“A State of Art: Maine’s Influence on African-American Artists”

By LEIGH DONALDSON

“EVEN DURING THE most difficult periods of African-American history, the natural world held potential to be a source of refuge, sustenance and uncompromised beauty”, writes editor, Camille T. Dungy, in “Black Nature: Four Centuries of African-American Nature Poetry”. Though Dungy was primarily referring to how black poets were influenced by their physical environment, the same can be said of visual artists of color.

Maine may not be the first place that comes to mind when thinking of African-American artists. Names such as Winslow Homer, Edward Hopper, John Marin, Rockwell Kent and the Wyeth family are more commonly viewed as prominent in Maine art culture. Yet, despite having a black population of less than two percent, the Pine Tree State has been a spiritual home for artists for many decades. A number of African-American artists established creative roots throughout New England, including Joshua Johnston, Robert Scott Duncanson, Edward Mitchell Bannister, Edmonia Lewis and Henry Ossawa Tanner, who worked under much more difficult circumstances than those of other black counterparts, lacking receptive academies, museums and patrons, as well as social and economic opportunities.

There is considerable evidence that many black artists lived and worked in Maine, regardless of hardships over many decades. For example, in the 1920s painter Palmer Hayden attended a summer art colony in Boothbay Harbor, offering to work as a cook in exchange for art lessons. Hayden had grown up in Widewater, Virginia, where he drew pictures of boats plying the Potomac River. Maine’s landscape also inspired him and he painted several marinescapes, one of which, The Schooner, won him the William E. Harmon Foundation’s first award for Distinguished Achievement Among Negroes leading to his art study in Paris and his becoming a leading artists during the Harlem Renaissance. His love of ocean vistas and nautical subjects led to a series of paintings he created on a trip to Brittany, a rugged peninsula of northwest France that may have reminded him of Maine. Of his sojourn in Maine, he once remarked, “That was a real turning point for me… I began to realize things and make connections about everything.”

There is probably no art school in Maine that has had as profound effect on artists of color as the Skowhegan School of Painting and Sculpture. Located in the town of Skowhegan (its name derives from the local Native American word Skowhegan, which means “watching place for fish”), the school, since 1946, has sustained summer residency programs where race posed no barrier to learning and creativity and African Americans have played a prominent role in its history and development.

It was part of the mandate of Willard Cummings, a New England portrait painter and one of the school’s founders, to reach out to black students and bring them to Skowhegan. To do so, he approached Howard University and between 1947 and 1974, almost 30 of its students attended Skowhegan, most receiving full scholarships. Indeed, the list of African-Americans who have attended the school as students (called participants), visiting artists and artists in residence is expansive: Romare Beardon, Elizabeth Catlett, Gregory Coates, David Driskell, Mel Edwards, David Hammons, bell hooks, Jacob Lawrence, Glen Ligon, Whitfield Lovell, Lorraine O’Grady, Howardena Pindell, Adrian Piper, Martin Puryear, Alison Saar, Betye Saar, Nari Ward, Carrie Mae Weems, and Fred Wilson, among many others. No doubt, in appreciation of the support of the arts; Enrich your Life

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ART-LITERATURE-DANCE-MUSIC-EXHIBITIONS-THEATRE-FILM-ART-LITERATURE-DANCE-MUSIC
ALTHOUGH THEY ARE displayed now and then — usually tucked inside a vitrine that features memorabilia — at a retrospective of some noted artist, the humble “sketch book” is more often than not overlooked, neglected, passed over as insignificant in an artist’s life and work. True, they are usually dog-eared, travel-worn, and pocket-sized, but, at least for me, sketch books rank very high as offering some of the most revealing insights I can ever get while I sit in someone else’s studio trying to garner enough material for a Profile — and besides, I learn so much about art! Of course I “take in” the artist’s studio surroundings (which tell me a lot) and listen to their words (which tell me a lot less), but when I get the chance to take a peek into a sketch book or two — well it’s something like looking into a diary. So private are many artists’ sketch books, that they often hesitate even refuse — to allow me a perusal. Some keep them out of sight, hidden in drawers, far away from my “prying” — “close to the chest” like some poker player hiding his pair of aces — and thus I am often deprived of those insights that “flesh out” my finished Profile (not to mention not being able to “flesh out” my knowledge and understanding of art).

By now, most artists are familiar with my work and know that I am not “in the business” of publishing “tell-alls” that can mean-spiritedly embarrass people and titillate others. Most now know that I am indeed probing — but only to uncover the source(s) of their creative spirit/output (as I note above, many artists — rightly so — are unable or unwilling to translate their work into words). I say “rightly so” since (I’ve found) the glibber they are, the less are they genuine artists. And, I say “genuine” because there are a great many talented (and untalented) craftepeople that know how to “sell” their work and few “real” artists who are aware that “art” (images) and “language” (words) are two different means of communication. Paul Cadmus, for instance, a most articulate individual on many topics never strayed into discussion of his art — except to point out a drawing he had done as a child while saying, “My de Kooning period”. Anyway... early on in my interviews (I’ve been doing them for over 30 years) it was not always easy for me to get an artist to hand over their “diaries”. Two that stand out in my mind are Robert Angel and François Gilot — first, because they were so reluctant initially and, second, because (after they gave in) their sketch books were so enlightening, giving obvious clues to their finished work. Gilot’s was particularly interesting in that her tiny books were not only full of drawings, but also poems, and comments in what little margins were available; Angelosch’s less “chatty”, but full of annotations as to color and what the finished product might or ought to look like ‘compositionally’ (not sure that’s a word) thus, often side-by-side sketches of the same scene. Another that stands out in my memory was the sketch book/journal of Elizabeth Mowry (PSA) — not for her reluctance to share it (she readily showed it to me) but for its sheer beauty. At the time (1985), I urged her to publish it but do not know if she ever did (it contained notes and drawings of the plants, flowers, and shrubbery around her property made during the time her husband was house-bound and she could not leave him alone.). Nowadays, instead of refusals, I often get a “Why?” or “What for?” before sketch books are slipped out of draw- ers or nearby cabinets and handed over. And when they are...
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welcoming of black artists, Jacob Lawrence’s widow, Gwendolyn Collyer, established a fellowship in her husband’s name and donated the bulk of his extensive collection of art books to the school’s library. In the 1990s Camille and Bill Cosby endowed a fellowship specifically for African-American artists, which has, to date, helped more than 20 students.

Skowhegan’s 300-acre campus remains unsung. A small sign along Old White Schoolhouse Road leads toward hills and pine forest, close to the former mill town from which the school took its name. At first sight, with its rustic 18th century wooden buildings and studios, it resembles the chicken farm it once was rather than art school, according to New York Times reporter Scott Southerland. Most importantly, the school has maintained its original vision, that is, a school governed by artists for artists, a place that encourages creative expression free from marketplace expectations, popular critics and academia.

From the beginning, Skowhegan emphasized skill over theory and promoted keeping an open mind about artistic styles. Co-founder and painter Henry Varnum Poor wrote in one of the school’s earliest bulletins: “Painting in America is now a very fluid and experimental and rapidly changing period…But, in whatever direction painting swings, it always returns to reality as the one vital, original and creative source.”

David Driskell, whose career as an internationally recognized art teacher, curator, historian, collector and writer spans more than 47 years, was a 1953 student at Skowhegan.

“During the summer, the first thing you notice when you drive up toward his house was actually the house was actually welcoming of black artists, Jacob Lawrence’s widow, Gwendolyn Collyer, established a fellowship in her husband’s name and donated the bulk of his extensive collection of art books to the school’s library. In the 1990s Camille and Bill Cosby endowed a fellowship specifically for African-American artists, which has, to date, helped more than 20 students.

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David Driskell, whose career as an internationally recognized art teacher, curator, historian, collector and writer spans more than 47 years, was a 1953 student at Skowhegan. During the summer, the first thing you notice when you drive up toward his studio in Falmouth, Maine, is a quarter acre of thriving corn, potatoes, tomatoes, beans, collard greens, cucumbers, alongside brilliant flower beds. Referring to his series of paintings that he created during his first summer in Falmouth, called “The Fines of Falmouth”, he states: “I was taken with the beauty of the landscape, what I call the romance of the pines, the way they flow and move in and out, when the wind blows; they create their own kind of lively world.” He designed his house in the early 1960s to look up at the trees from his windows. It can be said that the house was actually built and designed out of visions of these towering trees that are now so personal to him to the extent that he has given them a human dimension, a wayful Driskell, “Search of the Creative Truth”, a video produced, directed by Richard Kane, sponsored by the Union of Maine Visual Artists as part of the Maine Masters Project, the painter, a Georgia native, recalls his upbringing as poor in the western Appalachian region of North Carolina and the viewer can easily imagine that he is as proud of his gardens and drives as he is of his Maine pine has been a source in my work since I came here...It’s not just the greens or what I discern as the blue. I have invented color.” Indeed, his thesis in graduate school at Catholic University of America was about the pine tree as a symbol of eternity, how anything that is evergreen, in particular cedar and pines, has been used as a representation of everlasting life. While he was teaching at a southern college in the South, Driskell turned away from painting people because the racially charged struggles were so ugly to him. This creative crisis apparently occurred after he painted “Behold Thy Son” in 1956, based on the Emmett Till killing. According to Driskell, it was part of his process of emotionally navigating through the difficulty of the Civil Rights Movement; the crises in Alabama during the 1950s, the Klan coming to campuses, the cross burnings. Driskell recalls how these horrific events affected him at the time and how he said to himself: “I can’t paint people any more. They’re not symbols of beauty any more...I’m going to nature...the trees, they’re so forgiving, they’re so lovely, they’re so caring. And, so, I started painting all these trees and they became part and parcel of what I did.”

Not only has Maine captured the imagination of black artists throughout the world, but has a notable homegrown community of artists of color, including illustrator and author Ashley Bryan, now 89, who came to Skowhegan in its inaugural year. A recipient of honors including the Coretta Scott King Book Award, Bryan first witnessed Maine’s Little Cranberry Island on a trip to Acadia National Park in the 1940s and has since resided on the island village of Islesford, Maine. Born during the Great Depression, he took free art classes funded through the federal government’s Works Progress Administration. After attending the Cooper Union School of Art and Engineering, he served in a US Army black battalion where he saw action during the invasion of Normandy on Omaha Beach. Later, he would earn a degree in philosophy at Columbia University and pursue painting in southern France on a GI Bill going on to receive a Fulbright fellowship to study in Germany. From 1974 to 1988, he chaired the art department at Dartmouth College.

Despite, or perhaps because of his worldly success, Bryan has stated that his Skowhegan experience in particular and being a resident and active member of Maine’s increasingly diverse artistic community, is one of the most profound influences on his art. “Skowhegan reinforced my belief that what matters most is what you do now and that art is about seeking out meaning in life beyond negative things like war,” the artist expressed to me in a 2008 telephone interview. “Nobody puts obstacles in your way when you pick up a paintbrush.”

In this vein, Bryan appears to have little patience for the notion of so-called ‘black art’, seeing its pursuit essentially as a “waste of creative energy”. Again, his work is more often informed by the natural world. In a 2005 interview about the publication of his children’s book, “Beautiful Blackbird”, he stated: “I was raised in New York City, but I’ve always known I was a country boy at heart. I used to go to the park and try to find a place where I could see no buildings.”

Many artists of color past and present who have studied, lived and worked in Maine echo much of this sentiment that being an artist trumps being African-American, that natural beauty is essential to their craft.

“The most powerful introspective times of my life have been at Skowhegan and in Maine”, stated Alison Saar, daughter of the renowned African-American artist Betye Saar and art conservationist Richard Saar. The younger Saar often returns to the state and reflects on how her experience there has deepened her awareness of the power of the elements. “There’s something about the quality of the air, the northern lights — it’s magical”, said Saar whose background in African, Latin-American and Caribbean studies has wholly imprinted within her own work, lending a unique sense of both spiritual and cultural diversity.

Daniel Minter, an award-winning children’s book author and illustrator, is a long-time Portland, Maine resident. Born in Georgia, he is largely self-taught, but trained at the Institute of Atlanta. According to his website, he has exhibited his paintings and sculpture at galleries and museums such as the Seattle Art Museum, Bates College in Maine and at the Meridian International Center. He is also founding director and vice-president of Maine Freedom Trails, Inc. and created the distinctive plinth-style markers that identify significant sites related to the abolitionist movement and Underground Railroad activity throughout the city of Portland, Maine. He also designed the US postage commemorative stamps for Kwanzaa in both 2004 and 2011.

Describing Minter’s art, ethnic studies professor and historian, Elizabeth Harding writes: “This is the work of the guardian, the interpreter, the one-who-watches-at-the-gate. Giving us the true sense of the self…of the fertile place...source of our sweetness and struggle...All Africa in diaspora...stony cities and the pushed rhythm of the fields. Oceans. Winds. Our new world routes. Our new world wisdom. Our strength. Our self.”

For all the visual artists who have lived and worked in the state of Maine, there is clearly a sense that the place itself has afforded them a full range of feelings, concepts and emotions, including race identity and heritage, that shapes their craft. For any artist, nature can be a refuge, and escape, but, perhaps, most importantly, a starting point.

Distinguished Illustrators Series

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May 11 through June 30

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Spring 2013 ART TIMES page 4

Lydia Behr Sugarman
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INAGURAL JURIED SHOW of Small Works Shirt Factory Gallery Suite 120, The Shirt Factory, 71 Lawrence Street Glen Falls NY 12803-2121 Awards Reception 5-7pm with live music and refreshments. free (thru Mar 31) www.shirtfactoryny.com

SKIN (A Figurative Show) Upstate Artists Guild 247 Lark Street Albany NY Opening Reception 6-8am free (thru Mar 22) www.upstateartistsguild.org

SOLIDARY/SOLITARY: the Artist at Work Miranda Arts project space north 6 Pearl st, 4th flr Port Chester NY 914-318-7178. Reception and Gallery Talk w/ MICHAEL TOLLEN 5pm. Reception with the artists 6-9pm (thru Mar 16) www.mirandaartprojectspace.com

SPRING CHILL a group exhibition Rolling River Cafe Gallery 25 Cooley Road, Parkville, NY 845-747-4123 (thru Mar 21) rollingriver.net

SYLVIA GLESMANN MEMBER'S FLORAL EXHIBITION/ and SPECIAL EXHIB OF WORKS BY SYLVIA MARIE GLESMANN Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 24) www.salmagundi.org

MASHA RYSKIN : Thaw: New Works Spencer Hill Gallery 10503 North Road Corning NY 885-317-5409 (thru Apr 6) www.spencergallery.com

THE MELT - Juried Exhibition The Mercurial Gallery 11 Library Place Danbury CT 203-744-9179 free (thru Mar 22) www.themercuralgallery.com

BUCKY PIZZARELLI Renowned Jazz Guitarist: Paintings The Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ 201-652-8915 (free thru Apr 8) www.ridgewoodartinstitute.org

SUSANNA BAKER and SUSAN LISBIN New Work: Visions: Large & Small, Brassworks Gallery 165 Grove Street Montclair NJ 973-744-5100 opening reception 5 to 9 pm free (thru May 30) www.brassworksongrove.com

FLORENCE HUREWITZ: The Female Form WVFA Gallery 65 Main St. Suite 300 Warwick NY 845-981-7300 free (thru Mar 22) http://www.warwickfa.com/events

Saturday, March 2
ROY AND LORI WEINSTEIN Photographers CameraWorks 2013 Upstairs Gallery Ridgefield Guild of Artists 34 Halpin Lane Ridgefield CT 203-438-8860 Opening reception 4-6pm free (thru Mar 24) rgoa.org

RUBY BENEFIT CABARET ebaDance Theater 351 Hudson Ave Albany NY 7pm charge

HENRI-GABRIEL IBEIS Zimmerli Art Museum at Rutgers University 71 Hamilton St New Brunswick NJ 848-932-7327 Art After Hours March 6, 5-9pm charge (thru Sep 9) www.zimmerlimuseum.rutgers.edu

JOAN SCHWARTZMAN: paintings-Big Ideas on Small Spaces Albert Wisner Public Library One McFarland Drive Warwick NY 845-886-1047 Opening reception 12 to 2pm free (thru Mar 28) kjorgartich.org

LIZ EHRlichMAN: Requiem - collages inspired by Brahms' Deutsches Requiem b spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru May 30) www.hughspokegallery.com

NACRE IN CONCERT Nacre Dance Company The Spa Little Theater 19 Roosevelt Dr Saratoga Springs NY 518-435-0510 2pm & 7:30pm charge www.nacrendance.com

NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC. 80 Fifth Avenue, Suite 1405, New York 10011 www.thenawa.org

UPCOMING EXHIBITIONS

EV(e)OLUTION III
March 2 - 31, Reception: March 9, 5-7pm
@ the Riverside Public Library 127 Amsterdam Ave., NYC

Harriet FeBlond “Homage”
March 6 - 29, Reception: March 13, 5-7pm
@ N.A.W.A. 80 Fifth Ave., Suite 1405, NYC

Morphogenesis
April 1 - 30, Reception: April 13, 3-6pm
@ 310 ART, Asheville, North Carolina

WAAM @ N.A.W.A.
April 4 - 29, Reception: April 10, 5-7pm
@ N.A.W.A. 80 Fifth Ave., Suite 1405, NYC

Rhoda Sherbell
May 2 - 28, Reception: May 9, 3-30 pm
@ N.A.W.A. 80 Fifth Ave., Suite 1405 NYC

See arttimesjournal.com for more and new calendar listings with classes, workshops, lectures and films

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“Art criticism comes easier than craftsmanship,” I imagine! That is why, when I asked my students an unusual object — a little high-class tool for picking up a sugar lump — let them handle it and then asked them to write a description of it. I then gave their descriptions to a second class and asked them to draw a picture of what was being described. Needless to say, I got 35 different pictures, none of which resembled the little sugar-picker-upper. And one final word: The late Ted Denyer, friend and artist, once explained to me that when a person walks into a museum, or gallery, and are ‘stopped’ by a particular object of art, he will usually walk up to it for a closer look. “When they note, for example, that, ‘Oh, that’s a boat in a harbor, some seagulls above, some people walking along the shore’ they have begun to look at the picture but have stopped looking at the art.” As I note above, ‘reading’ art is not without its pitfalls!

The simple truth is, it is not only abstractions that are non-definable (as in art), but so also are ‘tangibles’, objective words, difficult to pin down. Ask an audience to think of ‘house’ or ‘dog’, for example, and for even one of them to have an image in mind that is a carbon copy of your image is — well — nearly beyond possible. Let’s face it — words are tricky; and, in my estimation, of all of mankind’s ‘inventions’ of communication, namely music, images, and words, words are the worst means of all — music goes directly to the ‘gut’, art through the eyes, mind and ‘gut’; while words — well, who knows? Exactly how exactly they work in true communication? (Think of the U.N.; politicians; salespeople — and so on, and so on). To some, words can’t take us further afield. For instance, Martin Buber, the Hasidic philosopher/author, explains in his book 1 and Thou just how words, ‘labels’, can lead us away from ‘truth’. His example: a mother is...
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Sunday, March 3

BENJAMIN LUXON An Afternoon Lecture Close Encounters With Music Lenox Club Lenox MA 800-843-0778 2-4pm charge www.cmwm.org

ARLENE BOEHM “Viewpoints & Vistas: Contemporary Realism in Still Life and Landscape” Columbia County Council on the Arts Upstairs Gallery at American Glory BBQ & Restaurant 342 Warren Street Hudson NY 518-671-6213 Opening Reception 4-6pm free (thru Apr 14) www.columbiaart.org

EYESIGHTS 2013 Juried Photography Exhibit Reception Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 3-5pm free gca@creativeart.org

NACRE CONCERT Nacre Dance Company The Spa Little Theater 19 Roosevelt Dr Saratoga Springs NY 518-435-0510 2pm charge www.narcendance.com

RICK AND DONNA NESTLER in Concert Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center 37 Main Street Narrowsburg NY 845-252-7576 2 pm charge www.artsalliancesite.org

ARLENE BOEHM "Viewpoints & Vistas: Contemporary Realism in Still Life and Landscape" Columbia County Council on the Arts Upstairs Gallery at American Glory BBQ & Restaurant 342 Warren Street Hudson NY 518-671-6213 Opening Reception 4-6pm free (thru Apr 14) www.cmwm.org

SCNY SPRING AUCTION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 2pm following 11-3pm Brunch www.salmagundi.org

TOBY MICHAELS & MARY ELIZABETH PETERSON: The Space Between: New and Recent Works Art/Place Gallery @ Fairfield Theatre Company 70 Sanford St Fairfield CT 203-292-8323 Opening 3-5 pm free (thru Mar 30) www.artplace.org

YOUTH ART MONTH Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-315-1922 Opening Reception 1-3pm free (thru Mar 31) www.harrisonpl.org

Monday, March 4

ROBERT HUNTOON: abstract and other paintings Finkelstein Memorial Library 24 Chestnut St Spring Valley NY 845-352-5700 free (thru Apr 30) finkelsteinlibrary.org

Tuesday, March 5

LANDSCAPE PAINTER MARGARET GRIMES a retrospective exhibition featuring a body of work spanning more than 40 years WCSU School of Visual & Performing Arts Gallery at Higgins Hall 181 White St Danbury CT 203-837-8403 Art slide lecture w/ Grimes at 11 am free (thru Mar 14) www.wcsu.edu/newsevents/Grimesretrospectiveexhibition.asp


Wednesday, March 6


Thursday, March 7

“GLORIOUS FOOD” Fine Art Exhibition and Reception Blue Hill Art and Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY 845-359-1584 Reception 5:30-8pm free (thru May 31) www.bluehillplaza.com

Friday, March 8

AN ARTISTIC DISCOVERY Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru Mar 29) www.cooperstownart.org

BOB WRIGHT Mezzaluna Writers’ Night Mezzaluna Mezzaluna Route 212 Saugerties NY 845-246-5306 7pm donate www.cafemezzaluna.com

SCNY SPRING AUCTION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm www.salmagundi.org

WCSU JAZZ ORCHESTRA, ENSEMBLE AND FRANKENSAK CONCERT WCSU Department of Music Ives Concert Hall, White Hall 181 White Street Danbury CT 203-837-8350 8 pm donate www.wcsu.edu/music/concerts.asp

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The Equus Projects: OnSite NYC Without Horses

By DAWN LILLE

THE EQUUS PROJECTS is a modern dance company based in New York City. It aims to integrate the artistry of dance with that of horsemanship and was last written about in these pages in December, 2005. The news is that the company, known for its large-scale performance pieces for dancers and horses, is almost never seen in New York City because the cost of bringing in and caring for the horses is prohibitive. Shaw's desire to create visibility in a city where no one else is taking the same approach, plus the fact that she is not interested in performance in a theater, led to her proposal for twelve different sites with a different work created for each. Proposal for twelve different sites with a different work created for each.

The November site, Tudor City Greens, had to be postponed due to Sandy. The fourth, on December 10 took place in Dag Hammarskjöld Plaza and the fifth, in January, at the store Ligne Roset in Soho.

After many visits and an exploration of the site, a movement score, or rule structure, is prepared with the participation of the dancers. These scores, in all of which the dancers are engaged in real time on the spot decision making, are rigorous and exact. They call for a set of skills that are related to that particular site, with the place dictating the approach, e.g. its history, appearance, how pedestrians move through or around it.

Because there is also improvisation involved within this carefully orchestrated score, every performance (there is always more than one at each site) is different, with the unexpected regarded as magical and worked into the scene. It is important that there is no pretense in the dancers' execution and that the reality of the situation is visible to the viewer.

The original plan for Union Square was to navigate the area on market days, but somehow they began to focus on apples and settled on apples from Migliorelli Farms. This resulted in a celebration of the harvest by 18 dancers (the company was augmented by students from the Alvin Ailey Dance School) and 300 apples. They built three separate apple mandalas in three performances.

The skills engaged were mirroring, eye/hand coordination and logging, or performing an exact duplication of what the leader is doing. There could also be a conscious decision to change. The rule for the mandalas themselves was that they had to be exactly bilateral.

During the first presentation Joseph, a young boy of about nine, stood staring for a few minutes and then walked into the midst of the dancers and started to mimic one. When he came back and looked at the huge pile of apples Shaw told him to find a space and build his own design, using as many as he wished. For the second performance the dancers told him to make a round mandala and for the third they build theirs around his. Joseph’s mother remained out of sight and allowed the whole process to unfold.

Company rehearsals are for the skills needed for a particular site, but all stress the importance of physical listening, which is akin to body awareness of another human being. For Union Square they experienced seeing the horse in performance in a theater, led to her interest in observing the reaction of the audience to what is presented as a process-taking place as they watch it, not a spectacle. She wants it to be an immersive experience in which they look, are curious and realize this is an event in real time. She enjoys seeing how an audience gradually develops, or, in the case of Wall Street, how the dancers failed to attract many pedestrians or tourists – either because they were accustomed to strange events or because they were baffled.

To work with horses one needs to learn concentrated looking and physical listening habits, patience and compassion. These skills are, or should be, components of everyday life and human interaction, of government and of international affairs. Maybe in work that is different with horses than with humans. The horse is not aware of the process in which it is involved and can break the line of communication in a second. Hence one of the skills the dancers learn in rehearsal is how to calmly and creatively react to a sudden change or interruption while still following the given script at that moment in time. The audience at each performance is handed a brief explanation of what is taking place and is often asked to try and identify the leader.

In the Financial District the four company members, Tal Adler, Carlye Eckert, Jessica Martin and Rebecca Morin, wore business attire and began by walking with the pedestrians and then going into their dance. Here they used a quartet partnering form in which one person is the leader who is asking to be lifted. They made use of unison and improvisation at the same time. The leader always changed and the result looked totally choreographed, but was not. The skills involved leadership, physical listening, different kinds of touching and a concentration on what they wanted the audience to do.

Shaw is interested in observing the reaction of the audience to what is presented as a process-taking place as they watch it, not a spectacle. She wants it to be an immersive experience in which they look, are curious and realize this is an event in real time. She enjoys seeing how an audience gradually develops, or, in the case of Wall Street, how the dancers failed to attract many pedestrians or tourists – either because they were accustomed to strange events or because they were baffled.

To work with horses one needs to learn concentrated looking and physical listening habits, patience and compassion. These skills are, or should be, components of everyday life and human interaction, of government and of international affairs. Maybe in working without their equine partners the dancers of the Equus Projects, through their concentration on and response to each other, can entice their audiences to stop for a moment and think about what is taking place. What better way for art to make a contribution? Check out their website: www.dancingwith-horses.org.
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The Putnam Arts Council, Mahopac, NY

invites working artists 75 and over to exhibit original fine art in our annual "Art After 75" celebration

June 2 - June 21, 2013
Details & directions available at putnamartscouncil.com
Or call 845-803-8622

Spring 2013 ART TIMES page 8

Calendar

Saturday, March 9

BOOKED 10 THE Book Arts Roundtable The Baird Center 5 Mead St S.Orange NJ 973-378-7750 Opening Reception 1-4pm free (thru Mar 30) www.bookartsroundtable.com

BRETT PHARES AND RICHARD CUTRONA: Capital-bias / The Beacon Room: SIMON DRAFTER AND MARRIE HILLSLEY ban Gallery 506 Main Street Beacon NY 845-440-7884 Opening Reception 6-9pm free (thru Apr 7) www.theoganzstudio.com

ELEGY group exhibition Theo Ganz Studio 149 Main Street Beacon NY 917-319-2230 Opening Reception 6 to 8 pm free (thru Apr 7) www.theoganzstudio.com

EVoSOLUTION III National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 Reception 2-4pm free (thru Mar 30) www.thenawa.org


JEANNE RITTER, SHEILA BENEDIS, JANE PETRUSKA, CAROL GROMER Four Artists/Four Visions Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Reception 3-5 pm free (thru Mar 30) www.mamaroneckartistsguild.org

ISTVAN BANYAI: Stranger in a Strange Land Norman Rockwell Museum 9 Route 183 Stockbridge MA 413-208-4100 charge (thru May 5) www.nrm.org

LIZ EHRlichMAN: Requiem - collages inspired by Brahm’s Deuches Requiem bj spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 2-5 pm free (thru Mar 29) www.bjspokegallery.com

POETRY READING Unitarian Universalist Congregation of the Catskills 320 Sawkill Rd. Kingston NY 845-331-2884 7-9 pm charge www.uuckingston.org

REIKI & LUNCH Gomen-Kudasai & the HVCR Gomen-Kudasai Needle Shop Rite Aid Plaza, 232 Main St. New Palz NY 845-265-9811 12-3pm donate GKnoodles.com

SULLIVAN RENAISSANCE ANNUAL CONFERENCE, Local Market & Expo Sullivan Renaissance 1 Cablevision Drive Liberty NY 845-205-2445 free www.sullivannrenaissance.org

SYMPOSIUM on Malian Art, Artists, and Politics The Dorsky Museum at SUNY New Palz 1 Hawk Drive New Palz Ulster 8452573844 1-4pm www.newpaltz.edu/museum

This artist painting plein air along the Tiber River in Rome.

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New York City

www.americanwatercolorsociety.org

 Continued from Page 10
Bridge Art Serves As Bridge To Community

By JOAN VOS MACDONALD

WHEN IS A bridge not a bridge? The answer according to one nonprofit organization is: when it’s an exhibition space for emerging art. A timely example is a Kingston bridge that has been transformed into a canvas for two local artists.

ArtBridge, a New York City-based nonprofit organization, is best known for transforming disused urban spaces into large-scale canvases for emerging artists. Through billboard-sized public art installations, exhibitions in its gallery space, and educational programming, the nonprofit looks for innovative ways to create opportunities for artists — and to connect the public to their art.

The organization is the brainchild of Rodney Durso, an adjunct professor at the School of Design Strategies, Parsons School of Design. He came up with the idea when the building he lived in was covered in construction scaffolding for almost three years.

“I would look at the scaffolding every day and think, there’s a blank canvas out there! Something must be more productive I could do with the space.”

As a painter, with a background in graphic design, the scaffolding seemed like a great opportunity for artists to have their work shown in a new way.

“Sidewalk bridging and scaffolding exists everywhere in cities,” said Durso. “There are so many possibilities. And I thought, there were so many emerging artists eager for gallery space. He decided that such urban vistas might supply such exhibition space, so he approached his building’s owner with the idea of using the scaffolding to showcase new work. The owner agreed and a bridge was created between a valuable space and emerging art.

It was important to Durso that artists chosen for such projects were unrepresented artists, early in their career, who had not had gallery exposure. Their works can be described as a win-win situation. The artists enjoy unprecedented exposure and the art brightens the urban landscape.

After its first five successful years in New York City, the organization was open to expansion. When branching out, several locations were considered, including Chicago and San Francisco, even cities in Italy, but the city chosen was Kingston, New York. Partnering with the City of Kingston, the organization invited Mid-Hudson Valley-based artists to submit works for a public exhibition on the Greenkill Avenue Bridge.

Why Kingston?

“Kingston seemed like a good idea as it’s an arts community,” said Kathleen McKenna, vice president of the Arts Society of Kingston, a painter, and one of the judges of the competition. “One reason that Kingston has become an artists’ community is that there’s room to grow. It has spaces that are affordable. Artists are a tribe of people that do not care about class. They love to go to places that are on the fringe. That allow them to do whatever they want. Artists love that kind of space.”

Raleigh Green, who recently moved to the area, initially promoted the idea for the Kingston initiative. The marketing and branding expert learned of ArtBridge while living in New York City and saw the Greenkill Bridge as the perfect site to bring the initiative north, while celebrating local talent.

“Kingston’s creative community is tremendous,” said Green. “It’s an asset that should be showcased as much as possible to bring positive attention to this wonderful town.”

Although the organization was expanding to a new location, it was important that the focus remain on local artists and that the work be judged by local panelists.

“Local panelists know what is happening in art in the community and what fits into the community,” said McKenna. “If someone came from New York City, they might have other ideas about what artwork would fit. But the community is based in to agree with it and get involved; it’s a community effort.”

Area artists were invited to submit their work. While no particular style or medium of art was ruled out, the winning pieces would have to enhance the beauty and be visually pleasing.

“Some pieces we have considered border on sculpture. Material, fabric, that’s fine as long as it can be photographed,” said Durso. “As far as content, scene or narrative, landscapes or portraits don’t work in such spaces as well as abstract can. We didn’t want to do anything political, no nudity or obscenity. We’re not looking to make a statement other than to get work for emerging artists up in a large scale.”

The final selection was made in February. Having narrowed down the submissions to ten finalists, Ulster-County artists were ultimately chosen, Emily Gui of Rosendale and Lomontville-based multimedia artist, Adie Russell.

Gui’s selected work, “Moon Phases,” employs the cyanotype, a pre-digital camera-less photography technique, to depict the universally recognized symbol of the moon and suggest the passage of time.

As a painter and printmaker, Gui enjoys working in cyanotype because she can easily make prints with objects, negatives or drawings on almost all types of paper and fabric.

“It can be printed in a UV light box, or outside in the sun,” said Gui. “It’s really a fun, experimental process. I also love the cyan blue color it creates.”

While working on this piece, she kept a public audience in mind.

“I wanted to make work that could be absorbed by any viewer, since the bridge is a communal, public space,” said Gui. “An image of the moon is unusual in this way: It’s universal and nostalgic and can be appreciated by anyone, but often exceptionally personal. I think there is a simplicity about it that makes it open to any interpretation. I also wanted to make work that fit the unique shape of the bridge.”

For Gui, what is unique about public artwork is that it catches viewers who are not necessarily expecting to encounter art in their day.

“On the street, people are usually overwhelmed with advertisements and billboards. It’s satisfying to make something that has no agenda except to be enjoyed.”

Russell’s digital composite of old vintage postcards situates drivers traveling west on an infinitely expansive alternate road. It alludes to the adventure and mythology of westward travel that the artist says she hopes will inspire “feelings of possibility and hopefulness” in those who pass by.

As a painter and writer, most of Russell’s ideas come out of language.

“A few years back I started working on a video project that involves lip-synching to found audio interviews from the 50s, 60s and 70s. Around the same time I began using found images, mostly vintage postcards, in my work, drawing on them, painting on them, in some kind of combination. The connection between the two projects has to do with recontextualizing, trying to bring together temporal spaces: the historical moment of the audio recording/found image and the moment inhabited by myself, and the viewer, in the present. I try to make work that is an active viewing experience, rather than a passive one, where the truth that is given us to understand.”

Providing art that can be seen in the community requires putting yourself in the place of the potential viewer.

“I don’t think you can have the mindset that you’re talking to an art-interested audience,” said Russell. “So the first thing I wanted to think about was, what does that location need? What would be most helpful there? There are many people who drive up and down Broadway everyday, or who live in that neighborhood and walk there; what do they want to see? It seems to me that that particular section of Broadway, that kind of intersection, is not a place where people linger, or a destination; it’s a place you pass through, and so I was thinking about where that road might be leading, metaphorically and/or physically. Just past the city of Kingston, in the not-so-far-off distance are the Catskills. Past that? The open road, so to speak. I wanted to offer the possibility that that road might be leading somewhere mysterious, exciting, full of adventure.”

The exhibit unveiling is timed for the Kingston’s St. Patrick’s Day parade on Sunday, March 10. On March 15, beginning at 7 p.m., ArtBridge invites exhibiting artists and area residents to celebrate the exhibit at Seven21 Media Center. There, original works by the ten finalists will be on display and for sale, along with limited edition exhibition posters featuring Gui and Adie Russell’s selected works.

Guests will also have the opportunity to bid on one-of-a-kind tote bags made from the exhibition material. Proceeds from all sales will go to ArtBridge and the participating artists, to make it possible for them to continue their work.

“It’s an all around re-use project,” said McKenna. “We reuse the spaces and will re-use the art.”

Piscasos said that, “Art is a lie that makes us realize truth, at least the truth that is given us to understand.”

So the next time you pass a bridge, know that it is potentially more than a bridge, but a possible art venue.

For questions about ArtBridge: Kingston or selected artists, contact Director, Jordana Zeldin at: jordana@art-bridge.org or Raleigh Green at raleigh@art-bridge.org.

Joan Vos MacDonald writes about an eclectic range of subjects for newspapers, blogs and magazines.
**Calendar**

Sunday, March 10
**BRIDAL GOWN KIMONO EXHIBITION** Gomen-Kudasai Noodle Shop Rite Aid Plaza, 252 Main Street, New Paltz NY 845-253-8811 Opening Reception 3-5PM free (thru Mar 19) GKnoodles.com

**ANNUAL MEMBERS’ EXHIBITION 2013** Catharine Lorillard Wolfe Art Club Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 29) cwwa.org

**CREATIVE EXPRESSIONS:** Student Salon Hofstra University Museum with Emily Lowe Gallery at Hofstra University, Hempstead, NY 516-463-5672 3pm free www.hofstra.edu/Community/museum/museum_calendar.php

**FACE** it Rockland Center for the Arts 27 South Greenbush Road West Nyack NY 845-358-0877 Opening reception 2-5pm donate (thru Mar 14) www.rocklandartcenter.org

**JOHANNA GOODMAN: CUT UP AND JULIA FORREST: Illusion Series** Rockland Center for the Arts 27 South Greenbush Rd West Nyack NY 845-358-0877 (thru Apr 16) Opening reception 2-5pm (thru Apr 14) www.rocklandartcenter.org

**KEN AND JULIE: Ken DeAngelis and Julie Ziaavras acoustic duo Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center 37 Main Street Narrowsburg NY 845-292-7576 2 p.m. charge www.ArtsAllianceSite.org

**ANNUAL MEMBER SHOW I** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Apr 14) www.kentart.org

**MARIYA BUKHINA, soprano:** The Silver Age of Jewish Music Street Kent Ct 860-927-3989 free (thru Apr 14) www.kentart.org

**MARU & JONES Guitar & Cello Concert** Saugerties Pro Musica United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5733 3 p.m. charge www.saugertiespromusica.org

**REDSHIFT Chamber Ensemble** GraceMusic Grace Church, Nyack 130 First Avenue Nyack, NY 845-978-1287 4pm charge www.gracemusic.info

**THE SALON SERIES** sponsored and presented by Delaware Valley Arts Alliance Kent and Julie: KEN DEANGELIS & JULIE ZIAVROAS Acoustic Folk Duo Concert Fundraiser for the Delaware Valley Opera Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center, 37 Main Street Narrowsburg NY 845-252-7576 2:00-3:30 pm donate www.ArtsAllianceSite.org

**YONKERS PHILHARMONIC Gala Concert-Beethoven 9th FAOS Performing Arts Center at SUNY 735 Anderson Hill Road Harrison NY 914-631-6674 3:00pm free www.yonkersphilharmonic.org

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**Salmagundi Club** Center for American Art since 1871

February 25 - March 28
**Birds in Art:** 2012 Newtown-Cropsey Foundation 25 Cropsey Lane, Hastingson-Hudson, NY (914) 478-7990 Mon-Fri 1-5pm; closed holidays (thru Mar 5) newtowncropsey.org

**ESYO’s Youth and Repertory Percussion Ensembles - Festival of Contemporary Music University at Albany PAC 1400 Wash., Ave. Albany NY 7pm charge**

**WSCU PERCUSSION ENSEMBLE** WCSU Department of Music Ives Concert Hall, White Hall 181 White Street Danbury CT 203-837-8350 8 pm donate www.wcsu.edu/music/concerts.asp

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**Wednesday, March 13**

**HARRIET FEBLAND - “Homage”** - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 85 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Apr 2) www.thenawa.org

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**Thursday, March 14**

**RUTH BAUER NEUSTADTER:** Mixed-Media - new work Piermont Fine Arts Gallery 218 Ash Street, Piermont, NY (845) 398-1907 Opening Reception 6-1pm, artist will be present during the entire show. free (thru Mar 31) ruthbauerneus -tadter.com

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**Friday, March 15**

**ESYO’s String Ensemble and Repertory Jazz Ensemble** Niskayuna High School 1826 Balltown Rd. Niskayuna NY 7:30pm charge

**“PORTRAITS”** 11th Annual Portrait Show Juried by JEANETTE MARTONE Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-571-8425 Opening reception 6-8pm free (thru Apr 22) www.huntingtonarts.org

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**March 16**

**HARLEQUIN** New Windsor Art Center 2314 State Rte.32 New Windsor NY 845-534-3349 free Opening Reception March 16, 2013 3-7PM www.1800arts.org

**ANNUAL MEMBER SHOW!** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Apr 14) www.kentart.org

**LYDIA STRAWBRIDGE:** The Art Behind the Harlequin New Windsor Art Center 2314 State Rte.32, New Windsor, NY (845) 534-3349 Opening Reception 3:30-7pm (thru Apr 6) 1800arts.com

**PAUL ROBESON STARING FLOYD PATTERSON, JR.** Unison Art Center Parker Theater, SUNY New Paltz 1 Hawk Drive New Paltz NY 845-255-1559 8-10pm charge www.unisonarts.org

Continued on Page 14

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**March 17**

**BIRDS IN ART: 2012** Newtown-Cropsey Foundation 25 Cropsey Lane, Hastingson-Hudson, NY (914) 478-7990 Mon-Fri 1-5pm; closed holidays (thru Mar 5) new -towncropsey.org
The 12th annual:
Haitian Art Auction & Sale

Vassar College,
Poughkeepsie, NY

http://thehaitiproject.org
845.797.2123

Art Criticism
Continued from Page 5

By RAYMOND J. STEINER
walking down a street and pushing a stroller with her child in it when they come upon a tree. The child is interac-
ting with the physical experience of seeing a "tree" for the first time, when his mother says, "That's a tree". Now that the child has a "label" for the phenomenon, it no longer has to in-
teract with it — the "tree" is no longer a "thou" but an "it". In time, the child has a "label" for the as a co-existing living thing.

of ever again having to "deal" with it phenomenon, making it unnecessary to deal with them as a "human", as a

might even learn that it is a "maple tree" — another word, another label,

Continued from Page 5

of 'hippopotamus' during any part of its life.

There are a number of people who have pointed out that "if artists made good critics, there wouldn't be any bad artists". Every serious artist I've ever known, has judiciously been silent on the subject of their art; it is the glib ones I am suspicious of — and there are a great many — too many — out there roiling the waters and the only thing unmistakable about their statements is that they are less in the business of making art and more in the busi-

ty of making money. Over the years I've been writing for ART TIMES, I've often railed against the absurdly ridiculous "artist's statement" re-

quested by galleries and/or exhibition venues to display during an exhibi-
tion. Damn! Don't they know that the artist's "statement" is already framed and hanging on every wall, in every room, of the exhibition space? What else — what words — need be said? And, if words are needed, doesn't that imply that the art has failed to stand on its own? My friend Rick Panett, master print-maker and teacher at the Art Students League of New York, once remarked: "If they invite a poet to speak, do they ask him/her to first draw a picture?"

So…enough; you get it.

It's not that all art critics intend to mislead or that they purposefully or maliciously often go over the top (although I do suspect some exaggeration at times and, all too often, some relatively literate gobbledygook — but then, both critics and artists are equally guilty of that). Histori-

tically, their role as "middlemen" between artists and viewers has been increas-
ingly more than others — when you have that pain in your chest, I ad-

vise you take the opinion of a doctor rather than, say, that of a plumber. In all probability, the doctor has more knowledge and experience in the matter. Which "expert" opinion you choose to accept is your choice and will only reflect your level of knowledge and understanding. But, as I warn above, no critic can 'explain' or 'judge' art — or 'translate' it into words. Goethe once wisely pointed out that "genuine works of art carry their own aesthetic theory implicit within them and suggest the standards according to which they are to be judged." A good artist deserves a relatively knowl-
geledgeable viewer — one, for instance, that takes Goethe's words to heart rather than a critic's.

How do you know a 'good' critic from the venal one that might have one or more of their dogs in the fight? Like most of us, even crit-

ies have to look out after their own interests. Henry James might be a
guide as to whose opinions are worth following: "To criticize is to appreci-
ate, to appropriate, to take intellec-
tual possession, to establish in fine a relationship with the criticized thing and to make it one's own...It is art that makes life, makes interest, makes importance, and I know of no substitute whatever for the force and beauty of its presence." Yeah…my kind of guy — and I can only hope that I don't stray too far off his well-

marked path.

I hope I've enlarged your thoughts about criticism a little bit. We need not think of them as either "fungus at the foot of oaks" or as having inner secrets about how they would look at or evaluate art. As long as you keep in mind that we are not infallibly wise or incredibly stupid, you should be able to steer a reasonable course through most of today's artwriting. It all boils down to the fact that a critic can only tell you why he/she likes (or hates) a particular work of art — but not tell you what to like or hate.

Remember, our parents gave you picture books before they gave you reading primers — at least since we've become homo erectus, we have long known how to look at images. So…go and be duped no more.
By CORNELIA SECKEL

AS WE BEGIN this new quarterly print schedule I want to remind you to go online to artimejournal.com for new essays, editorials, videos, links to advertisers and the updated calendar and opportunity listings. Follow us on twitter.com/arttimesjournal and facebook.com/arttimesjournal so you don’t miss new postings. Soon, readers will be able to email links to blogs and videos for the new arttime-sonline blog. Look for that announcement on facebook, twitter or by email (send me your email if you don’t think I have it).

I managed to get around quite a bit and exchanged places I haven’t been to in a while.

I remember going to plays in the 1990s when the earlier version of The Center for Performing Arts in Rhinebeck was still shuffling around different venues for their productions. In 1994 they acquired land and the shows were in a tent until 1997 when the building was finally completed. This barn structure enables year-round productions and the community has benefited from them ever since. As well as full-theatre productions, there are concerts and specialty shows; and a full range of programs, classes and workshops for all ages and interests. Beginning this coming Fall, The Center will be bringing their shows to schools.

I saw a production of “Elephant Man” by Bernard Pomerance, directed by Lisa Lynds. This play is based on the life of Joseph Merrick, who lived during the Victorian era and was known for his extreme deformity. Merrick was excellently performed by Michael J. Frohnhoefer. Coming up is “Spring Awakening”, a show about teenage angst, and runs from Mar. 1 - 17. More information at: centerforperformingarts.org/

Sara Conca showed her “acrylic on acrylic” paintings (and a few oils) at the Oriole9 gallery in Woodstock, NY. Generally, her work is acrylic and mixed media filled with great movement and color. She often uses 18k gold, liking it particularly because it changes in the light. At Oriole9 she also showed a series of small Plexiglas works. Sara said that she likes working on Plexiglass – painting in reverse and as she doesn’t know how it will turn out but knows, like life, that she can’t control it. See her work at saraconca.com

I just wanted to remind you that the Albany State Museum is hosting Eugene Ludins: An American Fantasist, which opened Feb 16 and runs through May 12. This exhibit, which incidentally includes two prints from the ART TIMES Art Collection, explores the life and work of Eugene Ludins, an artist and draughtsman from Woodstock, New York painter of realist and fantastical landscapes, provocative political allegories and insightful portraits. Raymond J. Steiner, in our March 2012 issue, reviewed this exhibit curated by Susana Leval, when it was at the Samuel Dorsky Museum of Art at SUNY New Paltz — the review is accessible online by searching our site or looking at the art reviews. In Peekskill, NY I was very pleased to see Marlene Ferrell Parillo’s 7th show of ceramic and mixed media sculptures at the Flat Iron Gallery. Marlene is incorporating fabric in many of her sculptures. The sculptures are fanciful, some functional, colorful and whimsical. Often there are animals or small people worked into the design. Many of the sculptures are narrative and Marlene calls them “story pots” vessels that tell a story often about her life, her feelings and family. She uses various symbols from different cultures to add underlying meanings to her work. For the past few years Marlene has been using sculpture pieces with fabric and included in the show is a large and quite beautiful and engaging wall hanging “Dream City” telling many stories with fabric and her handmade ceramic pieces. This piece was first shown at the Ohio Craft Museum in Columbus, Ohio. Wendie Garber, Director of the Flat Iron Gallery that she began in 1995, has had over 100 artists showing in the 4 exhibit rooms. The artists and fine craftspeople that she represents are excellent, varied and reasonably priced. Make a visit to Peekskill where you can visit numerous galleries and studios (8 other artists are in the same building as the Flat Iron gallery) as well as hear some fine music at the BeanRunner Café, and fine crafts at the Coop. For more about the arts presentation of exhibitions and interdisciplinary programs that enrich an understanding of contemporary art, its community and its relationship to social issues. HVCCA operates a 12,000 square-foot exhibition space and is the primary sponsor of the Peekskill Project, an annual, city-wide exhibit of contemporary art. In addition to exhibitions, HVCCA has an Artist-In-Residence program, an Education and Public outreach program and presents unique, interdisciplinary projects, events and collaborations. Currently HVCCA main gallery has Peekskill Project V: The New Hudson River School thru July 28th and The Power of Place thru April 28, an exhibit by members of the Peekskill Artist Club. For more about the center: HVCC.org

Barrett House in Poughkeepsie is the home of the Dutchess County Art Association established over 75 years ago with this mission: to foster and perpetuate an appreciation of the visual arts in Dutchess County. This original mission continues to guide the association today. They offer exhibits, art classes, lectures and demonstrations focused on the visual arts. Twice yearly they have national shows, juried by curators from well-known museums. In April there is the annual High School Show with submitted entries from students of all area high schools. The show I saw was “Celebration of Color”. There were 62 artists from a wide geographic range — many never having been to the Barrett House. The opening was packed and the work exciting. For more see: barrettartcenter.org

Kingston, NY is a buzzing arts community and I was pleased to see several exhibits. Julie Hedrick is an artist whose work I have been seeing for many years. Mostly I have seen her very large abstract atmospheric paintings often shown at the Noah Haim Gallery in NYC. The show “Rome” at R&F Encaustic (rfpaints.com — the people who make the very finest encaustic paints) will be up through March 23 and features new work and little frescoes. I am totally engaged when I enter her paintings. At first it doesn’t seem like much is going on and then there I am seeing all sorts of images, movements, textures and stories. You can see more of her work...
at: juliedhedrick.com. Joan Monastero’s exhibit of Boxes and Other Artifacts was at The Storefront Gallery in Kingston, NY. Joan wrote that her work as an artist is to be curious and amazed. The boxes are part of a group of 40 8” squares of mixed medium while the drawings reflect her visits to the ocean.

The Woodstock School of Art has been offering classes and workshops over their 40+ year history. The WSA holds classes throughout the year, summer and winter, in air-conditioned or radiant heated studios, newly renovated but retaining the rugged country charm of the original stone and timber buildings. An average of more than four hundred students from the United States and countries abroad currently enroll in any given year. The schedule includes daily classes in drawing, painting, composition, sculpture and printmaking, workshops in specialized techniques under the guidance of experts in their respective fields. The current exhibition, on view until March 16, is Student Exhibition I and has over 100 paintings grouped by instructors. It is exciting to see this new work, especially of established artists who are stretching into new styles. See about signing up for a class at: woodstockschoolofart.org

There are 4 shows at the Woodstock Artists Association Museum that opened Feb 9 and run thru March 16, is

Great Tannin Award exhibit. The Storefront gal.

In the Towbin Wing “Embracing the New: Modernism’s impact on Woodstock Artist” highlights the influence of Europe’s avant-garde on Woodstock artists in the period surrounding the 1913 Armory Show. This will be on view thru May 5. To learn more about this important art institution: woodstockart.org

Imogen Holloway Gallery in Saugerties, NY, hosted Linda Montano and Paul McMahon in a performance piece. Sitting in the window of the gallery, Paul played and sang his music. Paul McMahon is a fine musician who writes love songs specifically designed to heal. Visit: PaulMcMahon.com for more about Paul. Linda Mary Montano is a monumental figure in contemporary feminist performance art. Attempting to dissolve the boundaries between art and life, Montano continues to actively explore her art/life through shared experience, role adoption, and intricate life altering ceremonies, some of which last for seven or more years. Montano has been performing as others (Persona Practice) since 1975, most recently as Mother Theresa of Calcutta. Her influence is wide ranging - she has been featured at museums including The New Museum in New York, MOCA San Francisco and the ICA in London. This is an important contemporary artist to note. Take a look at her website: lindamontano.com for a greater understanding of her work. Linda’s “Chicken” drawings were on view in the gallery as well as landscapes in oil by Bernie Reitmeyer. For more about this gallery ihgallery.com

I had the great pleasure to see “in the Heights” at the Westchester Broadway Theatre and it was quite a momentous evening. There was a tribute to Lin-Manuel Miranda who conceived of the play (when he was just 19) and wrote the music and lyrics. Many of the Broadway cast members as well as Lin-Manuel were at the opening night celebration with several of the original cast members in the WBT production. Miranda spoke with the audience before the show and said how excited he was that his play (winner of 2008 Tony Award Best Musical, Best Original Score, Best Choreography and Best Orchestrations and the Grammy for Best Musical Show Album) is now available to be performed off Broadway. In the Heights is a story of a neighborhood, the people who live and work there — their loves, frustrations, heartaches and the influences of the world outside the neighborhood. The music was fabulous: from ballads to rap; the dance ranging from ballet to break dancing. This show will surely be done by thousands of schools and community groups especially as there are so many opportunities for solo performances. The audience, a mixture of age groups had great energy — cheering and whistling after duets and solos. The excitement was palpable at the curtain. What highly talented cast, excellent dancers, actors, fabulous voices and a great story line that resonates beyond the “hood”. The book was written by Quiara Alegría Hudes, original choreography reproduced by Morgan Marcell and John Panelli was the Director/ Producer. Standing Ovation Studios is the Producer.

Don’t forget to check arttimesjournal.com for new essays, videos, calendar and opportunity listings. Send me your email so I can let you know directly about the arttimesonline blog that will carry readers’ videos, links to blogs and more.

View of some of the installations that are part of Peekskill Project V from the balcony at the Hudson Valley Center for Contemporary Art, Peekskill, NY

3 in Woodstock, NY. “The Active Members Recent Works” was juried by Carrie Haddad, Gertrude Abramson received the Harriet Tannin Award and Ron Denitto received an Honorable Mention. In the Founders Gallery, Betsy Jacaruso juried the “Small Works” exhibit. The Juror’s Choice Award went to Nanette Shapiro with Kate McGlohlin, Franz Heigemeir and Reidunn Fraas receiving Honorable Mention. Peter Bynum had the solo exhibit and showed acrylic painting on sheets of tempered glass. The bottom sheet was backlit and there was a tribute to Mothers Beyond the “hood”. The book was written by Linda Montano and first performed off Broadway. In the Heights is a story of a neighborhood, the people who live and work there — their loves, frustrations, heartaches and the influences of the world outside the neighborhood. The music was fabulous: from ballads to rap; the dance ranging from ballet to break dancing. This show will surely be done by thousands of schools and community groups especially as there are so many opportunities for solo performances. The audience, a mixture of age groups had great energy — cheering and whistling after duets and solos. The excitement was palpable at the curtain. What highly talented cast, excellent dancers, actors, fabulous voices and a great story line that resonates beyond the “hood”. The book was written by Quiara Alegría Hudes, original choreography reproduced by Morgan Marcell and John Panelli was the Director/ Producer. Standing Ovation Studios is the Producer.

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The Dream Cast &
the Dream Production

By ROBERT W. BETHUNE

RECENTLY I NOTICED an announcement that Ian McKellen and Patrick Stewart plan to revive the 2009 production of Waiting For Godot. This definitely comes under the heading of “dream casts.” It’s hard to imagine any other pair of actors one would rather go see do Godot, or any other play for that matter.

There have been quite a number of other “dream cast” productions, going back to the Richard Burton Hamlet and beyond. Theater history buffs will remember tours in the 19th century in which a pair of famous actors would alternate roles in one or another play by Shakespeare. I’d be willing to bet that if we had ancient Athenian theatrical announcements to peruse—now, what a treat that would be!—we’d find similar announcements.

However, there are no guarantees. Ever.

Just as an All-Star team in football, or basketball, or baseball sometimes fizzes, sputters, and falls apart on the field, a dream cast can be a squib on stage. It’s all about the theatrical fundamentals, regardless of the cast you have. Will all those high-powered talents be on the same page? Will the director create an approach to the play that works? Will the level of design match the level of talent? Even more fundamentally, will the play live up to the load?

Some plays, oddly enough, get better service when actors who are not stars perform them. When “what are these actors doing with this play?” overshadows “what is this play trying to say to me?” bad things can happen. That’s especially true in ensemble pieces, where seamless meshing of performances is both necessary and ideal—say, Chekhov. It’s important in plays that are less familiar—say, Lessing. It’s important in plays of ideas, where the play of thought is key—say, Shaw. If a group of high-powered actors take the play by storm, we get high-powered performances and miss the play altogether.

Fortunately, some high-powered actors are also very sensitive students of drama, and know how to put first things first. I definitely think of Stewart and McKellen in that category. Stewart has a strong stage presence; you always know you’re watching him, unlike Alec Guinness. McKellen is less so, but nonetheless both of them do know how to put the fundamental category. Stewart has a strong stage presence; you always know you’re watching him, unlike Alec Guinness. McKellen is less so, but nonetheless both of them do know how to put the fundamental...
We often say writers were born, but people do not have the inclination, no talent, no ambition for writing. However, the inclination to use media in one's work, to be a dancer, is a part of performance art. Dance is a way of life, a way of thinking, a way of feeling. It is a way of expressing ourselves, of communicating with others. It is a way of connecting with the world, with the people around us. It is a way of understanding ourselves, of discovering our strengths and weaknesses, of finding our place in the world. It is a way of creating, of expressing our creativity, our imagination, our passion. It is a way of living, of being, of experiencing life. It is a way of being ourselves, of being authentic, of being real. It is a way of connecting with others, of sharing our experiences, of understanding and accepting the diversity of life. It is a way of learning, of growing, of evolving. It is a way of being, of living, of being alive. It is a way of being human. It is a way of being dance.
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I KNOW YOU’LL wonder why I should take issue with such a seemingly trivial matter. And I probably wouldn’t have had I not seen again, this time on cable, the 2002 film “Big Bad Love.” Here was the second offense, the first having occurred in “A Christmas Story”, a film that appeared in 1983 and has come up every December since. I didn’t really notice the problem in 1983, by the re-run in the following year there was no mistaking a serious flaw I could not easily overlook. The young actor, Peter Billingsley, violated the fundamental rule of mailbox signaling: the flag is in the upright position when mail is to be retrieved, replaced by the current delivery, if any. Opening and closing the box’s cover is included in the carrier’s duty. When the entire service has been completed the carrier pushes the flag down and is on his (or her) way — job well done, too.

This is the way it’s done and has been since I was a boy in every respect. I’ve ever occupied that relied on a mailbox perched upon a stand. It’s a tradition, I imagine, begun by the pony express riders employing red bandanas or the like. You can imagine then my disturbance at seeing Mr. Billingsley removing his mail and pushing the flag up — to say nothing of the mailman’s distress when next making his rounds (the film is a period piece, the mail carrier would surely be a man). Add to this that I had witnessed this mailbox fiasco every December for twenty-four years. Yet I have to put this aside, painful as it had become, in consideration of the film’s authenticity in all other respects right down to the meat loaf and mashed potatoes, red cabbage stew, knickers, and Orphan Annie decoder rings although my appreciation was rather dampened by the mailbox blunder.

It was the second viewing of “Big Bad Love” that finally did it for me. I could no longer restrain myself for at one of the opening scenes is shown a mailman (it’s a man without question) attempting to stuff a delivery of manuscripts into a rusty mailbox whose flag is clearing sticking straight up. I won’t go as far as to demand that this be brought to national attention yet it cannot be denied that here is depicted a Federal Employee, mind you, committing what can only be called a misdemeanor. I don’t know who is responsible for these errors. Were they done out of carelessness, indifference? Do we blame the writers, the director, the actors? Don’t such things shake our faith in the integrity of the film? Something should be done to see this does not happen again, I can tell you.

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The Case of the Mailbox Flag
By HENRY P. RALEIGH

Don’t such things shake our faith in the integrity of the film? Something should be done to see this does not happen again, I can tell you.
New Art Books

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In Extremis: Death and Life in 21st-Century Haitian Art (Ed.) Donald J. Cosentino. 196 pp.; 9 x 13; 182 Illus.; 166 in Color; Notes; Bibliography; Index. $30.00 Softcover. ****

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GLOBE PEQUOT PRESS: A Love for the Beautiful: Discovering America’s Hidden Art Museums by Susan Jaques. 288 pp.; 7 3/4 x 9 1/4; Over 200 Color Photographs; Index. $19.95 Softcover. ****

TRAFALGAR SQUARE PUBLISHING: Phaidon Press Phaidon Focus Series: Francis Bacon by Martin Hammer. Andy Warhol by Joseph Ketner, Robert Rauschenberg by Catherine Craft, Anselm Kiefer by Matthew Biro, David Smith by Joan Pachner, Bruce Marden by Eileen Costello. (All): 144 pp.; 9 5/8 x 6 5/8; 120 Color Illus., Chronology; Further Reading; List of Works. (Ed): $22.95 Hardcover. ****

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Thoughts on Creation

By ELIZABETH STRONG-CUEVAS

CREATION BEGINS WITH a wish, a desire to do something, to make something, to see beyond the immediate reality. If we are lucky, it will open a door to a stream of thought that is inspiration. We inspire, we breathe in ideas.

In sculpture, the body comes into play. We are mostly on our feet and we dance also with our hands. We play, we discover with our hands. In Gupta India, I have read, you had to be a dancer in order to be a sculptor.

I believe that I arrived here programmed. In the back brain, the subconscious, perhaps all potential consciousness resides. From that vast ocean, certain thoughts arise, dictating our future.

In my case, I think I was always meant to do what I do, but it was not to be immediately. I had to wait thirty years to begin.

For any talk or event, I use the title “Premonitions in Retrospect”. That phrase pretty well describes my beginnings.

When I first walked in to the Art Students’ League in the early 60’s, I had a set of flashbacks, the earliest one when I was six years old. I said to myself: “If I wanted to, I could make a watch.” I felt I had skill in my fingers. The second memory to a fortuneteller’s stall outdoors in the 70’s, I saw a woman telling fortunes looked at my palm and said: “You will be an artist.” I didn’t believe it but thought — if only it could be true — how wonderful. My father likes art and artists.

There are several other moments that seem to indicate what was to come. I shall mention only one. In my twenties, married to a French businessman, one day he brought me a set of snapshots. The only one I can remember was a Maillol cast of a woman, lying in a foundry. As if it were worlds away from me, unattainable, I said to myself with such emphasis, as though shouting aloud: “Oh, what a delicious life!”

I think that such striking moments that mark our lives tell us something. They give us an indication of where we may be going.

In my case when I began this new life in sculpture, at last, I felt it was right. I have never looked back. It seems to me it was what I was always meant to do.

The remarkable Armenian teach-

Soon after John Hovannes’ death in the 70’s, I met Marcel Meylan, a French-Swiss sculptor who had made enlargements for Zadkine. He had been foreman of a jewelry shop and had made an anti-magnetic watch during the last war. He put me on the large scale with jeweler’s armatures for plaster pieces such as “Arch III”, the five “Heads” with moveable profiles in stainless steel, “Obelisk”, and others. He had a teacher’s pride. He was never so happy as when he saw me on a scaffold, 7 feet up. He would say: “At last, Elizabeth, I have made a sculptor of you.”

After Meylan returned to Switzerland, having spent about eight years in New York City, I met an amazing welder Michael Cain with whom I began fabricating large aluminum sculpture: “Running Heads”, “Arches”, “Two Face Telescope”. I do not weld but I make the models and I supervise the building of large-scale pieces. I have never made an automatic enlargement. I always extend measurements for any sculpture over five feet and I make forms lean inward, following intuitively classical Greek principles.

Today I work with another sculptor Mark Briscoe who likes fabricating stainless steel: “Pillars”, “Galactic Lens”, “Look Twice”, etc.

For the making of sculpture, it is as if I had been given a red carpet. My teachers have been outstanding, my helpers, exceptional. I have never had to turn anyone away. We have advanced together. It gives one great pleasure.

What inspires me, what are my themes? I like thinking about ideas, the Universe. And I am drawn to spiritual ideas, Yoga. In my double profiles, I am trying to show the underlying unity of minds. In my negative spaces, I am showing spirit beyond matter, idea before material form. Somewhere, in a sculpture showing the Buddha and his disciples, the disciples are shown in three-dimensional form while the Buddha is represented only by the impression of his feet in the sand. My grandfather was a professor of philosophy and psychology who believed in consciousness in the Universe.

He wrote a letter about the consciousness of the sun and the moon. Maybe we get ideas from our ancestors. I think that thought travels, symbolized by me in a series of eight sculptures that go by that name “Thought Travels”. Nicola Tesla, like the Hindus, believed that thought is a form of energy not yet measured. We may get thoughts and feelings from a distant past. Intuition and feeling are all part of the inspiration to make something. As Picasso said when asked where he got his ideas: “It begins with an emotion.” In sum, my work refers to outward exploration and inner meditation.

I feel so lucky to have been given what I think is a mission to impart certain ideas.

To this day, I can say: “Oh, what a delicious life!”

(Elizabeth Strong-Cuevas is an internationally acclaimed sculptor whose pieces have been exhibited in Europe, the United States, and South America. Her website is sc-sculpture.com.)


Artists, All Media: Art League of Long Island, 19 Springtown Rd, White Plains, NY 10607, For details, contact: email: info@artsonlineexhibition.com.艺术家，所有媒体：Long Island ArtLeague, 19 Springtown Rd, White Plains，NY 10607，详情请联络：email：info@artsonlineexhibition.com．


"This music is meant for dancing," laughed David Wax from the stage towards the audience. From her collection of instruments traditional Mexican music (Son) with "Yes, Maria, Yes" a lively marriage of "virtuosic musical skill and virtuous harmonies", and are getting airplay "music coming from lots of different sources tends to have a longer life. In its greater likelihood of survival. "Music coming from lots of different sources tends to have a longer life than something one dimensional. If instruments to including elements are passionate about and can speak to you are able to pull from a wider fan base," says Rick Brewer head of radio programming. The Avett Brothers and Sallie Ford, a mish-mash of genres baked into a unique sound. (Photo by Todd Roeth)

"I love the feeling that begins to foment in the collective unconscious can be number one in the charts two months later. And as soon as a pop-idea gets out there, it immediately triggers action and reaction in other artists, whose responses are equally rapid leading to an almost quantum overnight shift in the landscape."

Mutt music is the forerunner of traditional folk and rock music," says Suz Slezak in a recent telephone interview. "Like so many bands today create a unique sound. (Photo by Todd Roeth)
Ask and You Shall Receive

By ANNETTE TAYLOR

“What’s speed dating?” Mrs. Davenport asked her daughter.

“Like musical chairs with the aim of collecting as many phone numbers as possible, hoping one is Miss or Mr. Right. Or a reasonable facsimile.”

“Let me find someone for you...” No, Mom,” Lindsay said.

Mrs. Davenport’s widened eyes gleamed a grandmotherly gleam. Lindsay saw it and reaffirmed her position.

“No.”

“Well, if speed dating fails and you won’t let me fix you up, try—”

“T’m not petitioning St. Rita, Mom.”

“Rita’s patron saint of desperate causes.”

“I do have a plan. If Plan A fails, there’s Plan B; an online dating service.”

Any luncheon at Sukhothai overhearing this conversation would have disbelieved Lindsay needed help with men. Her intellect was top-notch for men who liked brainy women. That auburn hair, those merry hazel eyes, that petite figure. A definite twenty-first century fox.

Mother and daughter ate lunch alternating Fridays at Sukhothai. They ate steamed fish fillets served with plain rice and fried bean sprouts as a side dish at a carved wooden table. Mama Davenport sipped tea while she eyed her daughter.

“Will you bring me on this quest for Mr. Right? You’ve always said you enjoyed singledom. Men are more trouble than they’re worth.’ Et cetera, et cetera.”

“Rena hadn’t made me an aunt before.”

“Six months ago. There must be more to it.”

Lindsay sighed, fixed her eyes onto those of her older mirror image. “I want someone who shares my interests. Someone right for me and for whom I’m just right.”

“Perfectly understandable, my own. All work and no play makes a person lonely. No one’s life should be kebab. Both women sipped pomegranate juice. It’s on to Plan B,” Lindsay said.

“Online dating?”

“Yes.”

“If that plan fails, what then?” Her gaze gleamed. Time was nigh.

Lindsay sighed. “I’ll consider letting you set me up on a date.”

Doctor Davenport went on rounds at Bayhealth Medical Center. She realized her love life rested in her mother’s hands. A disturbing thought. She continued onward past the nurses’ station, down nearly empty halls. She concentrated on coming up with a way to avoid her mother’s matchmaking. Plans A and B had failed. She had no third alternative except....

Maybe she should— no! Not that. But if she— Should she? Yes. Petitioning St. Rita would stave off her mother until she found another plan.

Lindsay entered the third floor elevator, rode it to the fifth where she entered Bayhealth Medical Center’s non-denominational chapel. She sat down. Inhaled deeply, exhaled then hesitated unsure how to begin. So, she kept her petition woman to woman.

“Rita, any hope for Mr. Right has long since died from lack of oxygen. What I’m asking for now is someone who shares my interests: sports, movies, and international dining. A best friend I can cuddle. Please send him soon. Don’t leave my love life in Mom’s hands.”

Beep beep beep. Beeep beep beep. Doctor Davenport’s beeper alerted her to an emergency. She hurried back to the third floor. Mrs. Hammesmith was in cardiac arrest.... The doctor’s lounge was Doctor Davenport’s next stop after stabilizing Mrs. Hammersmith. A snack machine stocked with contents not recommended by four out of five doctors stood between two large tinted windows. Lindsay inserted seventy-five cents into the slot. She retrieved a bag of peanuts then headed for the couch. There was a man sitting on it. Their eyes met.

Six feet two inches stood up and moved toward her. He had thick, wavy brown hair, clear brown eyes, and features evocative of ancient Greek busts. Lindsay’s tongue thickened.

“Hello,” he said, “I’m Doctor Booth Gibson. St. Rita sent me.”

Lindsay stumbled walking over to shake that colleague’s hand and dropped her bag of peanuts. He returned them to her with his left hand while she held his right. She resisted an urge to sigh. His hand felt so strong and—

“Are you alright?” he asked.

“Yes... little lightheaded...yes. Did you say St. Rita sent you?”

“I’m here to learn the new procedure for knee-replacement surgery so it can be offered at St. Rita’s Hospital.”

Lindsay felt silly for entertaining the thought her petition had been answered. Now was no time for wondering about possibilities. An available man stood before her. No wedding ring in sight. So, however Booth arrived, heavenly intervention or coincidence, she seized the moment.

“I’m scheduled to observe Doctor Osgood in two hours.”

“Let me keep you company then,” Lindsay said. “Tell me, are you interested in sports, movies, or international dining?”

(Annette Taylor lives in Ports

v...MA.)

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Calendar

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SPRING JURIED SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3899 (thru May 27) www.kentart.org

UNPLUGGED Acoustic Open Mic Union Arts Center Union Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Sign up: 3:30; Runs 4-6pm charge www.unionarts.org

Tuesday, April 23

SCNY COLLECTORS’ & ARTISTS’ Exhibit & Sale Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru May 2) www.salmagundi.org

Thursday, April 25


NACRE IN CONCERT Nacre Dance Company Russell Sage Little Theater Russell Sage College, 1st St. Troy NY 518-435-0510 7:30pm charge www.nacredance.com

Friday, April 26

NACRE IN CONCERT Nacre Dance Company Russell Sage Little Theater Russell Sage College, 1st St. Troy NY 518-435-0510 7:30pm charge www.nacredance.com

“PHOTOGRAPHY” 10th Annual Photography Huntington Arts Council Main Street Petal Gallery 213 Main Street Huntington NY 631-271-8423 Opening reception Friday 6-8pm free (thru Jun 3) www.huntingtonarts.org

Saturday, April 27

ARTS IN BLOOM Steuben County Arts Trail participating artist studios and galleries NY 607-569-5767 Come tour participating fine art, glass and pottery studios and art galleries throughout Steuben Co. free www.facebook.com/ArtsinBloom

CONTEMPORARY ART Show & American Craft Show SONO Field House 365 Martin Luther King Drive Norwalk NY 917-803-2467 charge www.americanartmarketing.com

KIM & REGGIE Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge www.unisonarts.org

RIOLUT Dance - New York at Kaatsbaan Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge www.kaatsbaan.org

SPRING JURIED SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3899 Awards Reception 6-8pm (thru May 27) www.kentart.org

Sunday, April 28

ARTS IN BLOOM Steuben County Arts Trail participating artist studios and galleries NY 607-569-5767 Come tour participating fine art, glass and pottery studios and art galleries throughout Steuben Co. free www.facebook.com/ArtsinBloom

CONTEMPORARY ART Show & American Craft Show SONO Field House 365 Martin Luther King Drive Norwalk NY 917-803-2467 charge www.americanartmarketing.com

MERLING TRIO in Concert Saugerties Pro Musica Saugerties United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5763 3 charge www.saugertiespromusica.org

PUTNAM SYMPHONY Orchestra in Concert Putnam Symphony Orchestras Brewster High School Performing Arts Center Foggintown Road Brewster NY 845-228-4167 3 pm charge http://putnamsymphony.homestead.com

RIOLUT Dance - New York at Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 2:30 pm charge www.kaatsbaan.org

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