleygallery.com](http://www.hudsonvalleygallery.com)

**Artists:** Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for Fall for Art Juried Show & Sale Sep 8, 6-9pm, Wiltwyck Golf Club, Kingston, NY email for info of download entry form from website. [info@fallforart.org](mailto:info@fallforart.org) [fallforart.org](http://fallforart.org)

**Artists:** Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for President's Show Jul 24-Sep 5. Download prospectus at website. [www.kentart.org](http://www.kentart.org). Deadline Jul 22.

**Artists, All Media:** National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for Annual Drawing Exhibition Oct 3-29. Judge: Rob Zeller. Send SASE or download prospectus from website. [www.nationalartleague.org](http://www.nationalartleague.org) Deadline: Oct 2.

**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. [www.thenawa.org](http://www.thenawa.org) Deadline Sep 15; March 15

**Writers, Publishers:** New England Book Festival, JM Northern Media LLC, 7095 Hollywood Blvd., Suite 864, Hollywood, CA 90028 (323-665-8080) Entries in any genre for 2011 Book Festival Applications online or request by phone or email [NewEnglandBookFest@sbcglobal.net](mailto:NewEnglandBookFest@sbcglobal.net) [www.diyconvention.com](http://www.diyconvention.com) Deadline Nov 25.

**Artists, All Media:** New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 96th Annual Open Juried Exhibition, Sept 10-Oct 22, 2011. \$2500 in prizes. Send SASE or go to website for prospectus. [www.nraaonline.org](http://www.nraaonline.org) Hand Delivery

**Artists (Watercolor):** North East Watercolor Society, NEWS, 866 Cadonia Rd., Hancock, NY 13783 (607) 637-3412. Seeks work not previously exhibited with NEWS for North East Watercolor Society 35th Intl. Juried (by slide or CD) Oct 23 -Nov 6. Awards juror: Jean Uhl Spicer. \$8,000 in awards. Visit website for prospectus, details. email: [info@northeastws.com](mailto:info@northeastws.com) [www.northeastws.com](http://www.northeastws.com) Deadline Jul 17.

**Artists, Craftspeople:** Pawling Chamber of Commerce, PO Box 19, Pawling, NY 12564 (845) 855-0500 Seeks entries for 19th Annual (Juried) Pawling Arts & Crafts Festival on September 24, 10-4pm. Send SASE to Chamber of Commerce or email Verna Carey, Event Chair: [verna-carey@verizon.net](mailto:verna-carey@verizon.net) (845) 855-5626. Deadline Aug 15; Early bird Jun 15

**American Painters over 45:** Provincetown Art Assn & Museum (PAAM) Seeks applicants for Orlowsky / Freed Grants from \$5,000 - \$30,000. Apps online. [www.paam.org](http://www.paam.org) Deadline Aug 15.

**Artists:** Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 34th Annual Juried Exhibition, Sept 24 - Oct 28. Hand deliver work only. Cash awards. Juror: Cynthia Reeves. Download prospectus from website or send SASE to the Guild. [r.goa@sbcglobal.net](mailto:r.goa@sbcglobal.net). [www.rgoa.org](http://www.rgoa.org). Receiving at the Guild Barn Sept 8-11.

**Artists, All Media:** Sherman Art Show (860) 355-8050 Seeks entries for Show Aug 26-28 at Jewish Community Ctr. Cash awards; sales. Call or visit website for full details. [jccinsherman@yahoo.com](mailto:jccinsherman@yahoo.com) [www.jccinsherman.org](http://www.jccinsherman.org) Deadline Aug 15.

**Artists:** Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks participants for 9th Annual Paint-Out and Auction Sat. Oct 8. See website for more info [www.kentart.org](http://www.kentart.org).

**Craftspeople:** Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-5617 x26.

Seeks entries for CRAFT USA Triennial Nov 13-Dec 23. Send #10 CRAFT USA Silvermine Guild Galleries. [www.silvermineart.org/gallery/call\\_for\\_entries.cfm](http://www.silvermineart.org/gallery/call_for_entries.cfm) Deadline Aug 26

**Jewelers:** The Art Jewelry Forum (AJF) (914) 282-9844 Seeks entrants for Emerging Artist Award (EAA) for 2011 competition. \$5,000 Award. [www.callforentry.org](http://www.callforentry.org) for apps. Full info on website. [info@artjewelryforum.org](mailto:info@artjewelryforum.org) [www.artjewelryforum.org](http://www.artjewelryforum.org). Deadline Sep 30.

**Poets:** The Fearless Poetry Series, PO Box 1292, Berkeley, CA 94701 (510) 849-4028 Seeks entries for anthology, "Turning the Page: Poems of Trauma, Healing and Transcendence" Visit website for full details. [www.fearlessbooks.com/Poetry.htm](http://www.fearlessbooks.com/Poetry.htm) Deadline: Nov 11.

**Sports Artists:** The National Art Museum of Sport (NAMOS) Seeks sport artists to participate in its 2nd Annual juried "Commitment to Excellence in Art and Sport: A Fine Art Competition" on campus of Indiana University-Purdue University Indianapolis. Exhibit opening Oct 28, 2011. Submissions to be made online at: [www.juriedartservices.com](http://www.juriedartservices.com) • [www.namos.iupui.edu/](http://www.namos.iupui.edu/) Deadline Sep 7

**Artists, All Media:** Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for "Monochrome" Aug 13 - Oct 8. Call for info or download application. [unframedartist@yahoo.com](mailto:unframedartist@yahoo.com). [www.unframedartistsgallery.com](http://www.unframedartistsgallery.com). Deadline Jul 29.

**Dance Professionals: dancers, choreographers, artistic directors, former dancers:** Vilcek Prizes for Creative Promise. Seeks candidates for 2012 prizes. Visit website for full details. [www.vilcek.org](http://www.vilcek.org) Deadline Aug 14.

**Artists, Craftspeople:** Warwick Applefest 2009, PO Box 22, Warwick, NY 845-987-8300 Seeks vendors for Festival Event Oct 2, 2011. Forms and guidelines on website. [www.warwickapplefest.com](http://www.warwickapplefest.com)

**Artists, All Media:** Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 81st Art in the Village outdoor exhibit Sep 3,4,5, 10, 11 Go online for registration form and info. [jrm.wsoae@gmail.com](mailto:jrm.wsoae@gmail.com) [www.washingtonsquareoutdoorartexhibit.org](http://www.washingtonsquareoutdoorartexhibit.org).

**Artists:** Windsor Whip Works Art Gallery, 98 Main St., Windsor, NY 13865. (607) 655-2370. Seeks submissions in all media for art National Small Works Juried Show Nov 19 - Jan 14, 2012. Apps available online. Email for full details. [Johanne@WhipWorksArtGallery.org](mailto:Johanne@WhipWorksArtGallery.org) [www.WhipWorksArtGallery.org](http://www.WhipWorksArtGallery.org). Deadline Sep 1.

**If you have an opportunity to list, email: [info@arttimesjournal.com](mailto: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.**

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# Fiction *Are They Gone?*

By PETER FROST

I HAD A faint recollection of holding my daughter Amy tightly in my arms and planting a solid loving kiss on her forehead. Her children were dancing around trying to get between us, yelling and pushing, "Grandpa, Grandpa, Goodbye Grandpa!" Sam, my son-in-law, gripped my hand and ...then I heard a crash, was it the front door closing?

I awoke with a start and looked around the dark bedroom. My wife, Geraldine was rhythmically snoring on her side of our bed. The shades were down filling the room with grim shadows. I felt a tense stillness in the room. The bedroom hadn't changed. It looked the way it always looked.

Nothing was different, out of place, moved, or seemed to be missing. Yet I felt a strange and unfamiliar sense of unease in the room. I climbed out of bed, moved across the bedroom, opened the door to the hall, listened, but heard nothing.

I pulled my bathrobe tightly around me, and slipped into my slippers. I peeked into the hall and, carefully, with measured steps, moved down towards the living room. The two guest bedrooms had their doors wide open, and I could see they were now empty. I stepped into the living room and looked around. It was like it was last night. I pushed open the kitchen door and noted that nothing

was moving, crashing or exploding. All was still. I stepped into the dining room, and saw the chairs were still around the table and its surface was completely clear. But I felt a presence—someone or something was moving about.

I turned, took a deep breath, went back to the living room and stood behind my brown leather chair, and waited for an eruption of noise... it didn't come. So I slowly lowered myself into my chair as my eyes kept moving around the room. The house remained strangely quiet. I sat and waited, but still nothing happened.

I sat and waited... but nothing happened. No whoops, screams, tear-

ing, or smashing sounds interrupted. No fearful cries of mortal peril or painful screams of deprivation, or urgent pleas for mercy or rescue, invaded the silence. I sat with my fingers gripping the arms of the chair, tense, ready for what-ever would occur. I felt something would occur. I was sure, so sure it would soon, very soon, begin.

"Peter?" came a soft voice.

My head spun around in alarm, my eyes wide. I gasped for breath, trying to get air into my lungs as I dug my fingers into the soft brown leather of the chair. I was certain a crisis was about to erupt.

Geraldine, my wife tiptoed into the living room, barefooted, her blond hair flying in all directions, and her arms wrapped tightly around her body. She kept scanning the room, examining each picture hanging on the walls and every window. Then she checked every inch of the rug.

I didn't say a word and after a minute or two she sat down in the chair opposite me. We both sat and waited. We were both sure the assault would start. We sat and waited...

"Are they gone...I mean really gone?" whispered Gerry, as she continued to examine every inch of the living room.

"I'm not sure," I said. "But it does seem like it...WAIT!... what was that?"

"I didn't hear anything!" said Gerry, sitting bolt upright in her chair. "Could one of the kids still be here?"

"I don't know, I don't think so. They all seemed to have gone... The bedrooms are empty. There's no one in the dining room or the kitchen, I think... they've gone home..." I said.

"But are you sure they've really gone?" said Gerry.

We looked at each other hopefully and shrugged. We sat in the living room not sure what to do.

"I think the jolly holiday visit with the old folks might really be over," I muttered.

"Have they all, really gone home?" asked Gerry. "I so love when they come..." she added.

"I feel the same way except... I also love... when they leave!" I added. "Could it really be over?"

"I'm not sure..." said Gerry.

"I really think they're gone," I said.

"Let's wait a little longer, just to be sure," muttered Gerry.

So we sat and waited.

The air was shattered by the shrieking ring of the telephone. We watched the white instrument and listened to its plaintive cries.

"I don't want to speak to anyone..." said Gerry, closing her eyes. "I'm not here!"

"Hello," I said into the phone. "John, how are you? How's Lucy and the kids doing? That's great son. Your mother is fine, just fine; everything here is just fine...What's that son? You want to do what? Oh, how nice, WHEN? Isn't that nice, wait until I tell your mother; won't she be... surprised?"

(Peter Frost lives in White stone, NY).



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INC.*

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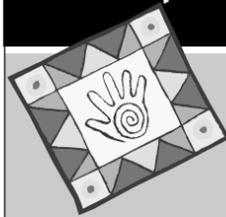
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For Application Requests: Verna Carey, Event Chair  
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**SASE to: Pawling Chamber of Commerce**  
P.O. Box 19 Pawling, NY 12564



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**ART TIMES**  
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# Calendar

Continued from Page 12

## Sunday, August 7

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE 2011** Phoenicia Parish Field, Ave Maria Street Phoenicia NY 888-214-3063 Charge Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. www.phoeniciavoicfest.com

**TALK BY AMY LIPTON, Juror for July Group Show** Woodstock Artists Association & Museum 28 Tinker St Woodstock NY 845-679-2940 call WAAM Charge

## Monday, August 8

**ANNUAL NON-MEMBERS JURIED EXHIBITIONS** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 19) www.salmagundi.org

**JIM MACIEL: Watercolor Landscapes from the Southwest** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Free (thru Sept 9) www.harrisonpl.org

## Wednesday, August 10

**BOSTON COMES TO COOPERSTOWN concert with members of the Boston Symphony Orchestra and Boston Chamber Music Society Cooperstown** Summer Music Festival The Farmers' Museum 5775 State Highway 80 Cooperstown NY 877-666-7421 7:30 pm Charge www.cooperstownmusicfest.org

## Thursday, August 11

**FIRST JUNIOR/STUDENT EXHIBITION** National Association of Women Artists, Inc. 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm Free (thru Aug 23) www.thenawa.org

## Friday, August 12

**SUSAN NEWMARK art books; MOSES HOSKINS paintings** Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6-8pm Free (thru Sept 4) www.garrisonartcenter.org

**SAUGERTIES ART TOUR 2011 Exhibit** Saugerties Artists Opus 40, Fite Rd., Saugerties Opening Reception 5-7 Free www.saugertiesarttour.com

## Saturday, August 13

**ALTAMURA SUMMER Music Festival Cappuccino Concerts** The Altamura Center for Arts and Cultures Greene County 404 Winter Clove Rd. Round Top NY 201-863-8724 Charge The Festival will present two International Pianist in Piano Explosion, guest artist, Samuel Torres www.altocanto.org

**BAU 80 MICHAEL GAYDOS- "Works On Paper" (curated by CATHERINE WELSHMAN)** Back Room Catherine Welshman Beacon Artist Union (bau Gallery) 161 Main Street Beacon NY 845-440-7584 Opening Reception Second Saturday August 13, 6-9 pm Free (thru Sept 4) www.baugallery.com

**YALE EPSTEIN Intelligent Design- An Exhibition of Photographs** Lotus Fine Art 33 Rock City Rd. Woodstock NY 845-679-2303 Opening Reception 5-7pm; Artist's Talk August 20th, 4 pm Free (thru Sept 11) www.lotuswoodstock.com

**KEVIN COOK: Maine and More** The Bruynswick Art Studio & Gallery, 1058 Bruynswick Rd., Gardiner, NY (845) 255-5693 Opening Reception: 5-7pm

**MEMORIAL CELEBRATION CONCERT FOR FOUNDER IHOR SONEVYTSKY** music at the Grazhda Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm www.grazhdamusicanart.org Greene

**MONOCHROME** Unframed Artists Gallery 173 Huguenot Street New Paltz NY 845-244-5482 Opening reception 4-7PM Free (thru Oct 8) unframedartistsgallery.com

**SAUGERTIES ART TOUR 2011** Saugerties Artists 41 Studios in the Town of Saugerties various locations on Free tour map Saugerties NY Free www.saugertiesarttour.com

## Sunday, August 14

**FOLKSINGER MICHAEL SCOLNICK** Finkelstein Memorial Library Fielding Room on the third floor 24 Chestnut Street Spring Valley NY 845-352-5700 2:00 pm Free finkelsteinlibrary.org

**SAUGERTIES ART TOUR 2011** Saugerties Artists 41 Studios in the Town of Saugerties various locations on Free tour map Saugerties NY Free www.saugertiesarttour.com

## Monday, August 15

**AMERICAN STRING QUARTET and LINDA CHESIS, flute** Cooperstown Summer Music Festival Otesaga Resort Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30 pm Charge www.cooperstownmusicfest.org

Continued on Page 20

# Classified

**NAWA 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 oldest 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 NAWA or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

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

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**WORKSHOP:** How to photograph your art. 2D & 3D. Group rates at your location. Howard Goodman 914-737-1162

**ARTISTS:** Piermont Flywheel Gallery located in picturesque Piermont on the Hudson, now accepting application for new members starting in Sept. Call Howard, 201 836.8576 or visit: piermontflywheel.com.

**SUPPORT** for Struggling Artists Mental Health Professional with a great deal of experience working with artists has opened a Counseling Office in Forest Hills, Queens, NY, for Individuals and Couples. Sliding scale, flexible scheduling. Cathy Langer-Sharkey R.C 718-551-1308 czeldas@aol.com

**EXHIBITION ADVISOR** Gallerist, educator, and appraiser with 25 years of experience will advise artists and curators on how, what, and where to exhibit work. Portfolio reviews. Private sessions \$65 per hour. Also available is financial advisement to existing galleries or to individuals starting art businesses. For further info or to schedule an appointment call 917-861-9812.

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## Fiction

## Still Life

By GENE MCCORMICK

FALL AFTERNOONS, ON those days when there are no clouds, the high sun forces its issue through once-white lace curtains partially covering windows on the west side of the parlor of an old Victorian house near the center of the small city. At first the mottled brightness just sprawls across the room but then soon, like a wakening cat, wraps itself along and around the keys of an old, decaying piano. There is no auditory response; the piano remains as quiet as it has for the past thirty years. A light breeze rustles the curtains but is soundless as well.

It is the image of the sun playing across the keys that occasionally draws her into the room. She doesn't play the piano; she doesn't know how and never wanted to learn but has always liked to listen. She might gently, absently push down on a key on occasion but only to bring a companionable sound into the desolate room.

He had bought the piano for them shortly after they had moved into the house; when he moved out he left the piano and took only his clothes and twenty dollars cash. The piano had been a \$75 bargain at a local church bazaar sale and was too cumbersome to maneuver around the doorframes to make removing it worth the effort. She was willing to keep it because it had been a source of pleasure, although now only a symbolic material reminder that they had both actually existed together.

He was good with his hands. Self taught, he could play some ragtime, some blues, pop and a little Dixieland but was best at a narrow range of the classics. Chopin's Polonaise in A-flat was a mutual favorite. Truthfully though, he was a better painter than a musician and one day painted a small oil of the center of the old piano's keyboard, with middle C as the focal point. He brush-stroked the curtain-stained sun on the keyboard

as it turned the white keys into a combination of greenish, purple-brown and other off-white colors which she always thought strange since the sun was clear and the curtains were white. But he was artistic and he best knew how to create a visual mood. "You don't just look at a painting," he would say, "you must feel it." He used only two or three brushes to create the picture and in a matter of hours turned a blank mahogany veneer plywood panel into a captivating atmospheric image, or so the local newspaper art critic had written. When he left she donated the painting to the city's museum which publicly acknowledged the gift, but to the best of anyone's recollection never took it out of storage exile. But he was, though, yes, quite good with his hands.

Decades later she still no more knows why he left, why things didn't work out, than she knows how to play the piano or paint a picture. She's

good with her head and thoughts but never truly understood his reasoning. Sometimes things just don't have or need a reason, she eventually figured.

There are days, every once in a while, she'll come into the parlor and stand in front of the piano, slowly taking off all her clothes, letting them fall in a pile at her feet, and then she will gently lean on the front of the piano, her thighs just touching the cool edges of the keys. Sometimes she will lightly press a key with the tip of a finger, but it never makes a sound. Eventually the sun lifts up from the keyboard and folds around her legs and her waist and it warms her inside and out, but the sun only comes through the curtains for about an hour and then the piano is again in the shadows. She never goes into the parlor when the piano is dark.

(Gene McCormick lives in Wayne, IL.)



## Poets' Niche

## THE HARMONICA

*the old black man from Mississippi  
handed it to the boy after having sung  
on it for a hundred years saying son  
when you think you are most alone — play this*

*The boy began caterwauling one night stuck  
out on an Oklahoma highway raising  
the wooden teeth to his lips he began  
the search over square holes with tongue*

*He learned that it breathed and kissed  
and that Amazing Grace could be found in it  
as could campfire embers rising & dying out  
And over the ocean it became a bird of flight*

*Learning to soar by bending the note, ascending  
and descending the scales through the clouds  
into the trainsounds leaving the station  
building from the low hum into the crescendo*

*Under the candles at the festivals  
on the street corners with unknown musicians  
at the clubs with each personal intonation  
the instrument listened and responded when called*

—Michael S. Morris  
Sonoma, CA

## THE POET'S YOU

*How wonderful the language  
of Neruda, Lorca, Paz, Cervantes,  
that let them choose the you  
to whom they wish to speak-*

*tu to their lover,  
the subject of their poem's  
desire. Usted to you,  
dear reader, respectfully*

*formal, a little outside  
the poem but close by,  
like a ghost hovering  
among very real flowers.*

*But here in el Norte,  
I am condemned to speak  
to neither vosotros nor ustedes,  
the one or the many,*

*but to you all the same  
distant, weak, vague,  
unknown to the heart.*

*The veil that keeps us apart.*

Richard Luftig  
—Pomona, CA

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17 July 1918 — 17 July 1998

*Eighty years to the day our martyred bones  
return to forgiving earth. Together  
as on that midnight of death, with all  
but two of five... Burned to ash  
where do they lie? Are they the dust  
that drifts over those who mourn for us?  
The acid rain that smites our betrayers?  
The smoke, choking breath from our executioners?  
Oh may they be instead as radiant beams of light  
from a royal Russian sun,  
shedding their benevolent innocence  
on all that still remains  
of Imperial majesty.  
And may our souls be wreathed  
in fragrant incense, in holy prayers,  
that we may be, withal,  
forever remembered.*

—Patricia Craddock  
Atlanta, GA

## SAND CASTLES TIDES CAN'T WASH AWAY

*And when you heard me pound my fist  
in rage against my desk, you sensed  
I couldn't hear the pounding surf  
in that final landlocked verse.*

*And when I studied empty shells  
while the other women swam and sunned,  
you guessed perhaps I sought to grasp  
how pearls are formed from grains of sand.*

*And when I nearly drowned beneath  
waves of rejection slips, you stuffed  
more poems into envelopes  
and taught me how love buoys hope.*

*And when I tried to build from ink  
sand castles tides can't wash away,  
when shadows prowled around my eyes,  
when despair howled like a gale,  
you touched my hand and trusted still  
and never thought I'd lost my mind.*

—Shari O'Brien  
Toledo, OH

AUDUBON ARTISTS  
69<sup>th</sup> Annual National  
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for Associates and Non-Members

Sept. 12<sup>th</sup> — Sept. 30<sup>th</sup>, 2011  
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## Jurors of Awards

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Nancy Haulenbeek, Fine Arts Consultant,  
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### The Phoenicia International FESTIVAL OF THE VOICE



August 4, 5, 6, 7 2011



**Thursday, August 4**

Rozz Morehead, Gospel, 7:30pm, Park

**Friday, August 5**

"Latte Lecture", 9:00am, Mama's Boy Café  
 Ralph and Ralph, Children's Music, 11:30am, Train Museum

Justin Kolb and Friends, 6 Hands Piano Recital, 1:30pm, Park

The Kitchen Sink, Cabaret, 4:00pm, STS Playhouse

Optimistic Voices Through Thick and Through Thin, Jazz, 5:00pm, Wesleyan Church

Voices of Distinction, Concert, 7:30pm, Park

**Saturday, August 6**

"Latte Lecture", 9:00am, Mama's Boy Café  
 Harvard-Radcliff Collegium Musicum, Baroque Music, 11:00am, Catholic Church

Ralph and Ralph, Children's Music, 11:30pm, Train Museum

Justin Kolb and Friends, 6 Hands Piano Recital, 2:00pm, Park

The Kitchen Sink, Cabaret, 4:30pm, STS Playhouse

The Paper Planets, Reggae/Rock band, 3:30pm, Mama's Boy Café

Uncle Rock, Children's Music, 4:00pm, Train Museum

Robert Esfomes, World Music, 5:00pm, Methodist Church

Don Giovanni, Opera, 7:00pm, Park

**Sunday, August 7**

"Latte Lecture", 9:00am, Mama's Boy Café

The Power of Song, Children's Choir/Workshop, 1:00pm, Methodist Church

Simon Shaheen, World Music, 2:00pm, Park

Vivaldi's Gloria, Choral, 4:00pm, Park

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[www.arttimesjournal.com](http://www.arttimesjournal.com)

## Calendar

Continued from Page 18

### Friday, August 19

**ALTAMURA SUMMER Music Festival Cappuccino Concerts** The Altamura Center for Arts and Cultures Greene County 404 Winter Clove Rd. Round Top NY 201-863-8724 Charge The Festival will present two International Pianist in Piano Explosion, guest artist, Samuel Torres [www.altocanto.org](http://www.altocanto.org)

**ZANY UMBRELLA CIRCUS & OKO SOKOLO CO: MIRETTE'S CIRCUS** MASS MoCA 1040 MASS MoCA Way North Adams MA Charge

### Saturday, August 20

**42nd Annual Fine Crafts Fair** Garrison Art Center Garrison's Landing 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Charge 10am to 5pm rain or shine. [www.garrisonartcenter.org](http://www.garrisonartcenter.org)

**ALTAMURA SUMMER Music Festival Cappuccino Concerts** The Altamura Center for Arts and Cultures Greene County 404 Winter Clove Rd. Round Top NY 201-863-8724 Charge The Festival will present two International Pianist in Piano Explosion, guest artist, Samuel Torres [www.altocanto.org](http://www.altocanto.org)

**LYNN BIANCHI "Continuum", photographs** Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist's Reception 5-7 pm. Free (thru Sept 26) [www.galeriebm.com](http://www.galeriebm.com)

**VINCENT POMILIO, GABE BROWN, FERNANDO ORELLANA & JESSICA HOUSTON** Carrie Haddad Gallery 622 Warren Street Hudson NY 518-828-1915 Opening reception 6-8pm Free (thru Sept 20) [www.carriehaddadgallery.com](http://www.carriehaddadgallery.com)

### Sunday, August 21

**42ND ANNUAL Fine Crafts Fair** Garrison Art Center Garrison's Landing 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Charge 10am to 5pm rain or shine. [www.garrisonartcenter.org](http://www.garrisonartcenter.org)

**A JAZZ HAPPENING at Jacob's Pillow** Jacob's Pillow Dance Festival Ted Shawn Theatre 358 George Carter Road Becket MA 413-243-9919 8pm Charge [www.jacobspillow.org](http://www.jacobspillow.org)

**ALTAMURA SUMMER Music Festival Cappuccino Concerts** The Altamura Center for Arts and Cultures Greene County 404 Winter Clove Rd. Round Top NY 201-863-8724 Charge The Festival will present two International Pianist in Piano Explosion, guest artist, Samuel Torres [www.altocanto.org](http://www.altocanto.org)

**CELEBRATION OF 150TH ANNIVERSARY of Italy's Unification** Inter-Cities Performing Arts Inc. Altamura Center for the Arts 404 Winter Clove Rd Round Top NY 201-863-8724 2-4pm Charge [www.altocanto.org](http://www.altocanto.org)

**COOPERSTOWN FILM FESTIVAL** at The Smithy Pioneer Gallery The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 Free (thru Aug 21) [SmithyPioneer.org](http://SmithyPioneer.org)

**EAST COAST CHAMBER ORCHESTRA** Cooperstown Summer Music Festival Otsego Resort Hotel 60 Lake Street Cooperstown NY 877-666-7421 3:00 pm Charge [www.cooperstownmusicfest.org](http://www.cooperstownmusicfest.org)

### Monday, August 22

**SUMMER POTPOURRI** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Sept 9) [www.salmagundi.org](http://www.salmagundi.org)

### Friday, August 26

**BEAUTY SHOP STORIES - Fringe Festival Winning Musical** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 7-9pm Charge [SmithyPioneer.org](http://SmithyPioneer.org)

**SHERMAN ANNUAL JURIED ART SHOW** Jewish Community Center, Sherman CT. (860) 355-8050 [jccinsherman.org](http://jccinsherman.org)

### Saturday, August 27

**BEAUTY SHOP STORIES - Storytelling Workshop (3-5); Beauty Shop Stories - Fringe Festival Winning Musical (7-9)** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 7-9pm Charge [SmithyPioneer.org](http://SmithyPioneer.org)

**SHERMAN ANNUAL JURIED ART SHOW** Jewish Community Center, Sherman CT. (860) 355-8050 [jccinsherman.org](http://jccinsherman.org)

**SOLOMIA SOROKA, violin and ARTHUR GREENE, piano** music at the Grazhda Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm [www.grazhdamusicandart.org](http://www.grazhdamusicandart.org) Greene

### Sunday, August 28

**JUILLIARD STRING QUARTET IN CONCERT** Cooperstown Summer Music Festival The Farmers' Museum 5775 State Highway 80 Cooperstown NY 877-666-7421 3:00 pm Charge [www.cooperstownmusicfest.org](http://www.cooperstownmusicfest.org)

**REFLECTIONS JAZZ AND SWING ORCHESTRA** Finkelstein Library 24 Chestnut Street Spring Valley NY 845-352-5700 7 pm Free [finkelsteinlibrary.org](http://finkelsteinlibrary.org)

**SHERMAN ANNUAL JURIED ART SHOW** Jewish Community Center, Sherman CT. (860) 355-8050 [jccinsherman.org](http://jccinsherman.org)

**JILLIAN MARI BROWN "World Illuminations", Photographs** LaBella Bistro Gallery 194 Main Street New Paltz NY 845-255-2633 Opening 5-7pm Free (thru Sept 22) [labellapizzabistro.com](http://labellapizzabistro.com)

### Thursday, September 1

**BURTON SILVEMAN: the Humanist Spirit** The Hofstra University, Hofstra University Museum Emily Lowe Gallery, Lowe Hall 112 Hofstra University, Hempstead, NY (516) 463-5672 (thru Dec 17)

### Saturday, September 3

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org) NYC

**GRAZHDA CHAMBER MUSIC SOCIETY MUSIC** at the Grazhda Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm [www.grazhdamusicandart.org](http://www.grazhdamusicandart.org) Greene

**OUTDOOR SCULPTURE at Saunders Farm 2011 Collaborative Concept** Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 Opening Reception 2pm - dusk Free (thru Oct 30) [www.collaborativeconcepts.org](http://www.collaborativeconcepts.org)

### Sunday, September 4

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org) NYC

**ANNUAL WOODSTOCK FINE ART AUCTION** Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 1 pm [www.woodstockart.org](http://www.woodstockart.org) Ulster

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