



Our 30th Year!!!

INSIDE:
*Raleigh on Film; Bethune on Theatre;
 Burruss on Music;
 Wersal 'Speaks Out' on Motivational Art;
 Seckel on the Travel & Cultural Scenes;
 Steiner on Art & Reviews of Bierstadt & Church;
 New Art Books; Short Fiction & Poetry;
 Extensive Calendar of Events...and more!*

ART TIMES

Vol. 30 No. 2

Fall 2013 (Sept/Oct/Nov)

Ann Arbor, Michigan a very exciting & culturally rich city

By CORNELIA SECKEL

I was pleased to receive an invitation from **Geiger & Co** to go on a press trip to **Ann Arbor**. I spent 8 years in **Michigan** in **East Lansing** while my husband of the time went to **Michigan State University**. I did do a masters degree at MSU and taught at **Sexton High School** in **Lansing**. It was an important time in my life and I learned a lot from the people I worked with, played with and lived with. Going to Ann Arbor also allowed me to visit **John Ducat**, dear friend from that time and his wife **Carol**. The visit was perfect and we didn't stop talking as we drank black Russians — our drink of choice over 40 years ago.

I spent several days in Ann Arbor and explored theater, music, art, architecture, and businesses that are models for the new entrepreneur. I stayed at the new **Hilton Garden Inn**, a very comfortable hotel with all the services needed for business and personal travel. I never did get to use the indoor pool, too busy. On my last morning I met up with our Theater writer **Robert Bethune** who lives in Ann Arbor and we had an excellent brunch at the Inn and a good visit. Ann Arbor is the home of the University of Michigan (was founded in 1817 in Detroit and moved to Ann Arbor in 1837) and their 45,000 students. An additional 100,000 make up the population of this very cosmopolitan "town" with rural communities just beyond the city limits.

A press trip is a whirlwind of activities that are geared for many different writers with a focus on life style, food, business and the arts. There was something for everyone and my biggest problem was often wishing to be in 2 places at once.

Upon my arrival I met up with other writers and we had a tasting feast lunch at **Ayse's Turkish Café**. Ayse Uras opened her café in 1993 when she came to U of M with her student husband and began looking for Turkish food. Not finding any she began catering and then opened her restaurant.

Food was excellent, atmosphere delightful. The number of students from around the world has created a city filled with ethnic foods, festivals, and charm.

After lunch I went to **Chelsea**, a small town not too far from Ann Arbor to the **Purple Rose Theatre** (purplerosetheatre.org) with a few of the other writers and saw "Superior Donuts" a play by **Tracy Letts** directed by **Guy Sanville**. The theatre seats 118 and there isn't a bad seat in the house. It is an outstanding play and the performance — a play about life and death, dead ends, the optimist and pessimist — was excellent, with an interesting set, fine acting and staging.

opportunities for Midwest theatre professionals. They are dedicated to serving their audience by entertaining them and challenging them and believe that theatre is not just for the privileged few, but for everyone. It is a place for emerging talent and seasoned professionals coming from mostly Michigan to learn more about and to practice their craft. Full-time apprentices,



Cornelia Seckel (center) with Nawal Motawi (R) at the tile-making workshop at Motawi Tiles, Ann Arbor MI

playwriting classes, summer teen programs and tech workshops all serve to help fulfill their educational mission. Guy Sanville has been with the company since 1995 and has directed more than 30 plays including more than two-dozen World Premieres. In addition to producing and directing, he teaches workshops and lectures at the Purple Rose and around the country. He is a member of **Actors' Equity Association**, **The Screen Actors Guild** and the **Stage Directors and Choreographers Society**. The upcoming season begins with "The Vast Difference" a Comedy by Jeff Daniels and Directed by Guy Sanville and running Sept. 19, 2013 through Dec. 14, 2013.

Next was a welcome cocktail party at the **Antieau Gallery** where we met our tour host **Mary Kerr**, president and ceo of the **Ann Arbor Convention & Visitors Bureau** (visitannarbor.org). The exhibition, organized by **Stephen Kerr** was by fabric artist **Chris Roberts**.

Continued on Page 18



Scene from *Superior Donuts* produced and performed at the Purple Rose Theatre, Chelsea, MI Photo courtesy of Purple Rose Theatre

If the play is anywhere near you, don't miss it. The Purple Rose was founded in 1991 by actor, musician, playwright, and Chelsea native **Jeff Daniels**. His TV show "Newsroom" began its 2nd season and his latest film is *Loopier*, a 2012 American science fiction action-thriller. This **Equity Theatre Company** is a leading American theater dedicated to producing the New American Play and creating

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ART TIMES

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Letters

To the Publisher:

As past vice president of Piermont Flywheel Gallery, you made the placement of ads both on line and hard copy a pleasurable experience. I remember this task often led to stimulating chats about publishing and marketing of art.

I admire your intellect and pioneering spirit in keeping ART TIMES "out there" for all working artists.

I wish you continued success.

Susan Donnellan
Piermont Flywheel Gallery
Piermont, NY

To the Publisher:

Congratulations on your 30th. Really wonderful that you have created such a niche for the remarkable ART TIMES.

Lee Pope
Schoolhouse Theater Gallery
Croton Falls, NY

To the Publisher:

Loved the articles about opera 101, the blind finger-painter, and the guy who's not interesting anymore because he stopped smoking.

Elizabeth Z. Herman
Market Research Consulting
NYC, NY

To the Publisher:

On behalf of The New York State Museum, I would like to thank [you and Raymond J. Steiner] for lending artwork to the exhibition Eugene Ludins: An American Fantasist...With the generosity of your loaned artwork, we have been able to present a substantial and significant exhibition

Peeks and Piques!

I DON'T REMEMBER when it was, but one day while visiting Chen Chi at his studio in the National Arts Club, Chi passed along his traveling easel to me. It was probably not long after I began painting again after a forty-year hiatus, during which time I wrote about art but did no painting of my own. (I had been discouraged from 'creating' by a professor at SUNY New Paltz who, after a cursory riffling through my portfolio, declared firmly that what I was showing him "Was not art!" It was my first year; I had just been discharged from the military, and, at that time, knew nothing about 'abstraction' (he was a Mondrian aficionado)) and so I drifted from an 'art major' to a 'lit major' after this one and only class.) More than a dozen years ago, with the help of my friend Susan Silverman, I picked up

the brush again (but mainly the palette knife) and learned through her to concentrate on *plein air* landscape painting. Anyway, Chi had explained that he was "too old" to paint outdoors anymore — he also confided to me that he was also a bit afraid to be out painting alone in Central Park — and gave me his traveling easel. Similar in construction to the well-known "Julian Easel", it had all the necessary fixtures that characterize the usual 'traveling easel' — in fact, in spite of few differences here and there, almost a twin to the Julian I purchased from Pearl Paints at Susan's suggestion shortly after she took me under her wing, except that Chi's box had no manufacturer's name on it — only a small, black, printed "459" stamped inside and a few of his paint smudges outside. Over the years, I've alternated using them on my outdoor excursions, sometimes feeling that when I used his, that he was hovering nearby sharing ancient wisdoms with me or guiding my palette knife to go here or there ... or sometimes to "stop". I still have both sitting in my studio, side by side, each "loaded" for my next attempt at capturing "light and time" in my landscapes. But, back to Chi's gift. The easel is only one of many gifts Chi gave me, the most important being his wisdom, his company and his friendship over the years — yet, there stands the box in

my study, which since his death, I've stopped using. Not sure why. I have several paintings of his — a recent addition, an early watercolor probably done in the 30's or 40's (it is undated, but signed) generously passed along to me by the family of the artist W.H. deFontaine — and several of his books which periodically attract me, most recently his small *Two or Three Lines from Sketch Books of Chen Chi* (my favorite) which he inscribed to me back in 1994. *Two or Three Lines* is a treasure trove of drawings, thoughts and observations made by this most extraordinary man that I sometimes linger over and re-read. I feel Chi walking alongside me on our NYC jaunts as I turn those pages — but something else happens when I see that traveling easel waiting for me to sling over my shoulder. Doesn't make any real sense — and I am far from being superstitious — but I simply cannot open that box. And though I often 'feel' his presence when I study his paintings or read his words, it's something lurking in there that is so much more profound — and which I have been so far unwilling to let free. Silly, I know, but so compelling that I've not been able to use that box again. It sits, still fully "loaded" and now with some of my paint smudges mixing with his ... waiting in my study with no place to go.

Raymond J. Steiner



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of Eugene Ludins' oeuvre...

It has been wonderful to partner Peter Jones and the Samuel Dorsky Museum at SUNY New Paltz to foreground Eugene Ludins as a New York State treasure of art, history, and culture. Once again, thank you for contributing to the success of Eugene Ludins: An American Fantasist.

Mark A. Schaming
Director, The NY State Museum
Albany, NY

To the Publisher:

On a different note, I had planned to write to you to tell you of a wild experience I had last week. I was at a SF Giants ball-game, having purchased Óa "random" seat at the 41,000 plus seat ballpark. The stranger next to me turned out to be a guy named Jim Edwards. Identifying himself as "an arts writer-reviewer and former gallery curator," of course I asked if he was familiar with ART TIMES. Not only familiar with your pub but he was impressed after my "dropping" your names to think that I might "know" you! "Know them?!" I replied, "It's better than that! We're related!!" We had a lovely chat, about the arts and his career moves as well as share our obsession with the Giants.

What a coincidence to be seated next to each other. The connection was in the cosmos and was "meant to be"! Thought you'd enjoy hearing about this experience. Love and good health to both of you.

Carol Corpuel
Incline Village, NV



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Speak Out

By LISA WERSAL

THERE IS A community art project going on in our town, St. Paul, Minnesota. It's an installment of Candy Chang's work, "Before I Die," in which participants are invited to fill in blank lines on a huge chalkboard, to complete the sentence, "Before I die I want to..." Chang created the first "Before I Die" project in New Orleans in February 2011, in response to her grief at the loss of a loved one. Since then, the public art project has been duplicated on more than 200 walls in over 40 countries and in over 15 languages.

Having heard of the St. Paul installation, my husband and I eagerly headed downtown to peruse the al-

ready extensive list of entries, and to contribute our own hearts' desires. I thought the endeavor sounded like a fun diversion, a "lark," so I was taken aback at the depth of my experience, by the meaningfulness that welled up.

When I picked up my piece of chalk, I had a flashback to the last time I had written on a chalkboard. I had been teaching at the University of Minnesota, but I was leaving my students mid-semester due to health challenges. I was weak and exhausted as I wrote whatever last important detail it was that I felt my students should know. (Perhaps it was the name and contact information of the instructor who would finish out the semester with them.)

Among my students was a young man who hailed from Wisconsin, where his parents owned and operated a small organic farm. He had taken it upon himself to bring me "parting gifts": a half gallon of apple cider he proudly reported to have helped press, a jar of honey (from their own bees), a winter squash, and various other late-season vegetables. Having grown up on a farm myself, I remember thinking about his family's painstaking efforts, their labors of love, which were embodied in those foods. What a truly nourishing gift he — *they* — gave me, all wrapped up with hopefulness for my well-being. I have long since forgotten this student's name, but I still remember

his kindness.

So here I stood in a St. Paul skyway, once again scrawling a brief message of import on a chalkboard, and once again hoping for health improvement. I've had a series of health challenges since that autumn day in 2001, and at times, I have contemplated my death, even prepared for it. (I have a cemetery plot and engraved headstone as proof.) But even more often, I have thought about my life, and what I want yet to do — what I want to experience, or create, and how I want to engage — while there's still time, while I'm still able. Happily, I have fulfilled a lot of my wishes, and currently I'm experiencing a welcome upsurge in my health, which makes the possibilities all the more expansive.

So much is encapsulated in the brief phrase I added in the margin of the chalkboard, mine being but one entry among the heartfelt longings of many. My wish: "to experience excellent health that is robust and lasting."

If you haven't given it much thought, now's a good time — what's at the top of your bucket list? Grab a piece of chalk; find a patch of sidewalk. Tell the world.

For more info on Candy Chang's work, visit www.candychang.com/before-i-die-in-nola/

(Lisa Wersal, past contributor to our pages, lives in Vadnais Heights, MN. wersa007@umn.edu)

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Ringwood Manor Association of the Arts

September 25 - October 23, 2013

Ringwood State Park, Sloatsburg Rd., Ringwood, NJ

Judge: Tim Gaydos, PSA

Receiving at the Barn Gallery Sat., Sept. 21, 11am-2pm
Fee: \$25 members/ \$30 non-members

Send #10 SASE for prospectus to: RMAA Open Show,
PO Box 32, Ringwood, NJ 07456 • 201-444-7760

Or download from: www.RMAArts.org

This exhibit is funded in part by the Passaic County Cultural and Heritage Council at Passaic County Community College, made possible, in part, by Funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



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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.

Sunday, September 1

124TH ANNUAL Members Exhibition National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street - Fourth Floor New York NY 212-675-1616 free (thru Sept 28) www.thenawa.org

16TH ANNUAL National Invitational; KARL DEMPWOLF, KATE MC-GLOUGHIN & THOMAS SARRANTONIO The Luminous Landscape 2013 Albert Shahinian Fine Art Upstairs Galleries 22 East Market Street, 3rd Floor Rhinebeck NY 845-876-7578 free (thru Oct 20) www.shahinianfineart.com

6TH ANNUAL Art Studio Views Tour Betsy Jacaruso Studio & Gallery 43 East Market St Rhinebeck NY 845-516-4435 11am-5pm www.betsyjacarusoartist.com

83rd WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

ALFREDO SANTOS WORKS Zoom Gallery 1164 Main Street Fleischmanns NY 845-254-4998 free (thru Sept 22) zoomgallery.org

"BATIK" BY NATURALIST ASTRITH JOHNSON Deyrup Art Gallery at the Rockefeller Park Preserve Rockefeller Park Preserve 125 Phelps Way (Rte.117), one mile east of RTE 9 Pleasantville, NY 914-631-1470 free (thru Sept 29) www.nysparks.com

BIG SHOW: LITTLE ART Red Hook Community Arts Network & Artists Collective 7516 North Broadway Red Hook NY (thru Oct 6) www.rhcan.com

GHOSTS OF THE CATSKILLS Catskill Art Society CAS Arts Center 48 Main Street Livingston Manor NY 845-436-4227 free (thru Oct 6) www.catskillartsociety.org

LISA MOSAICS BY LISA CRUMRINE La Leona Arts On Display 11 Broadway Kingston NY 914-262-8508 free (thru Sept 30) www.laleonaarts.com

NAIMA RAUAM FINAL EXHIBIT Pier 17, Second Floor, South Street Seaport 89 South Street New York NY 212-964-8465 free www.artpm.com

PAPER WORKS BY CORNEEL VERLAAN Longyear Gallery Upstairs in the Commons 785 Main Street Margaretville NY 845-586-3270 free (thru Sept 16) www.longyeargallery.org

RECENT ACQUISITIONS (thru Nov 24) Picture Perfect: Selections from the Permanent Collection / STAN BRODSKY: Retrospective (thru Dec 1) The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge www.heckscher.org

SHOW FOR A SHOW 3 Artwell Gallery 45 Main Street Torrington CT 860-482-5122 free (thru Sept 29) www.artwellgallery.org

THE FARM PROJECT 2013 Collaborative Concepts Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 free (thru Oct 26) www.collaborativeconcepts.org

THE FIVE: Contemporary Art from Japan Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Opening reception 4-6pm free (thru Oct 27) www.unisonarts.org

THE MAN SHOW Carrie Haddad Gallery United States 622 Warren Street Hudson New York 5188281915 free (thru Sept 15) www.carriehaddadgallery.com

WINDOWS ON MAIN STREET Beacon Arts Community Association Main Street Beacon Main Street Beacon NY 917-407-9244 free (thru Sept 14) www.beacon-windows.org

Monday, September 2

83rd WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

Tuesday, September 3

41ST ANNUAL Pastel Society of America Open Juried Exhibition National Arts Club 15 Gramercy Park South New York NY 212-533-6931 (thru Sept 28) www.pastelsocietyofamerica.org

ARNOLD NEWMAN: Luminaries of the Twentieth Century in Art, Politics and Culture Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Dec 13) www.hofstra.edu/museum

BEVERLY BRODSKY: ABSTRACT VISIONS First Street Gallery First Street Gallery 525 West 26th Street New York NY 6463368053 free Opening Reception Thursday, September 12, 5-8 PM www.firststreetgallery.net

HABITAT FOR ARTISTS Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 free Running daily from 10am-5pm <http://www.pelhamartcenter.org>

PASTEL DEMONSTRATION Ulster County Art Association Senior Center Corner of Market & Robinson Streets Saugerties NY 845-382-1967 7 - 8 pm free President of UCAA

PHOTOGRAPHY EXHIBIT - WORKS BY ED MEKEEL & NICK ANDRUZZI East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 free (thru Sept 30) <http://EFLibrary.org>

Wednesday, September 4

ORGAN CONCERT WITH MARTIN KONDZIELLA, Germany. Music by Mendelssohn, Prokofiev, Liszt and others Eastchester Arts Council DownTown Music at Grace 33 Church Street White Plains NY 914-949-0384 12 noon donate www.DTMusic.org

THANK YOU VOLUNTEERS-Special Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Sept 25) www.thenawa.org

Thursday, September 5

DAVID E. BRANDT, Portraits and Scapes Rolling River Cafe Gallery 25 Cooley Road Parksville NY 845-747-4123 free rollingriver.net

JANE MURPHY WILDLIFE PHOTOGRAPHER Finkelstein Memorial Library 24 Chestnut St Spring Valley NY 845-352-5700 free Jane Murphy will be exhibiting her wildlife photographs in the first floor Meeting Room. www.finkelsteinlibrary.org

OUR FRAGILE HOME Housatonic Museum of Art 900 Lafayette Boulevard Bridgeport CT 203-332-5052 Opening Reception 5 - 7pm free (thru Oct 20) www.HousatonicMuseum.org

Friday, September 6

IN TIMES OF CHAOS AND LOOKING PAST REALITY Gallery 66 NY 66 Main St. Cold Spring NY 845-440-5838 free Opening Reception, September 6, 6-9pm www.gallery66ny.com

KEN WILEY: 50 Years of Watercolor & acrylic paintings. Adirondack Artists Guild 52 Main Street Saranac Lake NY 518-891-2615 Opening Reception 5-7 pm. free (thru Oct 1) <http://adirondackartistsguild.com>

NEW PAINTINGS BY BRIDGET BOSSART VAN OTTERLOO AND BRIAN KEELER West End Gallery 12 West Market St. Corning NY 607-936-2011 Opening Reception 5-7:30 free (thru Oct 11) www.westendgallery.net

SUMMER MEMBERS' SHOW 2 Look | Art Gallery 988 South Lake Blvd Mahopac NY 845-276-5090 free All twenty members of the Look | Art Gallery share new works in many different styles, and media. <http://www.lookartgallery.com>

Saturday, September 7

83rd WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

DRUM BOOGIE FESTIVAL Woodstock Chimes Fund Andy Lee Field Rock City Road Woodstock NY 845-657-0455 10am-8pm free www.drumboogiefestival.com

IN GOOD COMPANY Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception from 4 - 6 pm free (thru Sept 28) www.mamaroneckartistsguild.org

LOCALFEST The Shirt Factory Lawrence & Cooper Sts. Glens Falls NY 518-907-4478 10am-5pm free www.shirtfactorygf.com

THE TAKE ME TO THE RIVER MUSIC & ARTS FESTIVAL 12 MilesNorth John W. Draper Memorial Park 408 Broadway Hastings on Hudson NY 914-525-1356 12pm-10pm charge 12milesnorth.org

TIME AND TIDE Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 free www.bluedoorartcenter.org

TRIAD HOB'ART cooperative gallery hob'art gallery 720 Monroe Street, #E208 Hoboken NJ 201-319-1504 Artists' Reception 6-8pm; Gallery Walk Sunday, Artists' Talks: September 15, 3:30pm free (thru Sept 29) www.hob-art.org

VISIONS OF AIR AND WATER PAINTINGS BY DAVID W. COFFIN Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Oct 4) www.harrisonpl.org

Continued on Page 6

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Theatre Why Unimportant Productions Matter

By ROBERT W. BETHUNE

YOU'RE A COMMUNITY theater in Indiana. Does what you do matter? After all, you mostly perform for your friends and family; no one will ever hear of you outside your community, and the level of your work depends strictly on the catch-as-catch-can nature of the local talent. Sometimes you feel that your real function is not theater at all, but providing a venue for people to exercise their inner Borgia in a harmless way.

You're a community college theater program in West Virginia. Does what you do matter? After all, you are routinely put in the shade by your own institution's visiting artist program, the administration clearly cares a great deal more about the intramural sports program, and most of the genuine talent in your area doesn't attend your school, but instead attends a much larger institution in your state or goes out-of-state altogether.

You're a drama department in a four-year college somewhere in Texas. Does what you do matter? After all, your BA degree in dramatic arts has to be defended against constant attack by those who believe that the only worthwhile outcome of education is instant employability in such crucially important fields as mortgage processing.

You're a university drama department in a major theatrical city, such as Chicago, Washington D. C., Seattle, Los Angeles, Miami, or New York. Does what you do matter? After all, it's the professionals who count, right?

You're a professional theater at the second lowest tier of the Equity Small Professional Theaters contract. Does what you do matter? If you were any good, wouldn't you be on Broadway, and wouldn't theater be your day job?

Yes. What you do does matter. Because you are the talent pool.

Those who achieve at the highest level, regardless of their field of endeavor, do not rise from the earth because someone sowed dragon teeth, nor are they magically produced by the wave of someone's magic wand.

Under normal conditions at mid-season, there are exactly 750 major league baseball players: 30 teams, each with a 25-man roster. On that exact same day in mid-season, how many kids are out there playing in Little League? Pop Warner? How many high school and college players are there who just finished up their seasons? How many people are there playing in all the myriad levels of minor-league baseball?

Those people, those kids, those students, those minor-leaguers: they are the talent pool. Without those levels of the sport, those 750 major-leaguers would not be major-leaguers; they would be out making their living in any of hundreds of other ways, because there would be no such thing as major league baseball.

So what you do *does* matter. In addition to all the other good things you do, such as contributing to the cultural life of your community, providing cultural experiences for your participants, and improving appreciation and understanding of the art, you are also the one who might ignite the spark in someone who doesn't yet know they have what it takes to rise to the top.

What you do would matter a lot more if the arts did what sports do: provide systematic paths of progress. In most sports, there are organized systems that spot, develop, and promote talented participants, developing them and giving them organized opportunity to move on to the next level. No art form does that. All individual artists, regardless of what form of art they practice, be it fine or performing, find their way forward on their own, with whatever mentorship or encouragement they happen to encounter.

Fixing that in some fashion would make what you do a whole lot more effective. Instead of swimming aimlessly in a stagnant talent pool, rising artists would have a current to follow; the talent pool would flow rather than sit. I have no idea how that could be managed, but I can't see how it wouldn't be a good thing.



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Calendar

Continued from Page 4

Sunday, September 8

83rd WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

ANNUAL SIDEWALK ART SHOW Art Society of Old Greenwich, Sound Beach Ave., Old Greenwich, CT. 9-5pm www.sidewalkartshow.com

CONCERT FOR REMEMBRANCE, 9/11 Welles Remy Crowther Charitable Trust Grace Episcopal Church 130 First Avenue Nyack NY 845-358-2766 5 pm free www.crowthertrust.org

ELECTED ARTISTS' INVITATIONAL & LAURA BLEAU SOLO SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru Oct 14) www.kentart.org

EMERGENCE OF CHARACTER - Japanese-inspired Digital Brush Paintings by Jonathan N. Pazer Gardiner Public Library 133 Farmer's Turnpike Gardiner NY 845-255-1255 Opening Reception 12pm-4pm free (thru Sept 30) www.gardinerlibrary.org

SOLO SHOW OF SUZANNE BENTON: Spirit of the Artist Kershner Gallery Fairfield Library 1080 Old Post Rd Fairfield CT 203-256-3155 free (thru Oct 25) www.fairfieldpubliclibrary.org

Tuesday, September 10

ARNOLD NEWMAN: Luminaries of the Twentieth Century in Art, Politics and Culture Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 Opening Reception 4-6 free (thru Dec 13) www.hofstra.edu/museum

Thursday, September 12

2013 GALA: TACONIC OPERA (Westchester, NY) Takes a Walk on the Yellow Brick Road Taconic Opera CV Rich Mansion 305 Ridgeway White Plains NY 185-588-6737 7-10pm donate <http://www.taconicopera.org>

CONVERGENCY: Exhibition Opening and All Age Workshop Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 Opening reception and free all-ages art-making workshop 6:30-8pm free (thru Oct 26) <http://www.pelhamartcenter.org>

THANK YOU VOLUNTEERS- SPECIAL EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Sept 25) www.thenawa.org

TIME & TIDE Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 Opening Reception 5-7:30pm free (thru Oct 5) www.bluedoorartcenter.org

Saturday, September 14

CHARLES GEIGER Lake George Arts Project, 1 Amherst St., Lake George NY 518-668-2616 Opening Reception 6-8pm (thru Oct 18) www.charlesgeiger.com

COLLAGE: A Cure for a Disordered Life Marie Louise Trichet Art Gallery Wisdom House Retreat and Conference Center 229 East Litchfield Rd Litchfield CT 860-567-3163 Artist's Talk: 3:45 PM followed by reception until 5:30 PM. free (thru



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NEW PAINTINGS BY BRIDGET BOSSART VAN OTTERLOO AND BRIAN KEELER West End Gallery 12 West Market St. Corning NY 607-936-2011 Gallery Talk: 1-2 pm free www.westendgallery.net

NEW WORK AT BAU GALLERY BY TOM HOLMES AND HERMAN ROGGERMAN bau Gallery 506 Main St. Beacon NY 845-440-7584 free (thru Oct 6) www.baugallery.com

READINGS by POET ANNE GORRICK and AUTHOR DARCI WHELAN KORTAN Kingston's 2nd Saturday SPOKEN WORD Unitarian Universalist Congregation of the Catskills 320 Sawkill Rd. Kingston NY 845-331-2884 7 PM \$5 suggested donation or \$2.50 open mic (3 min. limit). donate www.uucc.org

"SACRED MUSIC SACRED DANCE" performance by the Tibetan monks of Drepung Loseling Monastery The Dorsky Museum at SUNY New Paltz Studley Theater, Old Main 1 Hawk Drive New Paltz NY 845-257-3844 7 pm charge www.newpaltz.edu/museuem

THE WOODSTOCK LANDSCAPE: Then and Now The Woodstock School of Art The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm (thru Nov 2) woodstockschooolart.org

WINDOW ON THE ARTS Windsor Partnership Klumpp Park 55 Park St. Windsor NY 607-222-4501 10am-5pm free www.windsorpartnership.org

Sunday, September 15

23RD ANNUAL Taste of New Paltz New Paltz Regional Chamber of Commerce Ulster County Fairgrounds Libertyville Rd., New Paltz 845-255-0243 11 am - 5 pm charge http://www.newpaltzchamber.org/news_events/Taste_of_New_Paltz.aspx

JANE AGUILAR MURPHY Photo Display at the Finklestein Library Finklestein Library Finklestein Library Route 59 & 24 Chestnut St Spring Valley NY 845-352-5700 Artist's Reception 2-4pm free (thru Oct 31) www.finklesteinlibrary.org

VIJAY KUMAR: Etchings, A Retrospective Center for Contemporary Printmaking Mathews Park 299 West Avenue Norwalk CT 203-899-7999 Opening Reception 2-5 pm free (thru Nov 3) www.contemprints.org

Wednesday, September 18

POETRY IN MARK MAKING BY ASHLEY CHASE ANDREWS AND SCULPTURAL SKETCHES IN BRONZE & CLAY BY JAY LINDSAY ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge (thru Oct 16) www.hammondmuseum.org

Continued on Page 10

Sheryl Ruth Kolitsopoulos

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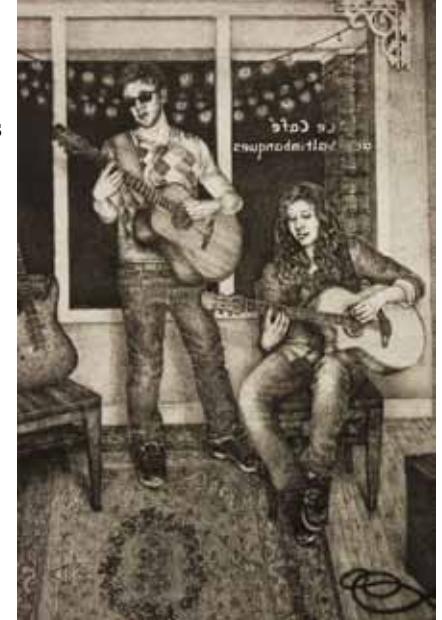
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**Art**  
**Part II: Artists**

By RAYMOND J. STEINER

OK...SO MUCH for images — now let's look at the image-makers. Artists come in all sizes, shapes and varieties. There are Sunday afternoon artists, full-time artists, talkative artists, silent artists, happy artists, morose artists, light-hearted artists and humorless ones. There are those who take themselves seriously, and there are those who take only their art seriously. In short, artists pretty much come from the same tribe of cavepeople that we do—and, if for no other reason than this—*art* is varied, different, so we ought not expect artist Tom, Dick or Harry to turn out the same stuff. Consequently—and, I might add, inevitably—you might love Tom's art, feel so-so about Dick's art, and not be wild about Harry's.

Artists also have a variety of reasons for *making* art. There are artists who make things to please others; there are those who make things to please only themselves. There are commercial artists who work mainly for money and there are artists who do not. Many artists have consciously chosen their professions while others haven't, having become artists in spite of the wishes of others—of their parents, or their mates, or, at times, of even themselves. Some are compulsive artists, people who are born to make art, who become ill if they cease to make art. There are some who create with an eye on the marketplace while others keep their eyes trained inwardly, constantly searching for their own unique vision. There are even some "artists"—highly successful people (at least in making money)—that do not even hold a brush or wield a chisel but, instead, have a workforce of helpers that "make" the art that they sell as "original" art products of their own, content in having had an "idea" or "concept" and letting lesser mortals do the heavy work. This is not the place to discuss the ethics of such practices and I will only mention that such "artists" of today point out to the ateliers of a Rembrandt, Rubens or a Velázquez who also used apprentices in their time.

There are those who believe that there are artists who are charlatans, fakers who create "stuff" that they simply call "art," and who try to foist it off on unsuspecting buyers—but, I've never met any. This doesn't mean that the artworld is free of crooks or tricksters—but these tend more often to be the middlemen who either buy, sell or promote art and not the artists themselves. There is, for instance, a modern phenomenon commonly touted as "starving artist" shows that periodically crop up in hotel conference rooms around the country where "original" oil paintings are sold, ready-framed, for under \$100. The sad fact is, that the "artists"

who are turning out these "original" oils are indeed "starving" artists, third-world drudges who toil over never-ending rolls of canvas that pass before them as they put in their part of the picture—some painting in the clouds, others the birds, still others the houses, and so on, depending on the subject matter that is called for. A final worker will sign the work, usually a single name such as "Davis," or "Williams," or "Anderson." The frames, ready to assemble, come from some other third-world country, put together in much the same manner—and usually for the same slave-labor wages. Both the frames and the rolls of "original" paintings—usually uncut, still on the roll—are sent to some agent in the U.S. who then hires some other drudges to cut the rolls into single canvases and place them inside the frames. Viola! An \$89.50 "original oil" painting, signed by the "painter" and ready to hang over the sofa or on restaurant and hotel walls..

The only artists who might be called out-in-out cheats are the forgers, those people who paint pictures in the style of some master—usually some dead, high-priced master—and who attempt to pass them off as genuine articles. But again, I have never met any, and they, also, most often work through a middleman who is actually selling the work. A little thought will tell you that, if these guys can make a passable forgery, they must be good artists in their own right. True. Except, they must have a little larceny in their hearts to go along with such schemes, whether they are doing it for the money or the excitement. On the up side, a forgery—good or bad—need not concern you. Even if it was hanging in a museum (where it was—or still is—assumed to be "the real thing"), you need only like it or not. Usually, the ones who get "taken" by forgers are dealers or collectors—people who are more or less in it for the money and prestige and they have to take their risks as would anyone else in the marketplace. People who love art for its own sake, on the other hand, can enjoy a good fake without much harm to either their pocketbook or self-esteem.

The point is, artists ought to be seen as non-threatening individuals, people who are generally like you and me, struggling to get along in the world. By and large they are non-violent people and, when violence does enter the picture, it is usually directed against themselves. A famous example, of course, is Vincent van Gogh who not only cut off his own ear in a fit of rage, but, some claim, eventually took his own life by purposefully shooting himself. This, however, is an extreme example and the most passion you can usually ex-

pect from an artist is an occasionally wild brushstroke or liberal splash of red or yellow or blue across a canvas. So, again, artists are pretty much like us.

There is a difference, though, and one we should not lose track of. Whereas most of us are making or doing things that people need (or think they need)—you know, supply and demand, the formula that makes the world go around—artists are usually out there making things that nobody asked for. They are not making belt buckles, or bullets, or beads—stuff that people use. Artists are making things that they *hope* someone will "need" and "use." Now I mentioned above that there were commercial artists and this means that they *do* produce on demand, creating products that someone else is paying them to make. These include not only those artists who are in the art departments of corporations or on the staff of magazines but some artists who work only on commission, say for example, professional portrait painters. For the moment, we'll put these "employed" artists aside. Not that they aren't bona fide "artists;" only that they are *more* like you and me since they fall into the conventional patterns of supply and demand economics.

Art, on the other hand, can *liberate* us from the supply and demand straitjacket of everyday living, and artists, those who do not attempt to fit their work into the prevailing pattern, *can* be liberators. There are artists, then, who break the mold which usually form the bulk of the tribe, so to speak, artists who march to a drum we all cannot or will not hear. These are those compulsive artists I mentioned above, people who are driven to create at all costs, people who flout convention—sometimes even common sense—to create their art, people whose souls die if they are prevented from creating. Because most of us *do* follow convention and do what we deem are the necessities of life, such artists can be a little off-putting, even a little intimidating. Who are they to let their wives (or husbands) work to support them, to let their children go hungry while they putter about in their studios? Well...they're artists.

Sometimes they are called "serious" artists, or "fine" artists. During the Renaissance, it was believed that artists—*serious* artists—were "inspired" in the literal sense of that word, i.e., "breathed into" by none other than the Divinity. Some today *still* feel that artists—*serious* artists—are special and that they have indeed some important things to "tell" us, to "communicate" to us, "things" that come from outside the "normal" experiences of everyday life. Whether or not you've ever been so

moved by a painting, a concerto or a piece of sculpture, there are few who can stand in the center of St. Peter's Basilica in Rome without feeling that we have come a long way from the cave—and what man is capable of creating outside his usual world. Whatever these artists are called or how they are thought of, they are doing their "jobs" and simply because that job doesn't fit most job descriptions we are familiar with, they are "jobs" nonetheless. In all likelihood, those "other" cavepeople looked askance at the wall scribblers, wondering why *they* didn't go out and forage for roots or cook meat or spear animals or fight other tribes.

Over the years, in the course of my writing about artists and their work, I've visited them in their studios, chatted with them at their exhibitions—even visited museums with them to view the work of others—and, in doing so, have come to count many of them as friends. Of course, during our time together, I've talked to them about art, both their own and about art in general.

As I've said, artists come in all varieties—as does their art—and it stands to reason that our discussions would vary and, perhaps more importantly, so would their observations, opinions, beliefs and conclusions about art—about what constitutes art, what makes them produce it, what makes good from bad art, and such. I have never found two artists who completely agreed about any of this. Sure, there was considerable overlapping in some areas, but—and this is crucial to understand—they were never carbon copies of each other. Not even when one was the student of the other. Each had a unique viewpoint when it came to art. This unique viewpoint, in fact, is precisely what makes an artist an artist. This is true even of forgers, artists who can duplicate the work of another artist, usually a past master, and usually for monetary gain. The ability for exact duplication, however, is what makes a person a *forgery*—not what makes him an artist. In all probability, the forger *is* an artist—but *his* work would markedly differ from the one he is copying—and surely not be quite as saleable.

A unique viewpoint—artwriters like to refer to it as an "aesthetic vision"—incidentally, is also the hallmark of artists in other fields—musicians, playwrights, choreographers, poets, novelists, filmmakers, and the like. Their purpose—as it is with the visual artist—is to present that viewpoint to you in whatever medium they have chosen to be their life's work. The musician in his music, the composer in his score, the choreographer in his dance, and so forth.

Continued on Page 15

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

**Read Part 1 & previously published essays written by Raymond J. Steiner  
at [www.arttimesjournal.com](http://www.arttimesjournal.com)**

## Culturally Speaking

By CORNELIA SECKEL

SUMMER IS A time for being out of doors, going to the beach, working in the garden and exploring. It is also a time for summer music and theater festivals. Keep in mind that we are publishing quarterly and visit us online ([arttimesjournal.com](http://arttimesjournal.com)) each month for new essays, videos, opportunity and calendar listings. Follow us on: [Twitter](#) ([twitter.com/arttimesjournal](https://twitter.com/arttimesjournal)) and [Facebook](#) ([facebook.com/arttimesjournal](https://facebook.com/arttimesjournal))

**Raymond J. Steiner**, editor and co-founder of **ART TIMES** took part in the **Saugerties Artist Tour**. The weather was gorgeous and people came from well over 100 miles to visit the studios (there were about 40) of Saugerties Artists. This is the 11<sup>th</sup> year for the tour and it seems to me, that fine ceramist **Barbara Bravo**, coordinator, of the tour can at this point write a book on managing a successful tour. Certainly artists do their share and now it is a well-oiled process. It is always interesting to see what people like, and who shows up from year to year — this year it was the sister of a fellow student that went with Raymond to the one-room



Raymond J. Steiner with visitors to his gallery during the Saugerties Art Tour

ful. His voice is excellent, his acting strong, his stage presence solid. This year there were new tents that provided coverage for all who wanted to be under a tent and the structure of the tents, made by **Euphoria Tent Co.** were acoustically perfect. Each year this festival grows; it is about

**Albert Shahinian** continues to present, this is the 16<sup>th</sup> year, **The Luminous Landscape**. This year **Karl Dempwolf**, **Kate McGloughlin** and **Thomas Sarrantonio** were featured. Each are fine and substantial artists showing landscapes in oil and some prints. The gallery is in

**Stageworks/ Hudson** is a theater company known for doing risky and adventurous productions. The American Premiere of *Stockholm*, by **Bryony Lavery** was directed by **Laura Margolis** who is also the founder and Artistic Director. This is a powerful play and performance with characters you will not like. It shows the continuing deterioration of their relationship, inner madness, abuse, and life. The actors **Jason Babinsky** and **Emily Gardner Hall** were excellent. Their movements were choreographed so that they were in a dance, and they were. The set was quite innovative, direction excellent. The story was hard to take in, so much abuse, destruction, frenzy. I left the theatre in a bit of a stupor. Exactly what Laura wants from the audience. The next production will be by visiting theater company **Kaliyuga Arts** performing the U.S. premiere of *Kill Me Now* by **Brad Fraser** running from October 3-13. For more information [stageworkshudson.org](http://stageworkshudson.org)

I went with Raymond to **Olana**, home of **Frederic Edwin Church** and to **Cedar Grove**, home of **Thomas Cole**. There were 2 exhibitions that he wanted to write about and I

hadn't been to either place in a while. See Raymond's review of the **Bierstadt** exhibit at the Cole house and Church's Maine paintings at Olana in this issue and online at [arttimesjournal.com](http://arttimesjournal.com). I remember the early fundraisers to save Thomas Cole's home, Cedar Grove, in Catskill, NY during the early 1980's. **The Arts Council and County Historic Society** resurrected this important landmark, home to painter, poet, and essayist Thomas Cole

(1801-1848). Cole created pristine landscape paintings and became the leader of an informal alliance of landscape artists now known as the **Hudson River School**. Cole, Asher Durand, Frederic Church,



Curtain call at the end of *Rigoletto* (Louis Otey center) the centerpiece for the Phoenicia International Festival of the Voice

schoolhouse back in the late '40s.

The, as founders **Louis Otey** and **Maria Todaro** called it, fourth installment of the **Phoenicia International Festival of the Voice** was a great success. Thousands enjoyed the 4 days of music, theater, lectures, recitals, and the Saturday night opera

**Rigoletto**. I was able to see *Master Class* by **Terrence McNally** performed magnificently by **Irene Glezos**. This is the story of **Maria Callas** as told by her during a Master Class in which we, the audience, are students. This is a powerful play with many lessons about music, the voice, life and Art. One of the lessons from the play is to use what you have learned wisely, to live properly and honestly and that Art leaves the world wiser and smarter. *Rigoletto* by **Giuseppe Verdi** was excellent, Louis as Rigoletto was wonder-

making wonderful music for the audience says **Maria**, we know the joy, the healing, the benefits — human, spiritual and economic — that the human voice brings. Read more about the festival and Maria and Louis at [phoeniciavoicefest.org](http://phoeniciavoicefest.org)

**Rhinebeck** and more of these artists' work and the work of others can be seen at **ShahinianFineArt.Com**. If you like the feel of the **Hudson River School of Painting**, you will love the work at this gallery.



(L) Irene Glezos as Maria Callas in *Master Class* by Terrence McNally performed as part of the Phoenicia International Festival of the Voice



(R) Staats Fasoldt and Thomas Sarrantonio looking at Thomas's work at the Albert Shahinian Gallery in Rhinebeck, NY, NY



Jason Babinsky and Emily Gardner Hall in a scene from *Stockholm*  
by Bryony Lavery at Stageworks/ Hudson in Hudson, NY

**Sanford Gifford, Jasper Cropsey,** and other painters, along with literary figures such as **William Cullen Bryant** and **James Fenimore Cooper**, developed an "American"

stored, Cole's studio brought back to how it looked during his time and the grounds are the next project for restoration. The programming at Cole's site is extensive with art exhibitions,



(L) One of the many majestic views from Frederic Edwin Church's Olana, Hudson, NY and (R) Thomas Cole's painting studio at Cedar Grove in Catskill, NY

style and landscape vision—the first truly American style/ school of painting. The artists of the Hudson River School were united by their belief that their art might lead to spiritual renewal and today many contemporary artists are again now working in this style. The house has been re-

scholarly lectures, fun parties, and activities designed especially for kids and school groups. From January through April they present "**Sunday Salons**" – a series of presentations. During the warmer months, they offer a guided hike along the **Hudson River School Art Trail**, where you

can see the landscapes that appear in Thomas Cole's paintings. Currently the exhibit on view (through November 3) is *Albert Bierstadt in New York & New England*. The show, curated by **Annette Blaugrund**, former director of the **National Academy Museum**, focuses on Albert Bierstadt's east coast paintings and offers a rare opportunity to see these little known works. For more about Cedar Grove: [thomascole.org](http://thomascole.org)

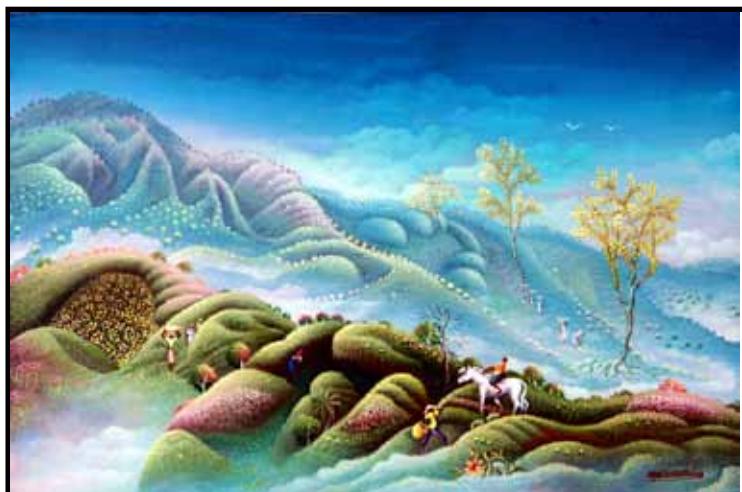
**Mark Prezorski**, landscape curator at Olana, walked the grounds with me (grounds are open and many artists come and set up their easels) and explained the reinterpretation of the site. Olana has always been a destination for seeing the home that Frederic Edwin Church built in Hudson, NY and his paintings. Church (1826-1900), was one of America's most important artists, a student of Thomas Cole, and a major figure in the Hudson River School of landscape painting. Quoting from their website: "An interpretation of Olana now includes Church the painter, Art, Architecture, Landscape, Farm & Views. Under Frederic Church's

Church constructed the landscape at Olana in the same manner that he constructed landscapes in his paintings: with an eye to composition, balance, and fidelity to nature. Although Olana was a working farm, expected to turn a profit, Church also wanted the property to be pleasing to look at. He used the Hudson River and mountains in the distance as a background to a composition with carefully planned foreground and middle ground elements." Church is referred to as an early environmentalist preserving nature and the views that he loved to paint. Olana is a very popular tourist destination and generates millions of dollars in revenue for the county and state. Tours sell out quickly although walking the property requires no reservation or entrance fee. Coming up at Olana on Sept 21 is **Olanafest 2013**, a fund-raising event where ten outstanding restaurants recreate Church works of art for a fun and tasty bite. On Sept 22 an event called **Framing the Viewshed: Groundswell—Site-specific works**, along the paths, by more than a dozen artists in sound,



text, installation, and movement will reflect and react to Olana as a vast environmental work. For more about Olana visit [Olana.org](http://Olana.org)

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# Calendar

Continued from Page 6

Thursday, September 19

**124TH ANNUAL Members Exhibition** National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street - Fourth Floor New York NY 212-675-1616 Reception and Award Ceremony 6-8pm free (thru Sept 28) [www.thenawa.org](http://www.thenawa.org)

**JAZZSTORIES an exhibition** The Pierro Gallery of South Orange The Baird Center 5 Mead Street South Orange NJ 973-378-7754 free (thru Oct 26) [www.thebaird.org](http://www.thebaird.org)

**PERI KARKHECK WATERCOLORS** Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist Receptions on all weekends 2-6PM. free (thru Oct 6) [piermontfinearts.com](http://piermontfinearts.com)

Friday, September 20

**AMANDA EPSTEIN-Watercolor Exhibition** Alice Curtis Desmond&Hamilton Fish Library 472 Route 403 Garrison NY 845-424-3020 Opening reception 7-9pm free (thru Oct 6) [desmondfishlibrary.org](http://desmondfishlibrary.org)

**FALL CRAFTS AT LYNDHURST** Artrider Productions Inc Lyndhurst 635 South Broadway Tarrytown NY 845-331-7900 charge Benefits the National Trust for Historic Preservation [www.artrider.com](http://www.artrider.com)

**MIGRATORY MARKS** The Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 Opening Reception free (thru Nov 24) [www.artcenternj.org](http://www.artcenternj.org)

**THE CHILDREN'S HOUR TRINITY PLAYERS** Cunneen-Hackett Arts Center 12 Vassar Street Poughkeesie (thru Sept 22) [www.TrinityPlayersNY.org](http://www.TrinityPlayersNY.org)

Saturday, September 21

**98TH ANNUAL JURIED Exhibition** New Rochelle Art Association New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 632-7878 X34 (thru Oct 26) [www.nraaonline.org](http://www.nraaonline.org)

**A NEW WAY TO COLLECT FINE ART** Renaissance Art & Collectibles 3278 Franklin Avenue Millbrook NY 845-677-6758 (5-8pm) free [leeracm@aol.com](mailto:leeracm@aol.com)

**CUPCAKE-A-PALOOZA FESTIVAL** Safe Harbors of the Hudson The Lobby at the Ritz Theater 107 Broadway Newburgh NY 845-562-6940 12-4pm charge [www.safe-harbors.org/](http://www.safe-harbors.org/)

**FALL CRAFTS AT LYNDHURST** Artrider Productions Inc Lyndhurst 635 South Broadway Tarrytown NY 845-331-7900 charge Benefits the National Trust for Historic Preservation [www.artrider.com](http://www.artrider.com)

**FINE LINE ART GALLERY FALL PAINT-OUT** Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 11am-5pm free [www.finelineartgallery-connecticut.com](http://www.finelineartgallery-connecticut.com)

**HARRIET ILES & KRISTY BISHOP FANTASY/REALITY/ILLUSION** The Doghouse Gallery 429 Phillips Road Saugerties NY 845-246-0402 Opening Reception 4 - 6 pm free (thru Oct 14) [doghousegallery@hotmail.com](mailto:doghousegallery@hotmail.com)

**HILLSDALE ARTS FESTIVAL** CCCA Hillsdale Hamlet Park and throughout Village Routes 22 & 23 Hillsdale NY 518-671-6213 10-4pm free [www.ccaartswalk.webs.com](http://www.ccaartswalk.webs.com)

**INTERNATIONAL ART EXHIBIT & GALLERY GRAND OPENING** Renaissance Art and Collectibles 356 Main Street Catskill NY 518-943-6758 Opening Reception 5-8pm free (thru Oct 31) [renaissanceartandcollectibles.com](http://renaissanceartandcollectibles.com)

**MARY GAGLIOTTI Photography at the Staten Island Museum Fence Show** Staten Island Museum Sailors Snug Harbor 1000 Richmond Terrace STATEN ISLAND NY 718-727-1135 11am-5pm free [www.statenislandmuseum.org](http://www.statenislandmuseum.org)

**NEW YORK CITY PAINTINGS: FIFTY YEARS, A GLANCE WITH BILL CLUTZ, EDWARD AVEDISIAN & RICHARD MERKIN** Carrie Haddad Gallery United States 622 Warren Street Hudson New York 518-828-1915 Reception 6-8pm free (thru Oct 27) [www.carriehaddadgallery.com](http://www.carriehaddadgallery.com)

**OPEN HOUSE** Betsy Jacaruso Studio & Gallery 43 East Market Street Rhinebeck NY 845-516-4435 5-7pm free [www.betsyjacarusoartist.com](http://www.betsyjacarusoartist.com)

**PATHS TO PEACE** ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 Opening Reception 1-3 pm charge (thru Nov 16) [hammondmuseum.org](http://hammondmuseum.org)

**PHOTOGRAPHS BY HELANE LEVINE-KEATING** Longyear Gallery Upstairs in the Commons 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru Oct 14)

**RETRO SHOW W/ WORKS BY PATRICK MILBOURN** closes with a festive gathering M Gallery M Gallery 350 Main Street Catskill NY 518-943-0380 5-7pm free [www.mgallery-online.com](http://www.mgallery-online.com)

**SELDOM SCENES** Athens Cultural Center/ NYS Council on the Arts 24 Second Street Athens NY 518-945-2866 Opening Reception 6-8, Harpist Jim Davis free (thru Oct 26) [www.athensculturalcenter.org](http://www.athensculturalcenter.org)

**SOLO SHOW OF SUZANNE BENTON: SPIRIT OF THE ARTIST** Kershner Gallery Fairfield Library 1080 Old Post Rd Fairfield CT 203-256-3155 Opening Reception 4:30-6:30pm free (thru Oct 25) [www.fairfieldpubliclibrary.org](http://www.fairfieldpubliclibrary.org)

Sunday, September 22

**14TH ART AT THE OVAL 2013** A juried outdoor fine art & craft exhibit Arts Council of Livingston Livingston High School Oval Robert Harp Drive Livingston NJ 973-992-1950 11-5pm charge [Livingstontownship.org/artattheoval](http://Livingstontownship.org/artattheoval)

**ART PARTY in the Park 2** Lennie Pierro Memorial Arts Foundation TAU sculpture site in Meadowland Park South Orange NJ 973-378-7754 1-6pm free [www.tonysmithsouthorange.org/](http://www.tonysmithsouthorange.org/)

**FALL CRAFTS AT LYNDHURST** Artrider Productions Inc Lyndhurst 635 South Broadway Tarrytown NY 845-331-7900 charge Benefits the National Trust for Historic Preservation [www.artrider.com](http://www.artrider.com)

**HARMONIC BRASS OF MUNICH SAUGERTIES PRO MUSICA** Saugerties United Methodist Church Corner Washington Avenue & Post Street Saugerties NY 845-679-5733 3-4:30pm charge [www.saugertiespromusica.org](http://www.saugertiespromusica.org)

**LIVE ART FUSION FESTIVAL AT HECKSCHER PARK RICH RIVKIN** Heckscher Museum of Art, The Terrace Lawn 2 Prive Avenue Huntington NY 631-261-2941 Noon - 4pm free [limusicfestivals.com](http://limusicfestivals.com)

Continued on Page 14

## Speak Out

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**Film**

# Where is John Galt When you Need Him?

By HENRY P. RALEIGH

SOME MAY REMEMBER "The Fountain Head" of 1949. Directed by King Vidor it was based on Ayn Rand's first novel. While the book had not gone well, the film was surprisingly popular. Viewers may have been puzzled over why an architect's building design should have caused enough fuss to make him blow it up but since it was Gary Cooper it must have been OK. The novel's thesis, expanded in Ms Rand's social philosophy of "Objectivism" praising independence and selfishness as virtues, was subject to scathing criticism. In 1972 Al Ruddy, a movie producer who counts "The Godfather" among his credits, was prepared to take on the daunting task of filming a novel of over a thousand pages and with plot complications that boggle the mind and challenge all credibility. He expected to line up a winning cast including Clint Eastwood, Henry Fonda, and Faye Dunaway but the project fell through when Ms. Rand, true to her novel's heroes, demanding control and final approval of the script — she blew it up — so to speak. It would be forty-four years after the publication of *Atlas Shrugged* and thirty-nine years after Ms Rand's death that a film version of the book would be made.

"Atlas Shrugged - Part I", directed by Paul Johansson, appeared in theaters in 2011. The film opens

on an American in the year 2016. We are in a near dystopian ruin — a world depression, oil shortages, infrastructures crumbling, rampant unemployment — to show you how bad it's gotten gas is \$42 a gallon. It's a mess, all right and because of misguided governmental social altruism. Poorly distributed the film never found an audience, not surprising given its preachy wordiness and woe-fully short on crowd-pleasing sex and violence. There quickly followed in 2012 a documentary, "Ayn Rand and the Prophecy of Atlas Shrugged." As noted in the credits the doc had approval but not the participation of the Ayn Rand Institute. Directed by Chris Mortensen this is both a bio of Ms Rand and a defense of her philosophy. As the title suggests the novel may be read as a prediction of hard times ahead — so too the film. As proof, the doc is liberally peppered with current news items and film clips. It's a mess all right.

"Atlas Shrugged - Part 1" ends with the disappearance of all our titans of industry and science who might have spared us these ills were it not for a busy-body government and its regulatory obstacles. Each exits the scene asking, "Who is John Galt?" but leaving behind the prototype of a device that can produce energy from static electricity, which is a lot cheaper to use than gas.

"Atlas Shrugged - Part 2- The



Strike" opened this last October, timed nicely to precede the presidential election. Again with a cast of unknowns and a new director, John Putch, we learn that John Galt, an engineer, who reprises the heroic role played by Gary Cooper in "The Fountainhead" was, as we could have guessed, the inventor of the wonder machine. Exasperated by the government's meddling he destroys it in a sulk and squirrels away the country's real movers and shakers in a hidden valley called Atlantis. The entire gang goes on an extended vacation while waiting for the total collapse that was sure to come. A hot

romance helps Part 2 along —well— until it comes up to a long, long, still inspiring, peroration by Mr. Galt ala "Fountainhead."

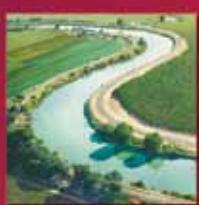
"Atlas Shrugged - Part 3" is being planned and if faithful to the novel should be relieved by a good deal more action than the previous parts — torture, a bloody rebellion, lots of killing, and building blown up — the final collapse, you see. Oh, it's been a mess, all right.



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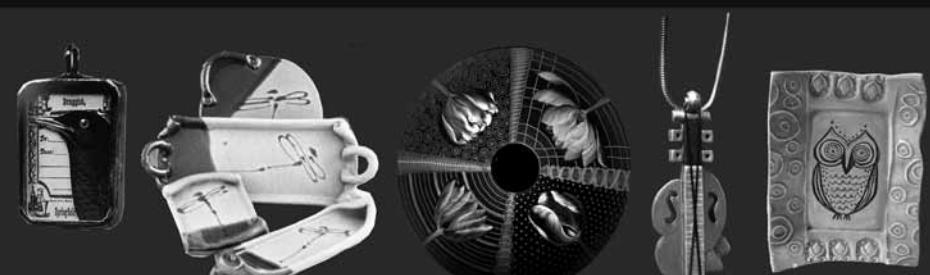
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**Art  
Review**

# *Albert Bierstadt\* at the Cole House, Frederic Edwin Church\*\* at Olana*

Photos courtesy of the Cole House and Olana

By RAYMOND J. STEINER

HARD TO BELIEVE that the "Hudson River School" (ca. 1825-1870), purported to be "fathered" by Thomas Cole (1801-1848) and so majestically exemplified in the work of Bierstadt

would cause many of today's viewers to wonder at their erstwhile neglect.

Although a modest showing — about a dozen paintings that focus on Bierstadt's time in the New York/New England areas at Cole's

precision of detail its own eventual downfall written in indelible paint. Where to go from here?

I began my own viewing at the Cole house, once again tearing myself from the mountain vista so dramatically visible from his spacious front porch (I've been there several times in the past, loving to linger there each time), to go inside to view the Bierstadt paintings. Like Church, and indeed so many of the Hudson River "school" beginning with Thomas Cole, Bierstadt (who in fact studied in Düsseldorf) was deeply influenced by the Romantic mysticism that grew up in Germany in direct response to the expressionist/abstract "movements" that were popping up over most of Europe. In reaction to "realist" philosophers (Friedrich Nietzsche, Karl Marx, et al, e.g.) who were trying to "tell it as it is", some artists chose to buy into the new party-line to produce "art" that reflected a "fallen" world and turned out angst-driven,

politically-motivated, or simply nonsensical work (if the world is a crappy place why not let art proclaim it?) while others retreated into a dream world of nature where beauty and mystery dwelt; from a realism that morphed into the sublime (accentuated, incidentally, in the title of John Wilmerding's essay as well as for the title of the catalogue for the exhibit at Olana, viz., *Maine Sublime*) which inspired awe (even fear).

Landscape painting was especially suited for the propagation of such artistic ideals and spurred many Americans who studied art in Germany on to *plein air* painting — the Hudson River "School" most notably — when these students returned to America. Both The Kunstakademie Düsseldorf (Düsseldorf Art Academy) and the Akademie der Bildenden Künste München (Munich Art Academy) were famous for fostering and teaching the idea(l)s of a sublime and mystery-ridden Nature and a great

Frederic Edwin Church *Sunset*

(1830-1902) and Church (1826-1900), was once an epithet of disapprobation haughtily pronounced by many of the major "studio painters" of New York City on their fellow *plein airistes* who chose to go off into the mountains and stomp around the woods looking for motifs — perhaps even harder to believe that even though those wood-stompers eventually became beloved, themselves eventually building studios that rivaled their former detractors — even revered during the 1960's by the fickle artworld — that they would sink into near oblivion in the so-called "modern" era. I'm sure that even the most cursory glance at the current exhibitions mounted at the Cole and Church homes — built, incidentally, right smack in the middle of their Catskill 'stomping grounds' —

(supplemented with artifacts, memorabilia and drawings), ten paintings centered in Maine and a handful of drawings at Church's — and mostly comparatively smaller works than either Bierstadt or Church were made justly famous for (so large, in fact, that most New York City galleries could not easily accommodate them, causing the artists to find venues ((such as the large walls of the once popular Delmonico's Restaurant, for example)) that would do justice to them) — both exhibits are more than adequate to give the viewer enough of a "taste" to evaluate their technical genius in depicting landscape. Both Bierstadt and Church brought representational art to its nth degree, both reaching a zenith of perfection that most probably had within its very

Albert Bierstadt *Autumn View in Waterville, Oneida County, NY, 1878*

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*Albert Bierstadt Mt. Ascutney from Claremont, New Hampshire, 1862*

many American students went there to study. Bierstadt, himself born in Germany, studied at Düsseldorf, most likely picking up his ideas of and propensities for landscape painting while still young. Along with the precise verisimilitude (and 'sublime' exaggeration) imported into America was the idea of the "art colony", a place removed from cities and their suffocating environments where artists could *really* experience nature. Just such a place was the one in Polling, Germany, a small town south of Munich where Academicians often went — including Americans such as Frank Duveneck, William Merrit Chase, Walter Shirlaw, J.H. Twachtman, and dozens of others (a local inn kept a guest book that lists some 75 American artists who visited from 1853 to 1905!) — which features rural landscape and a stunning backdrop of the Alps. I visited this now defunct German "art colony" (though still a

virile little village) some years ago and could hardly keep myself from thinking of the environs of Woodstock and its surrounding Catskills. William Merrit Chase, who studied at the Munich Academy, and, as noted above, spent some time in Polling, could hardly wait to set up his own outdoor art 'school' at Shinnecock, Long Island when he returned home — the first in America and a fore-runner for our own home-grown art colonies. It wouldn't be long before the Art Students League of New York would set up "summer" schools at Lyme, Connecticut and Woodstock, New York (1906), turning both towns into burgeoning and popular art colonies, with Woodstock even attracting Europeans who wanted to visit what artist Birge Harrison (1854-1929) (one-time League teacher and Woodstock resident) once called the best "landscape school in the world". The Catskills stood in for the Alps and

thus the "Hudson River School" was launched (or "fathered") by Thomas Cole in the early 1800s.

By the time we get to Bierstadt (1830-1902) and Church (1826-1900), the attention to detail and the sublimely beautiful had become a near science, bringing *plein air* painting to a level hardly imagined, say, back in the time of the quasi-mystical German "Nazarenes" (founded ca. 1809). As one can imagine, such masterpieces could not actually be done strictly in *plein air*, needing not only a spacious studio but an array of "tools" that might have made a forbidding burden to an early backpacker with his traveling easel as he wended his way through mountain trails. Indeed, the cream of most of the Hudson River "School" is overshadowed by the paintings of both

Kudos to both Historic Sites of the Cole/Church homes, along with curator Dr. Annette Blaugrund (at the Cole Site) and the many organizers, contributors, John Wilmerding and other writers at Olana for bringing these exhibitions to what I term a long, "art-starved" public. Both homes, now carefully preserved as National Historic Sites that boast magnificent views of the Hudson and the Catskills, are themselves worthy of extended visits, and I urge my readers not to forego a journey to the Hudson River/Catskill Mountain Region. Take a hint from Bernard Berenson and let art *enhance* your life — not dampen your spirits. Surely, a little beauty is a rare benefit to our present dread-ridden world — we can always spend time with the dreary side of life by reading newspapers and watching



*Albert Bierstadt Ct. River Valley, Claremont, New Hampshire, 1868*

Bierstadt and Church, carried to such a pitch of technical virtuosity that few of their earlier compeers could — or wished — to attain. A hint of that move from natural beauty to technical perfection can be spied in two of Bierstadt's paintings, "Mt. Ascutney from Claremont, New Hampshire" (1862) and "Connecticut River Valley, Claremont, New Hampshire" (1868) wherein the artist "plagiarizes" himself, copying the same trees and clouds from the earlier painting to the latter — the motifs worked so well the first time, why not rehash them and give it a new title? But why cavil about such "short-cuts" when we are treated by the gorgeous colors, say, of his "Autumn View in Waterville, Oneida County, New York" (1878) or Church's "Sunset"?

TV instead of finding it in our art.

\*"Albert Bierstadt in New York & New England" (thru Nov 3): Thomas Cole National Historic Site, 218 Spring St., Catskill, NY [www.thomascole.org](http://www.thomascole.org)

\*\*"Maine Sublime: Frederic Edwin Church's Landscapes of Mount Desert and Mount Katahdin" (thru Oct 27): The Evelyn and Maurice Sharp Gallery, Olana State Historic Site, Hudson, NY [www.olana.org](http://www.olana.org)

(Both exhibitions have illustrated catalogs available: *Albert Bierstadt in New York & New England* at the Cole House and *Maine Sublime: Frederic Edwin Church's Landscapes of Mount Desert and Mount Katahdin* at Olana.



## THE WOODSTOCK LANDSCAPE



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September 14-November 2, 2013

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| Robert Angeloch  | Margaret G. Carlson | Tor Gudmundsen     | Anita M. Smith   |
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| John Bentley     | Allen Cochran       | Georgina Klitgaard | Dudley Summers   |
| Otto Bierhals    | Florence B. Cramer  | Sidney Laufman     | Ivan Summers     |
| Mariella Bisson  | Andrew Dasburg      | Doris Lee          | Edna Thurber     |
| Arnold Blanch    | Staats Fasoldt      | Carl Eric Lindin   | Eva Van Rijn     |
| Lucile Blanch    | Ernest Fiene        | Henry Mattson      | Dorothy Varian   |
| Bolton Brown     | Anton Otto Fischer  | Paula Nelson       | James Wardwell   |
| Petra Cabot      | Mary Anna Goetz     | Karen O'Neil       |                  |

Reception, Saturday, September 14, 3-5 PM



## Allied Artists of America 100<sup>th</sup> Annual National Exhibition

~ November 8 — November 17, 2013 ~

Reception & Awards:

Sunday, November 17, 1pm

The National Arts Club Galleries

15 Gramercy Park S., NYC (212) 475-3424

Galleries open M, W, F: 10-12 & 3-5; Tu 2-6.

Call for other hours.

# Calendar

Continued from Page 10

## Wednesday, September 25

**RMAA 48TH ANNUAL Fall Open Juried Exhibition** Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 free (thru Oct 23) [rmaarts.wordpress.com/about/juried-fall-open/](http://rmaarts.wordpress.com/about/juried-fall-open/)

## Thursday, September 26

**BARBARA BACHNER: Color Universe** The TAI Group 150 West 30th Street, 14th Floor New York NY [taiereception@thetaigroup.com](mailto:taiereception@thetaigroup.com) Opening Reception 6:30-8:30 pm free (thru Nov 21)

**JAZZ STORIES an exhibition** The Pierro Gallery of South Orange The Baird Center 5 Mead Street South Orange NJ 973-378-7754 Opening Reception 7pm free (thru Oct 26) [www.thebaird.org](http://www.thebaird.org)

## Friday, September 27

**ARTIST AT WORK STUDIO TOUR** Saranac Lake ArtWorks Adirondack Artists Guild - Tour Headquarters 52 Main Street Saranac Lake NY 518-891-2615 10-4 free (thru Sept 29) <http://saranacleakeartworks.com/StudioTour>

**PO' JAZZ ON HUDSON: POETRY IS JAZZ, JAZZ IS POETRY** Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 6.30-8.30pm donate [www.bluedoorartcenter.org](http://www.bluedoorartcenter.org)

## Saturday, September 28

**36th Ridgefield Guild Annual Juried Exhibition** Ridgefield Guild of Artists 34 Halpin Lane Ridgefield CT 203-438-8863 free (thru Oct 26) [rgoa.org](http://rgoa.org)

**ARTIST AT WORK STUDIO TOUR** Saranac Lake ArtWorks Adirondack Artists Guild - Tour Headquarters 52 Main Street Saranac Lake NY 518-891-2615 10-4 free (thru Sept 29) <http://saranacleakeartworks.com/StudioTour>

**DOANSBURG CHAMBER ENSEMBLE STRING TRIO WITH FLUTE** Doansburg Chamber Ensemble St. Mary in the Highlands Episcopal Church Intersection of Routes 9D and 301 Cold Spring NY 845-228-4167 7 pm charge <http://home.comcast.net/~doansburg>

**EMPTY NEST/ NATURAL IMPRESSIONS: New Woodblock Prints by EVE STOCKTON/ Kenise Barnes Fine Art** 1947 Palmer Avenue Larchmont NY 914-834-8077 Opening Reception 6-8:30p.m. free (thru Nov 9) [www.kbfa.com](http://www.kbfa.com)

**GUILD OF CREATIVE ART 21ST ANNUAL Open Juried Show** Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 free (thru Oct 30) [guildofcreativeart.org](http://guildofcreativeart.org)

**HUDSON VALLEY GARLIC FESTIVAL** Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845)- 246-3090 10-6pm charge [www.hvgf.org](http://www.hvgf.org)

**OPEN STUDIO ARTSFEST NEW ROCHELLE COUNCIL ON THE ARTS** P. Miner-Sutherland Art Studio 81 Centre Ave. Studio # 301 New Rochelle NY 914-980-5121 12-4PM free [www.pminersutherland.com](http://www.pminersutherland.com)

**SCENES OF THE HUDSON VALLEY - KRISTY BISHOP STUDIO** Columbia-

Greene Community College Blue Hill Gallery 4400 Route 23 Hudson NY 518-828-4181 free (thru Oct 29) [Apicella@sunycgcc.edu](mailto:Apicella@sunycgcc.edu)

**THE FARM PROJECT 2013 COLLABORATIVE CONCEPTS** Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 Mid-Run Reception 2-6 pm (Rain date: Sun. Sept., 29) Performance Art: Prior to reception - Noon to 2 pm free (thru Oct 26) [www.collaborativeconcepts.org](http://www.collaborativeconcepts.org)

**WORKS ON PAPER** Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Oct 20) [www.tivoliartistsgallery.com](http://www.tivoliartistsgallery.com)

## Sunday, September 29

**ARTIST AT WORK STUDIO TOUR** Saranac Lake ArtWorks Adirondack Artists Guild - Tour Headquarters 52 Main Street Saranac Lake NY 518-891-2615 12-4 free (thru Sept 29) <http://saranacleakeartworks.com/StudioTour>

**DOANSBURG CHAMBER ENSEMBLE STRING TRIO WITH FLUTE** Doansburg Chamber Ensemble Trinity Lutheran Church 2103 Route 6 Brewster NY 845-228-4167 4 pm charge <http://home.comcast.net/~doansburg>

**HUDSON VALLEY GARLIC FESTIVAL** Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845)- 246-3090 10-5pm charge [www.hvgf.org](http://www.hvgf.org)

**VIC JURIS/BOB DEVOS SUGAR LOAF MUSIC SALON SERIES** The New Seligmann Center for the Arts 23 White Oak Drive Sugar Loaf NY 845-986-6463 charge 9/29 Vic Juris/Bob Devos 10/20 Dave Stryker/ Jay Anderson 11/17 Jack Wilkins/ Howard Alden [www.sugarloafmusicsalon.com](http://www.sugarloafmusicsalon.com)

## Tuesday, October 1

**117TH ANNUAL Open Juried Exhibition** Catharine Lorillard Wolfe Art Club National Arts Club 15 Gramercy Park S. NYC (thru Oct 25) [www.clwac.org](http://www.clwac.org)

**HARVEST OF LIGHT** Betsy Jacaruso Studio & Gallery 43 East Market Street Rhinebeck NY 845-516-4435 free (thru Nov 30) [www.betsyjacarusoartist.com](http://www.betsyjacarusoartist.com)

**PASTELS, WATERCOLORS AND MIXED MEDIA BY KRISTIN L. WOODWARD** Stedman Gallery, Wm K. Sanford Library 629 Albany Shaker Road (thru Oct 31)

**TAMPERING WITH THE SEALS - Abstract Photography by JONATHAN N. PAZER** Gardiner Public Library 133 Farmer's Turnpike Gardiner NY 845-255-1255 free (thru Oct 29) [www.gardinerlibrary.org](http://www.gardinerlibrary.org)

## Wednesday, October 2

**KATHLEEN FAYE ZIMMERMAN - SOLO EXHIBITION** National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Oct 25) [www.thenawa.org](http://www.thenawa.org)

## Thursday, October 3

**KALIYUGA ARTS PRESENTS BRAD FRASER'S KILL ME NOW** Kaliyuga Arts Stageworks/Hudson 41-A Cross Street Hudson NY 518-822-9664 charge (thru Oct 13) <http://kaliyuga.com>

**MARY GAGLIOTTI PHOTOGRAPHY** Bronxville Public Library Bronxville Public Library 201 Pondfield Road Bronxville NY 914-337-7680 free (thru Oct 27) [www.bxvlibrary.org](http://bxvlibrary.org)

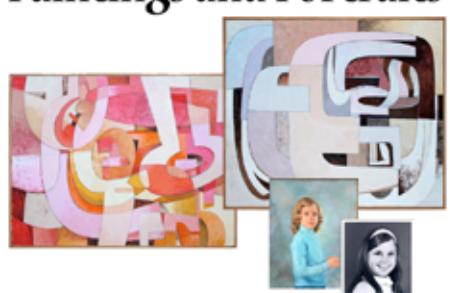
Continued on Page 16

*Amanda Epstein*  
Watercolors



Exhibition  
at the Desmond-Fish Library  
472 Rt. 403, Garrison, NY  
September 20th – October 6th  
[aewatercolors.com](http://aewatercolors.com)

**Sally SCHAEDEL**  
Paintings and Portraits



October 10-October 27  
PIERMONT FLYWHEEL GALLERY  
223 Ash Street Piermont Landing Piermont, New York 10986

HOURS: THURS/SUNDAY 1-6pm FRIDAY/SAT 1-9pm  
845 365 6411 [SCHAEDLERART.COM](http://SCHAEDLERART.COM)



**RACHELE UNTER**  
Nov 1 - Nov 17, 2013

PIERMONT FLYWHEEL GALLERY  
223 ASH STREET, PIERMONT LANDING  
PIERMONT, NY 10968  
PH: 845.365.6411

RECEPTION: SUNDAY, NOV 3RD  
TIME: 1:00 - 6:00PM

GALLERY HOURS:  
THURSDAY & SUNDAY 1 - 6  
FRIDAY & SATURDAY 1 - 9

[WWW.PIERMONTFLYWHEEL.COM](http://WWW.PIERMONTFLYWHEEL.COM)

MONOPRINT: STILL LIFE WITH IRIS  
[WWW.RACHELESWORKS.COM](http://WWW.RACHELESWORKS.COM)  
PH: 201.788.3055

RACHELE UNTER  
STILL LIFE WITH IRIS

## Poets' Niche



### CALLED

*the phone company today.  
offered them five hundred bucks  
if they'd give me back  
my rotary phone. They laughed.  
put me on hold, then connected me  
to someone in India.  
I've just about given up  
programming my VCR, and when  
I go downtown, I can't figure out  
who's talking on his Buebird  
and who's off his medication.  
And later when I finally figured out  
how to get back on-line,  
finding your three-day-old  
e-mail telling me you'd left.*

Richard Luftig  
—Pomona, CA

### SCIENCE

*The periodic  
table  
is missing  
elements.  
Not all that  
makes us up  
is atoms  
and strong  
and weak bonds.  
No symbols  
For our  
Humanity.  
Need to  
discover  
new matter  
under a  
different  
microscope.*

Gregory Liffick  
—Ontario, CA

### SILENCE

*How did you sleep last night? he asked.  
I dreamed of eternity.  
What do you mean? he asked.  
When I woke, all I could hear was music.  
What does it sound like? he asked.  
Shh ... listen ... can't you hear it?  
Silence  
It's beautiful, he said.*

Matthew Rodgers  
—San Francisco, CA



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

## Part II: Artists

Continued from Page 7

By RAYMOND J. STEINER

Some artists have tried to speak to me about their viewpoint, about their art. I've sat in their studios, watched them in the comfort of their own familiar surroundings, and listened to them. Some are very articulate; some not. As they spoke, I would let my eyes wander over their work, sometimes seeing what they were saying obvious in their work, but, oftentimes, not. Being articulate does not always mean that artists can speak clearly about their own work. They may be knowledgeable about art in general, about its history, about the technicalities of its making—and not be able to say one coherent thing about their own work.

Paul Cadmus, for example, was an extremely well-read and cultured man, able to speak confidently and intelligently on the subject of art. I spent an afternoon at his home/studio, gathering material for his profile for *ART TIMES*. We spoke of many things, but not once did any of his utterances ever "explain" one of *his* pictures, not one word conveyed the delicate line with which *he* outlines a human form. His words said one thing; his art quite another.

On another day, I spent an afternoon with Liza Todd Tivey, the daughter of the actress Liz Taylor, to speak about her bronze sculptures of horses. Unlike Cadmus, Tivey was extremely sparing with words, so much so, in fact, that at the end of my interview she feared that she had "wasted" my time. (This was certainly

not so since an artist's workspace can speak volumes to the observant person).

When you stop to think about this, it's not really very surprising. After all, if they could have used *words* to express what they wanted to say, they would not have resorted to making images in paint, or wood, or stone. They would have been writers, not visual artists.

And this is the next crucial thing you have to understand. As I pointed out in the last Chapter, image-making is a language in and of itself. Indeed, it has its own syntax, its own grammar, its own vocabulary. Just like you cannot translate one language into another without some distortion, you also cannot translate a picture or a statue into a word essay. And, if you ponder this truth a little longer, you'll come to see that you cannot translate *any* thing into words. Poets strain their utmost to describe what they mean by love, but no one believes for one instant that the words he or she uses have any *real* connection to loving. Even though I am a writer, no amount of words I use nor no matter how clever I string them together can ever bring a painting (or anything else for that matter) to "life" for another. Words can only approximate, never define.

A definition of love can never convey what it means to hunger for another's presence, or embrace, or kiss.

Socrates used to have great fun bringing this truth home to his listeners. So much fun, in fact, that they finally made him drink hemlock to

shut him up. Someone would begin talking about some idea—say patriotism—and he'd say, "Yes, that sounds good—but just what *is* patriotism anyway?" "Why you *know*, Socrates," they'd answer. "Like fighting for one's nation." "Oh, yes," Socrates would answer. "That's an *example* of patriotism. But just what *is* patriotism?" "Well, respecting the flag—dying for one's country. You know!" And Socrates would grin and say, "No... no, I *don't* know. That's why I'm asking. Just what do you *mean* by patriotism?" Eventually, the speaker would stop talking, the crowd would disperse, and no one would feel very smart (except maybe Socrates) after one of these exchanges. Certainly not the speaker who threw around words he couldn't define, nor the people who stood around listening. Socrates, of course, was trying to show that abstractions like patriotism or love could *never* be defined and that we should simply be careful about how we use them or guide our lives by them. Naturally, they eventually killed him. Why would they accept such nonsense as that?

The fact is, however, that Socrates was correct. Not only was he right in pointing out that we can't really pin down abstractions, but, although he didn't push the matter, we can't actually define *any* objective fact—abstract or not—except only in some kind of general way. No definition of a child will fully convey the sense of *your* child. Or mother. Or father. Or dog and cat, for that matter. Or home. Or car. Or room. I know what the

word "home" connotes—but, unless I'm acquainted with yours, I don't get any visual "sense" of it as you do. And even if I am acquainted with it and spend some time there, I probably don't really *know* it.

Part of the problem here is a universal condition of man—our five senses are imperfect gatherers of information. Dogs have greater senses of smell, eagles have keener eyesight and most wild turkeys have exquisite hearing capacities. A table may seem solid enough to place things on, yet we know that, in actuality, it is a swarming mass of molecules. We have all looked up at the sun, but how many know that we can never see it as it is *right now* but only as it was eight minutes ago because that's how long it took for its light to travel to us?

And, of course, the artist—in all his myriad manifestations—is also subject to this "universal condition" of man. Like us, he is as good or as bad as he chooses to be. You need not love him like you do Tom, be indifferent to him like you are with Dick, or be wildly negative about him as you are with Harry. All *you* have to do is look at his art and see if he "communicates" anything to you. If you like what is being "said"—if it feeds your "spirit"—then enjoy; if not, then move on to the next picture.

All right—enough about image-makers, or "artists". In our next (Winter) Issue, let's turn our attention to the artwriters.

(To be continued)



**Read previously published Art Essays by Raymond J. Steiner at  
[www.arttimesjournal.com](http://www.arttimesjournal.com)**

## AUTUMN AT THE WOODSTOCK SCHOOL OF ART

### SEPTEMBER WORKSHOPS

**A NATURE LIBRARY:  
 MIXED MEDIA DRAWING**  
 with Margarete deSoleil  
 September 7-8

**SEPTEMBER LANDSCAPE**  
 with Kate McGloughlin  
 September 9-11

**NATURE'S DYES FOR ARTISTS**  
 with Margarete deSoleil  
 September 16-18

**EXPLORING ABSTRACTION**  
 with Jenny Nelson  
 September 28-29

**WOODSTOCK LANDSCAPE:  
 PAST AND PRESENT**  
 An Invitational Exhibition  
 Curated By James Cox

September 21-November 2  
*Reception, Saturday,  
 September 21, 3-5 PM*

### OCTOBER WORKSHOPS

**FALL FOLIAGE IN WATERCOLOR**  
 with Staats Fasoldt  
 October 2-4

**PAINTING PLEIN AIR**  
 with Kevin Beers  
 October 9-11

**MONOTYPE**  
 with Kate McGloughlin  
 October 14-16

**LANDSCAPE AND MOOD**  
 with Christie Scheele  
 October 18-20

**COLLAGE**  
 with Robert Ohnigian  
 October 22-24

**ABSTRACTION & LARGE SCALE DRAWING**  
 with Meredith Rosier  
 October 26-27

**DRAWING MARATHON 2**  
 no instructor  
 October 29-31

**WORKS ON PAPER**  
 with Kate McGloughlin  
 October 31-November 21, Thursdays

### NOVEMBER WORKSHOPS

**THE DARKLIGHT**  
 with Eric Angeloch  
 November 5-December 3, Tuesdays

**THE ABSTRACT LANDSCAPE**  
 with Donald Elder  
 November 13-15



for a complete listing of all classes and events visit [woodstockschoolorfart.org](http://woodstockschoolorfart.org) or call 845 679 2388



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

**CALL for ENTRIES**

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**52nd Annual Juried Show**

**MAY 31 & JUNE 1, 2014**

For application (click apply) or information:  
[www.WhitePlainsOutdoorArtsFestival.com](http://www.WhitePlainsOutdoorArtsFestival.com)

White Plains Outdoor Arts Festival Committee  
 P.O. Box PMB 441 • 333 Mamaroneck Ave.  
 White Plains, NY 10605 • 866.210.7137

# Calendar

Continued from Page 14

## Friday, October 4

**A-LINE-MENT** Gallery 66 NY 66 Main St. Cold Spring NY 845-440-5838 Opening reception 6-9 pm. free (thru Oct 27) [www.gallery66ny.com](http://www.gallery66ny.com)

**A WEEKEND OF ART MUSIC & HAITI** Vassar Haiti Project & Consulate General of Haiti in NY 230 East 60th St, NYC [thehaitiproject.org](http://thehaitiproject.org)

**Annual Juried Exhibition: Pattern and Texture** Lower Adirondack Regional Arts Council Lapham Gallery 7 Lapham Pl. Glens Falls NY 518-798-1144 Opening Reception 5-7pm free (thru Nov 1) [www.larac.org](http://www.larac.org)

**ARTSWALK Literary Festival opening: Spotty Lit** Columbia County Council of the Arts Spotty Dog Books & Ale 440 Warren Street Hudson NY 518-671-6213 7:00 p.m. free <http://cccaartswalk.webs.com/artswalk-literary-2013>

**BURDETTE PARKS: Heads & Tales Photographs** Adirondack Artists Guild 52 Main Street Saranac Lake NY 518-891-2615 Opening Reception 5-7 pm. free (thru Oct 29) <http://adirondackartistsguild.com>

**"DIGITAL DANCE" DRAWINGS BY CHUCK DAVIDSON** Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 7-9 pm free (thru Oct 27) [www.flatiron.qpg.com](http://flatiron.qpg.com)

**PORTRAITS - ANIMALS & PEOPLE BY LAURA NAVOR** East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening reception 6-7:30pm free (thru Oct 31) <http://EFLibrary.org>

**SPAMALOT Up in One Productions** CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Fri & Sat; 3pm Su charge (thru Oct 27) [www.centerforperformingarts.org](http://www.centerforperformingarts.org)

## Saturday, October 5

**23rd Pound Ridge Fine Arts Festival with up to 50 nationally recognized artists** David Oleski Events At the park by the Key Bank, in Scott's Corners, Pound Ridge, NY 56 Westchester Avenue Pound Ridge NY 610-486-6393 free <http://www.poundridgefinearts.com>

**85TH GRAND NATIONAL EXHIBIT** American Artists Professional League online exhibit (thru Dec 30) [www.americanartistsprofessionalleague.org](http://www.americanartistsprofessionalleague.org)

**A WEEKEND OF ART MUSIC & HAITI** Vassar Haiti Project & Consulate General of Haiti in NY 230 East 60th St, NYC [thehaitiproject.org](http://thehaitiproject.org)

**ANNUAL Juried Fine Art Exhibit Putnam Arts Council** Belle Levine Art Center 521 Kennicutt Hill Rd. Mahopac NY 845-803-8622 Opening Reception 3-5pm (thru Oct 25) <http://www.putnamartscouncil.com>

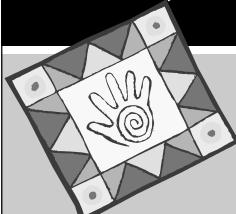
**ARTSWALK LITERARY FESTIVAL - readings by poets and writers** Columbia County Council of the Arts Hudson Opera House 327 Warren Street Hudson NY 518-671-6213 free <http://cccaartswalk.webs.com/artswalk-literary-2013>

**FALL ART SHOW Arts on the Lake** Lake Carmel Arts Center 640 Route 52 Kent Lakes NY 845-228-2685 Opening reception 1-5 pm free (thru Oct 14) [www.artsonthelake.org](http://www.artsonthelake.org)

**GRACIE SQUARE ART SHOW** Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

**PIANIST JEREMY DENK in Concert** Friends of Music Concerts, Inc. Kusel Auditorium at Sleepy Hollow High School 210 North Broadway Sleepy Hollow NY 914-861-5080 8-10pm charge [www.friendsofmusicconcerts.org](http://www.friendsofmusicconcerts.org)

## 42nd Annual Holiday Craft Fair



Nov. 30 & Dec. 1, 2013  
10 am to 4 pm  
Juried Show  
Hand-Crafted Items Only

For an application or more information go to  
[www.sunydutchess.edu/craftfair](http://www.sunydutchess.edu/craftfair)

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to arttimes-  
journal.com

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of LONG ISLAND  
**EXHIBITORS WANTED**

## Members' Exhibition

Part One November 10 - December 1  
Part Two December 15 - January 5

**Deadline October 25**

## 50th Holiday Fine Arts & Crafts Fair

December 7 & 8 - 10am - 5pm  
**Deadline November 11**

Visit website or call for prospectus  
[www.artleague.li.org](http://www.artleague.li.org)  
(631) 462-5400

107 East Deer Park Rd | Dix Hills, NY 11746

## THE RIDGEWOOD ART INSTITUTE 34TH REGIONAL OPEN JURIED SHOW

Call For Entries  
Receiving: Saturday, Jan. 11 12-5 PM  
Reception: Sunday, Jan. 26 2-4 PM  
Show Ends Sunday, Feb. 9

Demonstration: John Phillip Osborne  
Sunday, February 2 2-4 PM

**The RIDGEWOOD  
ART INSTITUTE**  
visit: [ridgewoodartinstitute.org](http://ridgewoodartinstitute.org)

12 E.Glen Avenue Ridgewood, New Jersey. 07450  
201.652.9615

**SCOTTISH FOLK ARTS EVENT: NORTH SEA GAS** Pelham Art Center 155 Fifth Ave. Pelham NY 917-738-2525 2pm-3:30pm free <http://www.pelhamartcenter.org>

**SHERYL RUTH KOLITSOPOULOS: Works on Paper** Pleiades Gallery 530 W. 25th St., 4th Fl New York NY 646-230-0056 11-6pm free (thru Oct 26) [www.sherylruthkolitsopoulos.com](http://www.sherylruthkolitsopoulos.com), [www.pleiadesgallery.com](http://www.pleiadesgallery.com)

**STAPLES/ WINCHESTER EXHIBITION** Look! Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artists' Reception 6pm free (thru Oct 27) [www.lookartgallery.com](http://www.lookartgallery.com)

**TIME & TIDE** Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 closing reception 4.30-6pm free (thru Oct 5) [www.bluedoorartcenter.org](http://www.bluedoorartcenter.org)

## Sunday, October 6

**23rd Pound Ridge Fine Arts Festival with up to 50 nationally recognized artists** Pound Ridge Business Association Scott's Corner 65 Westchester Avenue Pound Ridge NY 610-486-6393 free [www.poundridgefinearts.com](http://www.poundridgefinearts.com)/

**A WEEKEND OF ART MUSIC & HAITI** Vassar Haiti Project & Consulate General of Haiti in NY 230 East 60th St, NYC [thehaitiproject.org](http://thehaitiproject.org)

**ART IN BLOOM EXHIBIT BY THE NJ CHAPTER OF FLORALIA** Guild of Creative Art 620 Broad Street Shrewsbury NJ 731-741-1441 Opening Reception 3-5pm free (thru Oct 29) [guildofcreativeart.org](http://guildofcreativeart.org)

**ARTSWALK LITERARY FESTIVAL - readings by poets and writers** Columbia County Council of the Arts Hudson Opera House 327 Warren Street Hudson NY 518-671-6213 free <http://cccaartswalk.webs.com/artswalk-literary-2013>

**CHAGALL FAMILY DAY** The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3272 12-4pm charge [www.thejewishmuseum.org](http://www.thejewishmuseum.org)

**GRACIE SQUARE ART SHOW** Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

**GUILD OF CREATIVE ART 21ST ANNUAL OPEN JURIED SHOW** Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm. free (thru Oct 30) [guildofcreativeart.org](http://guildofcreativeart.org)

**WATERCOLORS, PASTELS AND MIXED MEDIA BY KRISTIN L. WOODWARD** Stedman Gallery, Wm K Sanford Library 629 Albany-Shaker Road Loudonville NY 518-783-1828 Opening reception 1:30-4pm free (thru Oct 31) [www.kristinwoodwardartist.com](http://kristinwoodwardartist.com)

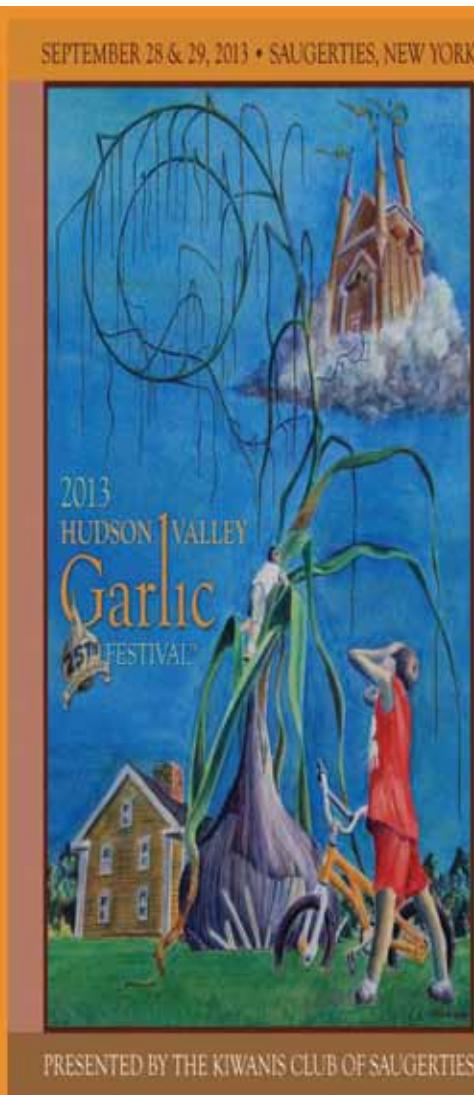
## Tuesday, October 8

**MUSIC IN THE MUSEUM - Electronic Music** The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 8452573844 7pm charge [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**TUNE-TONE International Contemporary Art Show** New Century Artists Gallery 530 W 25th, suite 406, NYC 212-367-7072 (thru Oct 27)

Continued on Page 23

Please note: we are only accepting Calendar listings submitted with our online form found at:  
[www.arttimesjournal.com/submitevent.html](http://www.arttimesjournal.com/submitevent.html)



It's the Hudson Valley  
Garlic Festival's  
25th Big Year!

- Forget the price of gas!
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# Music Hip Strings: Brooklyn Rider bridges the gap between classical and cool

By MARY BURRUSS

THOUGH IT IS difficult to choose one style of music that defines current Western culture, most people would not choose the string quartet. But most people are not members of Brooklyn Rider, a string quartet that understands that interaction is the key to survival and influence in the 21st Century. Even their name suggests a melting pot of ideas and disciplines. "Brooklyn refers to the kaleidoscope of culture and creative expressiveness that is making Brooklyn, New York synonymous with art Mecca. Think Paris in the 1920's. Rider is derived from a Munich-based artist consortium (including Vassily Kandinsky, Franz Marc, Arnold Schoenberg, and Alexander Scriabin) from the early 1900's, *Der Blau Reiter* (The Blue Rider). Brooklyn Rider is essentially a catalyst, as were *Der Blau Reiter*, for collaborative creative expression in the global village as represented by the population of their hometown.

The band, consisting of violinists Johnny Gandelsman, Colin Jacobsen and Nicholas Cords and cellist Eric Jacobsen is known for engaging with other artists, artistic mediums, and fans while presenting new and standard quartet fare via both projects produced by others and self-directed projects. Said Gandelsman in a 2011 plea on Kickstarter, "It is fun to think of the string quartet in the eighteenth century—the era of its genesis—as the ideal band of the era: democratic, relevant to its time, and a powerful creative crucible. We formed Brooklyn Rider because we believe that the string quartet can be an equally viable and potent force in the twenty-first century."

Though these boys from Brooklyn are experts at playing the classics like Beethoven's String Quartet no.14 in C# minor, op.131, which is featured on their 2012 release, *Seven Steps* (NPR's listener's choice best of 2012 list), contemporary compositions and creative collaborations are the group's bailiwick. As proof of their genre crossover success they were included on the roster of the 2010 South by Southwest Festival in Austin, Texas a hallmark event for upcoming international indie talent. How did this band of classically trained musicians go from 18th century classics to indie idols? They took the Silk Road — as members of Yo-Yo Ma's Silk Road Ensemble. Gandelsman, Jacobsen, Jacobsen and Cords were influenced by Ma's desire to explore the possibilities of string quartet music as a catalyst for universal connection transcending time and place. "Traveling with the Ensemble opened our eyes and ears to traditional music from all over the world," said Cords in a recent interview. "It expanded our view of the western musical tradition. Making us less interpretive musicians and encouraging us to collaborate creatively with other musicians." Brooklyn Rider has transformed those expanded values and given them a home in the traditional



Johnny Gandelsman, cellist Eric Jacobsen, Colin Jacobsen and Nicholas Cords (Photo credit: Sarah Small)

string quartet adapting it to the 21st century.

Their subsequent collaborations read like a *Who's Who* in contemporary composition with names like Derek Bermel, Lisa Bielawa, Ljova, Osvaldo Golijov, Jenny Scheinman and Dmitri Yanov-Yanovsky. In 2011, Philip Glass enlisted the group to record a complete analog of his string quartets, a collection that boasts the world premiere recording of the suite from the film *Bent*.

The group has also partnered with musical artists outside of the "classical" world like a 2008 collaboration, *Silent City* (selected by Rhapsody.com as one of World Music's Best Albums of the Decade), with kamancheh artists, Kayhan Kalhor. Other musicians in the Brooklyn Rider playpen include; Wu Man the Chinese pipa virtuoso, traditional and technology-based Japanese shakuhachi player Kojiro Umezaki, the 2 Foot Yard trio, and Irish fiddle player Martin Hayes. Recently, the group recorded an original quintet piece with legendary banjo player, Bela Fleck and will tour with him throughout the year. They are featured on several tracks on Christina Courtin's debut album, *Nonesuch* and worked on Vega's *Close Up 2: People & Places* with eclectic folk singer-songwriter Suzanne Vega. Brooklyn Rider has also sought out other artists to create new work. "We collaborate with dancers and other artists and nurture these relationships," Cords said, like Syrian/Armenian visual artist Kevork Mourad.

The preferred way for Brooklyn Rider to perform speaks to their desire to honor all possible expression through the string quartet medium. By mixing things up they allow the

individual audience member to experience the genre that attracted them to the concert (classical or experimental) then expose that person to something new. An example is Brooklyn Rider's planned program for the 2013 Charlottesville Chamber Music Festival in Virginia. On Saturday September 14th they will play at Live Arts, a cement and glass building that serves as a less traditional venue for chamber music. For the first half of the concert, the group will perform as a quartet, showcasing recently composed pieces including some from their new album, *A Walking Fire*. The second half will be a no-holds barred jam session with other musicians and Grammy winning violinist, James Ehnes. The following afternoon they will perform traditional classical music in a classic concert hall venue, first as a quartet then along with additional musicians.

As if these aforementioned collaborations weren't enough, the band members have other impressive projects that further illustrate their commitment to making string quartets a more vital artistic expression for contemporary art. Gandelson created a medium to "explore the connection between music and the visual arts" called *In a Circle* which morphed into the quartet's own recording label. The Jacobsen brothers started The Knights, an orchestra that includes all the group's members and other talented musicians. Eight years ago Brooklyn Rider members collectively started the Stillwater Music Festival in Stillwater, Minnesota as a springboard for debuting new work and partnerships. The Jacobsens started a performance troupe called *Cirene*, "a group dedicated to re-imagining timeless tales from all

around the world and presenting them to children (and adults with active imaginations) through the combined mediums of dance, music and live painting/animation." Cords particularly enjoys the connections he makes while working on these smaller locally oriented projects. "We are able to respond in a very quick and organic way in our community," he said. "Every time you invite other artists under the tent it is cultural entrepreneurship. You are creating great artistic value for your audience and creating another economic engine for your community."

The payoff for all of these collaborations and cross-medium projects seems to be a strong fan base that is interested in supporting Brooklyn Rider's development. Perhaps the ultimate proof of that support was the response to their 2011-2012 Kickstarter campaign where the group made an appeal on the independent funding website to help offset costs of producing their 2012 album, *Seven Steps*. "When you look at the costs of producing a recording as a complex number, artists definitely need help," said Cords. The band made an appeal for \$30,000.00. Between Christmas Eve 2011 and Valentine's Day 2012, supporters donated \$50,565.00. "That was an amazing moment to connect with our fans," Cords declared. When asked to explain the outpouring, Cords suggested that fans enjoy claiming some ownership, "They were an integral part of the creation of that project." Part of the success may be the quartet's global presence. They spend more than 200 days a year on the road and spend several of those non-performing hours communicating with collaborators and fans online. "The joy of doing what we do allows us to connect with people in person and in a virtual world," says Cords.

What is the future for Brooklyn Rider and their mission? Next season they are planning some concerts with one of the greatest sopranos of our time, Dawn Upshaw, continue a promotional tour for *A Walking Fire* and produce the Brooklyn Rider Almanac which will be new music written for the quartet by artists from the jazz and rock world. "Our goal is to instigate different conversations across artistic mediums," said Cords. Regardless of what conversations they start, it is clear that they are changing the perception of string quartet music with a little help from a lot of friends.

Their website: [www.brooklynrider.com](http://www.brooklynrider.com)



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**Travel & Culture**

By CORNELIA SECKEL

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At dinner I met up with **Deb Polich**, executive director of the **Arts Alliance** and **Ken Fischer**, president of the **University of Michigan Musical Society**. UMS is an independent



Ted Ramsey in his studio

multi-disciplinary performing arts presenter with a long and deep affiliation with U of M, offering 60-90 performances each season, performing in up to seven University and community venues. UMS sponsors an extensive education program, commissions and presents new work, and hosts many artists' residencies. Deb Polich is the former director of **arttrain** ([artrainusa.org](http://artrainusa.org)), the non-profit organization, which brings art exhibits to "under-resourced" communities with limited or no access to cultural institutions like museums. They have abandoned the trains and commissioned the construction of **mobile museum units** (MMUs) that can be trucked across the country. I've known about this group for years and was so pleased to hear more from Deb. We met over a fabulously delicious tasting meal at **Logan – An American Restaurant**.

Some of what I learned: Numerous cultural leaders meet periodically and collaborate events when they can. There are 211 organizations and they participate in a cultural data project collaborative that provides statistics for funding among other things. They have determined that every \$1 spent generates \$51 in revenue for the city/state. The numerous arts and cultural offerings attract many new businesses to relocate to Ann Arbor and Ken Fischer has been instrumental in bringing world-class performers to the University. In 2012 he received the **Mariam C. Noland Award** for nonprofit leadership. The population of Ann Arbor and the surrounding communities are very supportive of the arts offerings and people are known to travel 1½ hours for events. In Ann Arbor there are 30 independent **Book Stores**. There is a **Big Film Festival** (March), **Art Fair** (in July- now 54 years running with over 1,000 participating artists and ½ million people attending over the 4 days of the fairs), **Book Festival** (June) **Art Walks** (Oct), **Saline Craft**

**Show** (in November with over 230 crafters), **Ann Arbor Folk Festival** (for the past 33 years is in January) and **Music Festivals** (the big event in May involves 100's of musicians performing

of found objects and paintings — quite fascinating. He also molds the paper creating designs and sculpture. His paintings are large and he is interested in people's moods and so you see that reflected in his work. His paintings are about people, not portraits of someone. Ted is always experimenting, he feels that he must take risks with his art to grow as an artist. Ted is a generous human being and I can see that he was an excellent teacher— working with students (he taught for 40+ years) was a great joy for him. He was in pure teaching mode as we explored the many works in his studio. As we were speaking, he told me that he had studied in Ohio and for chance, I asked if he knew **Eugene Ludins** (featured in **ART TIMES** numerous times, the latest in the Mar/Apr 2012 issue a review by **Raymond J. Steiner** of an exhibit at both the **Samuel Dorsky Museum of Art at SUNY New Paltz**). The world is small; the art world smaller.

We left Ted and headed over to **Kate Tremel's** studio. Kate ([katetremel.com](http://katetremel.com)) is a graduate of **Cranbrook Academy of Art** in **Bloomsfield Hills, MI** and has taught ceramics at

throughout downtown neighborhoods),



Kate Tremel in her studio

major productions sponsored by the **University Music Society** bringing nearly 100 Dance, Theater & Music from the US and ½ of their offerings come from outside the US. The Society also offers music education programs and is affiliated with the University. And of course the football games at U of M.

The following day began with some of the writers heading to **Ypsilanti** to explore **Antiques & Collectibles**, others went to the **Jiffy Mix factory** and I had a private tour to 3 artist's studios with **George Percy** (Geiger staff member) and **Stephen Kerr**, a former art teacher currently organizing art shows at various locations in Ann Arbor.

We first visited **Ted Ramsey** ([tedramsay.com](http://tedramsay.com)), a former U of M art professor and Department Head working at paper-making, painting, constructions and digital images. The paper, made by Ted, often serves as support for a multi-media construction

numerous places around the country. Kate had recently returned from a year



Kate Tremel in her studio (insert of plaster dogs portraits bottom left)

of work and study in Paris, France. Recently she has been using a technique she learned in Peru- using a paddle and anvil to help form her pottery and to make them thin and delicate. This technique is mostly used in metal work. Kate said that she has always been drawn to clay and recently she has taken to decorating her work with small-hole designs that sometimes pierce the clay and other times just indent. She called it "deconstructing" the work. She has done sculpture, functional and decorative pieces. What I saw was fascinating and intriguing and I couldn't resist buying a small bowl. She said that she is interested in form and experimenting. The kiln makes work unpredictable. Kate is part of the **Potters Guild**, a coop of 60 potters that provides a place to work although doesn't seem necessary for Kate as her studio is quite extensive with several kilns.

The next artist we visited was **Marcia Polenberg**. Marcia has been doing functional ceramic work for many years as well as painting (her original work) and building figurative life-size and near life-size people and animals built from terra cotta and then decorated with a variety of techniques. I was quite taken with her terra cotta portraits and her series of children. She spoke about her work and that "failure/ risk taking is what brings growth". Marcia obviously loves color, it is evident in all of her work. She is finally, she said, free from criticism and it is so liberating. The work that lights her up are the terra cotta heads, the "Portraits" she has done of **Rembrandt**, **Kathe Kollwitz**, **Rodin** and many others not so well known. They must "speak" to her and therefore they will speak to others. This work requires numerous firings and is quite labor intensive. I enjoyed my time with Marcia, she is a serious and dedicated artist willing to share (she taught for many years) her time, her work and her thoughts. She is a good role model for creative people. Risk taking brings growth. That is a phrase we should all have in mind.

After feasting the eyes and soul with these artists we feasted at **Gratzi**, a restaurant featuring contemporary



Marcia Polenberg in her studio (insert of plaster dogs portraits bottom left)



Leo Kotke at The Ark, Ann Arbor MI

Northern regional Italian dishes and wines. Delicious!!

While other writers explored **Breweries and Brineries** I joined a few others to tour the **University of Michigan Museum of Art** ([umma.umich.edu](http://umma.umich.edu)) with associate curator **Pam Reister**. The museum, begun by professors in the 1856, has grown to include 18,000 works of art. They are especially strong in early western, Asian, African and modern & Contemporary works. As with all museums, there are galleries for permanent collections, borrowed works, curated exhibits, traveling exhibits and something I hadn't seen before study/ open storage spaces. The **Albertine Monroe-Brown Study-Storage Gallery** allows the museum to show one thousand objects from the collections, previously in storage. The addition of classrooms, an auditorium, and a variety of gathering spaces contribute to making the museum a great asset and art resource for scholars, students and teachers. Currently on view at the museum: **Adolph Gottlieb**: Sculptor through January 5, 2014, **Performing Still Images: David Claerbout** and **Matthew Buckingham** through January 5, 2014, **Brett Weston Landscapes** through December 1, 2013 and **N H D M / Nahyun Hwang + David Eugen Moon** through November 10, 2013. As we were ending our tour I saw a beautiful small painting that looked. The artist's work was familiar and I learned on closer inspection that in 1855, **Jasper Francis Cropsey**, Hudson River School Painter, had been invited to Ann Arbor and commissioned by the president of the school to paint two paintings, one of the U of M campus and the other of the University's Detroit Observatory.

I met up with **Russ Collins**, executive director and ceo of the historic **Michigan Theater** ([michtheater.org](http://michtheater.org)), a nonprofit venue for fine film and performing arts. It is home to the **Ann Arbor Film Festival**, the third oldest in North America, established in 1963, and one of the premier showcases for independent and experimental filmmakers. The festival is held late spring and each year receives more than 2,500 entries. Michigan Theater is also home to the **Ann Arbor Symphony** and a

venue for other classical and pop music concerts and comedy artists. The Theatre, built by Ann Arbor businessman Angelo Poulos, was opened in 1922 as a

of students and to provide a warm, safe, peaceful place for them to come together free from drugs, alcohol, and the storms of academic life and personal stress. It was the 60's, a time of great unrest among young people experimenting with drugs, sex and life styles. The Ark was meant to provide a creative outlet for talent in music, poetry and art work; to dialogue about the issues and questions of the campus community. **The Ark** ([theark.org](http://theark.org)) has been afloat ever since and looking at the list ([theark.org](http://theark.org)) of the thousands of musicians who played there is like looking at a Who's Who of the music world. Along the walls are posters from the past 45 years and I was remembering old friends as I saw pictures of **Odetta**, **Pete Seeger**, **Joan Baez**, **Judy Collins**, **Nora Jones**, **Josh White**, **Livingston Taylor**, and on and on. In 1969 **David Siglin** was selected as manager; expecting to stay a few years, he retired in 2008. He and his wife Linda, due to their vision, dedication and energy, have made it one of the most well-known and respected music venues in the country. The Ark is governed by an elected volunteer Board of Directors, run by a staff of seven full-time and five part-time

Nawal Motawi in the production area of Motawi Tiles.  
(insert of bulb glazer bottom Right)

vaudeville and movie theatre and was unique because of its large grand foyer. As I understood from Russ, at the time, movies were not for family entertainment, they were mostly "peep shows" for poorer men. This grand building was an attempt to make movie houses safe for the middle class. In the early 80's it was heading to be a torn down but a great community effort restored both the theater and saved the **Barton Theatre Pipe Organ**, the Auditorium's original organ that was installed in 1927 and had been restored in 1971. The theater has projectors to show all types of film — 35 celluloid, 70mm, 16mm, and state of the art Digital. No wonder that this is such a popular **Art Film Theatre**.

I continued talking about film with a few other writers at **Café Felix** where we had a potpourri of appetizers and drinks before heading over to **The Ark** to hear **Leo Kotke** and what a pure joy that was.

In 1965, four Ann Arbor churches envisioned a gathering place for students — a coffee house, like many that were springing up on campuses all around the country. The focus of the churches was to listen to the concerns

employees and supported by over 400 volunteers. After the Church funding

The Cheese seminar, at Zimmerman Cheese (insert Bottom right of their cheeses)  
dried up, The Ark initiated a major fundraiser in 1977, the now yearly **Ann Arbor Folk Festival**, a major weekend event held in January that were designed with the thought of production. It was evident as we met

has fabulous entertainment.

**Leo Kotke**, an acoustic guitarist, is known for a finger-picking style that draws on influences from blues, jazz, and folk music. There is not much to say when listening to a great legend that is still great. To use the language of my "youth" I was just blown away. I just sat enraptured with his virtuosity, his music and his performance. He will be on the east coast this fall performing on Oct 25 at Narrows Center for the Arts, in Fall River, MA; on Oct 26 at the **Westhampton Beach PAC** in **Westhampton Beach, NY** and on Oct 27 at **Newton Theatre, Newton, NJ**. For a full schedule see [leokotke.com](http://leokotke.com).

The following morning a group of us went to **Motawi Tileworks** ([motawi.com](http://motawi.com)), founded in 1992 by **Nawal Motawi**. Nawal studied sculpture and ceramics at the University of Michigan and then learned tile-making at **Pewabic Pottery** in **Detroit**. Wanting to do her own thing, she began Motawi Tileworks in her garage, people liked her work, she got some commissions, and hired her brother to manage the production. In just a few years the business took off and she left the garage for larger quarters. The tiles are made with local clays and glazes mixed using Motawi's own recipes. Designs are a blend of historic and modern images with rich, bold glazes and inspired by nature, art and architecture. They are well known for the multi colored glazed tiles of landscapes. At present, Motawi Tileworks employs about 30 people, including a number of artisans and graphic artists. There are between 75 and 100 designs in their catalogue. New artists' designs are added when a majority of the staff agrees and designs are removed when demand is diminished. Each day they make about 1,000 tiles. Nawal is open to new ideas and works with other companies to produce special tiles and murals. We were given a very comprehensive tour by **Gretchen**, whose last name I never got. She spoke about the history of the company, showed us numerous samples of the both functional/ installation and decorative tiles and then took us on a tour to see the production beginning with forming the tile to the glazing. She said that the Glazer is critical to the production and that tiles

# Opportunities

**Writers:** 2013 AAA Book Festival 323-665-8080 Seeks entries for competition of stories for animals Call or email for details, forms. Deadline Oct 10. bruce@animalsbookfestival.com

**Artists:** Oil, Watermedia, Pastel, Graphics, Sculpture Allied Artists of America. Seeks entries for 100th Annual National Exhibition Nov 8 - Nov 17. 2013 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline Sep 10. www.alliedartistsofamerica.org.

**Artists:** American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 85th Grand National Online Exhibition Oct 5- Dec 30. Accepting Painting, Graphics, Sculpture, Watermedia & Mixed Media. Judge: Art Master Gregg Kreutz, Art Students League Send #10 SASE to AAPL or visit website. Deadline Sep 8. office@aapline.org www.americanartistsprofessionalleague.org

**Watercolor Artists:** American Watercolor Society, 47 Fifth Ave, NY, NY 10003. 212-206-8986 Call for Entries 147th Annual International Exhibition. SASE TO American Watercolor Society or download prospectus from website. Deadline Nov 15 info@americanwaterscoursociety.org www.americanwaterscoursociety.org

**Artists, Craftspeople:** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 50th Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 7-8. Prospectus available online. Deadline Nov 11 www.artleagueli.org.

**Artists:** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeks entries of 2D&3D work for 58th Members' exhibition Nov 10-Jan 5 (non-members can join and participate) Prospectus available online. Deadline Oct 25 www.artleagueli.org.

**Artists:** Art Society of Old Greenwich, (203) 637-9949. Seeks participants for 62nd Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sept 7 & 8. more information see website or Aga Cichy 203-987-4767 Deadline Sep 6 www.sidewalkartshow.com

**Artists, Photographers, Craftspeople:** Arts Council of Livingston, PO Box 339, NJ 07039. (973) 992-1950 or (973) 994-1516. Seeks artists to participate in the 14th "Art at the Oval 2013", a juried outdoor fine art and fine craft exhibit & sale (ribbons & cash prizes) on Sun, Sep 22, 11am-5pm, at Memorial Park Oval, Livingston, NJ. The event will take place in conjunction with Livingston's Bicentennial Old Fashioned Family Picnic. \$75 fee is returnable if not accepted; \$25 late fee. Bio, slides/cd/photos of work required with SASE for new participants. Call or email for information. Download from website. Deadline: Sept 13, 2013; \$25 late fee. vivolshen@aol.com or irenefeigenstudio@gmail.com www.livingstontownship.org/artattheoval

**Artists:** b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for EXPO 33 Nat'l Juried Competition. Juror: Stephanie Kwai, curatorial asst, BMW Guggenheim Lab. Full info on website. www.bjspokeny.com

**Artists (2D only):** Blue Mountain Gallery, NYC 646-486-4730 Seeks entries for Juried Exhibition Dec 3-21. Visit website for apps. Deadline Oct 1 www.bluemountaingallery.org

**Artists, Craftspeople:** Columbia Museum of Art, Columbia S. Carolina 803-343.2159 Seeks entries for Annual Juried Artisan Fair & Sale Nov 9 Details, entry form on website. Deadline Sep 20 columbiamuseum.org

**Craftspeople:** CraftBoston, Society of Arts & Crafts (617) 266-1810 x17 Seeks entries for following events: CraftBoston Spring 2014 & CraftBoston Holiday 2014; CraftBoston Spring Apr 4-6; CraftBoston Holiday Dec 5-7. Visit website for details, app info. Deadline Sep 12. www.craftboston.org / www.societyofcrafts.org

**Craftspeople:** Dutchess Community College Foundation Seeking crafters for 42nd Annual Holiday Craft Fair, Nov. 30 & Dec 1. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

**Artists (over 18), All Media:** Garner, 55 W. Railroad Ave., Garnerville, NY 845-947-7108 Seeks entries for exhibition at Dye Works Gallery Oct 12-13 Call or visit website for details Deadline Oct 1 garnerartscenter.org

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

**Artists:** Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks participants for 9th Annual Paint-Out and Auction Sat. Oct 12. See website for more information www.kentart.org.

**Artists, All Media:** Laura Alvarez at Poe Park Visitor Ctr, 2640 Grand Concourse, Bronx, NY (715) 365-5516 Seeks entries for "Whimsical Winter Wonderland" exhibit Dec 7-Jan 25 (no entry fee). Call or email for details. Deadline Sep 30. laura.alvarez@parks.nyc.gov

**Artists, All Media:** Manhattan Arts International 220 E. 72 St, NYC (212) 472-1660 Manhattan Arts International, seeks entries for its "Art that Lifts Our Spirits" online juried exhibition, Sep 23-Nov 23. See website for info; contact Michael Jason Deadline Sep 10. info@ManhattanArts.com www.manhattanarts.com/Gallery/Lift-our-Spirits

**Craftspeople:** MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 26th Annual Craft Fair Oct 26. Email mcmillercraftfair@yahoo.com for details apps. eluksberg@kingstoncityschools.org

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

**Artists:** National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries (except photos/craft) for Annual Drawing Open Exhibition Sep 30-Oct 26. Send SASE or download prospectus from website. Deadline Sep 29 www.nationalartleague.org

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

**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 2013 Book Festival Applications online or request by phone or email Deadline Nov 25. NewEngland-bookFest@sbcglobal.net www.diyconvention.com

**Performers (Ballet):** New Paltz Ballet Theatre, 1 Bonticou View Dr., New Paltz, NY 845-255-0044 Auditioning for annual "Nutcracker" beginning Sep 21 Full info on website. www.npsballet5.com

**Artists, All Media:** New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 98th Annual Open Juried Show Sep 21-Oct 26. \$2500 in cash and art related awards. All media including digital and photography. Hand delivery. NO SLIDES or jpegs. Judge: Lisa Cooper, Director and Founder of Elisa Contemporary Art. Send SASE or go to website for prospectus. Deadline Sep 21 www.nraaonline.org

**Artists, All Media:** New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks new members. Bring 3 framed and wired works to New Rochelle Library, Library Plaza, New Rochelle (nraaonline.org) on Sep 28, 10-11:30 am. Deadline Sep 28 www.nraaonline.org

**Artists:** Putnam Arts Council, 521 Kennicutt Hill Rd., Mahopac, NY, 845.803.8622 Seeking entries for Annual Juried Fine Arts Exhibit Oct 5-25. Juror: TBA Call for details or visit online for prospectus Deadline Sep 28 www.putnamarts council.com

**Artists:** Richter Assn for the Arts, Aunt Hack Rd., Danbury, CT 203-744-0427/792-5606 Seeks entries for annual juried show Sep 24-Oct 6. Cash prizes. Call or email for details. ebontempi@aol.com / DFrankel@webtv.net

**Artists:** Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 34th Annual Regional Open Juried Show, Jan 26 -Feb 2, 2014 visit website for prospectus. Receiving January 11. www.ridgewoodartinstitute.org

**Artists:** Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 36th Annual Juried Exhibition, Sept 28 - Oct 26. Hand deliver work only. Cash awards. Juror: TBA. Download prospectus from website or send SASE to the Guild. Receiving at the Guild Barn Sep 13-15 rgoa@sbcglobal.net. www.rgoa.org.

**Artists:** Ringwood Manor Assn of the Arts, PO Box 32, Ringwood, NY 07456-0032 (201) 444-7760. Seeks entries for 48th Annual Fall Open Juried Exhibition, Sept 25-Oct 23. Receiving at the Barn Gallery Sep 21, 11am-2pm; Judge: Tim Gaydos, PSA. Call or website for more information. Deadline Sep 21 www.rmaarts.wordpress.org

**Craftspeople:** SHIRK 1048 Terrace Ave, Wyomissing, PA 610-374-8838 Seeks entries for "Handmade Holidays 4" Dec 3-24. Visit website or email for full details. Deadline Sep 27 Mike2@shirkcom.com www.somethingsloom ing.com

**Writers/Publishers:** Southern California Book Festival 323-665-8080 Seeks entries for 2013 Festival October 2013. Call, email or visit website for full details. Deadline Oct 1 bruce@southerncaliforniabookfestival.com southerncaliforniabookfestival.com

**Photographers:** The Noyes Museum of Art, Stockton College, NJ (609) 652-8848 Seeks photographs for 2d Annual Juried Competition & Exhibition, "Raw" Nov 7-Jan 31, 2014. Call or email Brenda Kelefor full Info and registration form on website. brenda@noyesmuseum.org www.noymuseum.org/artist.html

**Artists, All Media:** Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for 20th Annual Juried Small Works Exhibition (15" limit, 2 entries \$25 each), Jan 2-26, 2014. SASE w/entries and check. Deadline Dec 1 upstreamgallery@aol.com. www.upstreamgallery.com.

**Artists, Craftspeople:** White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 52nd Annual Juried Show, May 31 & Jun 1, 2014, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

**Artists:** Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Seeks entries for juried show Oct 13-Dec 8. email wjc.arts@gmail.com for details. Deadline Sep 23

**If you have an opportunity to list, email: info@arttimes-journal.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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# Ann Arbor, Michigan

## a very exciting & culturally rich city

By CORNELIA SECKEL

Continued from Page 19

different employees that this was a tight, friendly and supportive group of artisans' an extended family. Nawal, a vivacious and extremely personable woman, met us along the tour and

for home bakers, **Coffee Co., Restaurants, Creamery, Consulting Company** specializing in training, service and merchandising, specialty foods and staff management, Mail Order for their partner businesses, **Candy Man-**



*A Little Night Music* curtain call at the Performance Network Theater, Ann Arbor

answered some questions. She said that she loves running the business and that was evident as I listened to her and subsequently watched a **Ted Talk** she gave a few years back. Her style of management, she said, is quite different from many companies. She is concerned about the whole entity of the work, not just the bottom line. She is involved and supportive of other businesses in the community and gives generously back to the community. She bought **Rovin Ceramics**, the company that she had been buying her clay from (they used her recipe) and they are now a sister company making clay (not her recipe) for other ceramists and selling ceramic tools. Nawal is a hands-on owner and has hired a ceramist to be her production manager.

At the end of our tour we were treated to a tile-making workshop where we each made a tile that was subsequently glazed and mailed to us. That was a lot of fun.

On to a tasting lunch at **Zingerman's Roadhouse**. Food was excellent and we began to learn about the **The Zingerman's Community of Businesses (ZCoB)** that began in 1982. (ZCoB) (according to their website zingermanscommunity.com) is a family of eight businesses all located in the Ann Arbor area and reflects the novel strategy for business growth created by **Zingerman's Deli** founders **Paul Saginaw** and **Ari Weinzweig**.

Rather than replicating their very successful deli through the franchise model, Paul and Ari chose to develop new, independent businesses, all rooted in the local community that work together as one organization. Each business is operated by one or more managing partners who share ownership and put their particular expertise to work in the day-to-day running of their business. Zingerman's has become an Ann Arbor institution and includes: **The Deli, Bakehouse, a Teaching Bakery**

**ufactory, Food Tour Company, and Publishing Company**. According to their website, "on any given day, the Zingerman's Experience is now made and delivered by nearly well over six hundred people—partners, managers and staff in 10 different businesses (with new businesses developing)—to the tune of well over \$45,000,000 in annual sales!" The partners have a very strong obligation for corporate giving with 20% of profits going to community programs. Since 1988, the majority of Zingerman's corporate giving has been directed toward alleviating hunger in **Washtenaw (the local) County**. The following day at the Creamery we learned more about this business model whose guiding principles are: Great Food, Great Service, Great place to shop and eat, Solid profits, A great place to work, Strong relationships, A place to learn, and An Active part of the community. We were given a tasting seminar on cheese—different kinds, different processes, laws regulating, cheese from cows that are milked in the summer vs. winter, fed on certain grass—frankly more about cheese than one ever thought to ask but interesting and tasty.

The afternoon was spent with **Stephen Kerr** and a few others visiting galleries. In **Chelsea** we visited the **River Gallery** (chelsearivergallery.com), the only gallery in Chelsea. They have work by regional artists and they serve the purpose of a cultural center with concerts, film series and exhibitions. In downtown Ann Arbor the **Art Center** provides exhibition space, gallery shop and studios for many different art classes. **The Clay Gallery** (claygallery.org) is a cooperative gallery with work from both **Maria Polenberg** and **Kate Tremel**, artists whose studios I visited. **The Selo-Shevel Gallery** (seloshevelgallery.com), owned by **Elaine R. Selo** has American crafts: folk art, jewelry,

fabric arts, and paintings from around the country. The gallery experience is not different from that of other places in the country, always a mixture of supporting artists, selling their work, cooperating and being part of the community and of course maintaining their own business.

Several of us had Dinner with **David Wolber**, artistic director of **Performance Network Theater** (performancenetwork.org) at **Pacific Rim** (elegant and delicious). This is the 31<sup>st</sup> season of the non-professional equity house. They produce 7 shows a year and the house sits 140. Their mission is to engage, challenge and inspire both the audience and the artist—opening people's minds and strengthening community. They are committed to promoting new plays and the work of new playwrights. They premiere one national production a year and are part of the new play network. We saw "A Little Night Music" with music and lyrics by **Stephen Sondheim** and book by **Hugh Wheeler**. It had excellent acting, powerful voices, strong production and a good play. Their new season begins with "An Iliad" adapted by **Denis O'Hare** and **Lisa Peterson** from "**Iliad**" by **Homer** on Sept. 26, running through Oct. 27, 2013.

The next morning, before heading over to the Creamery, we were brought to the **Farmer's Market**, an activity I love no matter where I am. I get to talk with farmers, ask how crops were as I compare it to my garden.

The afternoon was spent exploring some of the University of Michigan's Landmarks: **Baird Carillion** and the **Stearns Collection of Musical Instruments**. During the tour of the Music School we had



In the Baird Carillon with Sipkje Pesnichak (insert of several of the bells)

an opportunity to see a demonstration of a **Bach** organ and to play some instruments in a gamelan. The Stearns Collection of Musical Instruments has over 2,500 historical and contemporary musical instruments from all over the world with only 2% on display. In 1898, **Frederick Stearn** began the collection with his gifts. The Collection actively mounts displays of musical instruments, presents lecture-recitals from national and international performers/ speakers, and provides opportunities for organological research.

Climbing up the **Burton Tower** to the **Baird Carillon** with **Sipkje Pesnichak**, a graduate music student at U of M, was a thrill. Sipkje performs many of the recitals held at noon each

day. The Carillon contains 55 bells and weighs 42 tons and is the 3<sup>rd</sup> heaviest in the world. The bells were cast in 1936 and the Tower finished the same year. U of M has the oldest school for the study of Carillon and Campanology (science of bells and bell ringing) in North America. Any student at the University can apply to learn to play the carillon. Other courses in campanology are offered through the music school. We each got a chance to sit at the carillon clavier (keyboard), located in a small room at the center of the bell chamber at the top of the tower, and play. The keyboard is connected to the bells via a system of wires, levers, and springs. To play the bells, the carillonneur uses loosely closed fists to strike wooden batons that are arranged like the keys of a piano keyboard. The lowest bells may also be played from a pedal keyboard. Strictly mechanical, no electricity is required for the functioning of this system. And of course the view from the tower of the campus was quite beautiful.

After a farewell dinner at **Mani** (they began with a serving board of cheeses, meats, olives and more) I went with several other writers to hear the **Messiah** at **Hill Auditorium**, the hall where most of the major University public events take place. Built in 1913, it is one of the most acoustically perfect concert halls in this country.



The **Messiah** was performed by **Ann Arbor Symphony Orchestra** and the **University Musical Society Choral Union** under the direction of **Jerry Blackstone**. The music, the setting the voices were thrilling. What an ending to a jam-packed fabulous experience exploring the cultural offerings of Ann Arbor.

I met many new people, made new contacts and came home several pounds heavier from all the excellent meals. Ann Arbor, a tremendously diversified community, is surely an excellent destination for music, for art fairs, for theater, for exploring and for an education. Just a 10-hour drive from NYC through beautiful countryside or fly into Ypsilanti or Detroit. Another part of this country to check out.

# Fiction A Different Where

By REBECCA L. MONROE

HE SAT STIFFLY on the car seat, belt nearly overwhelming him. He knew that if he twisted around he would see Mommy fading in the background as the car pulled away. He didn't turn, didn't look. Mommy had said it was all right. This lady, Mary, was her friend. He swallowed hard. Mommy had said her friend was lonely and he was going to keep her company for a while.

Mary looked down at the silent little boy, seeing the strain in his pale face. He was scared. He also didn't want to admit it. She was tempted to reach over and tousle his hair, tell him it was okay but she didn't think it would help.

Tommy stared out the window at the tops of trees and blue sky since it was all he could see from his low seat. Mommy had to work. She'd explained it. His normal sitter was busy and this lady was going to watch him. This lady was lonely, wanted Saturday company. What if she didn't want to give him back? No. Mommy said the lady was a friend. Friends gave things back. He glanced at the woman. Right?

Mary felt him look at her. "Do you like McDonalds?" She smiled across the expanse of seat at him.

Tommy nodded, eyes too large.

"Good. I thought we'd go there for lunch and afterward, I know a place that has a horse. You can't ride it but we can stop and visit. Would you like that?"

Tommy nodded again because it was expected. What if the lady couldn't find Mommy? What if she got them lost? Mommy would wait and wait...and they wouldn't show up. A large tear rolled down his cheek and he brushed it away. Mommy had asked him to be a big boy.

Mary pulled the car into McDonalds, hoping a Happy Meal would put the poor little guy at ease. She wanted to tell him she remembered what going with a stranger was like; the uneasy, queasy feeling in the pit of her stomach. She also remembered no words could get rid of it. Only the end of the 'ordeal' would do that.

"Do you want a Happy Meal?"

"Yes," Tommy said. Then he remembered. "Please."

"All right! Let's go then." Mary helped him unbuckle.

As they walked toward the restaurant, Tommy finally looked back the way they had come, his heart yanking at the unfamiliar signs. He couldn't stand it any more. "Do you know where my Mommy is?" They'd come so far!

"She's at work, honey," Mary said gently before turning to order for them.

"No but, where IS she?" Tommy said.

"At work, remember? That's why you get to stay with me," the worry in the lady's eyes was evident.

Tommy wanted to grab her arm and shake it.

\* \* \*

It was no good. No Happy Meal, no pony, was going to make him feel better. She picked up the sacks. "Do you want to eat inside, or outside?"

"Here."

Here? Here where? Mary frowned....where....where! "We're going to eat in the car. Can you be very careful?"

The little boy nodded.

\* \* \*

The box sat in his lap, making a warm spot on his legs. He wasn't hungry. He knew he should open it but he was too busy trying to figure out how he could keep track of the landmarks; help the lady find her way back. It was hopeless. He couldn't see anything except the tops of trees, sky and an occasional sign if it was tall enough.

"Aren't you hungry?" The lady said in her too cheerful voice.

He shook his head.

"All right, well, maybe later,"

\* \* \*

She hoped this was what he meant. If not, it was going to be a very long day. No. If not, she would try again because he was struggling so hard to be brave. As she drove, she racked her brain for something to entertain him in case the horse failed.

\* \* \*

Tommy frowned as a sign went by. It had an airplane on it he liked. It was just like the one by where Mommy worked. He craned his neck backward but couldn't see it anymore.

\* \* \*

Mary pulled over by the curb, unsnapping Tommy's belt. "We can't go in because your Mommy is in a meeting. Is this what you meant by whether I knew where your Mommy was?" She grabbed the Happy Meal as it slid toward the floor when Tommy launched himself to his knees to look out the window.

"Yes! That's where my Mommy works! That's her car right there; see the one by the truck? Can I have my Happy Meal now?" He looked at the lady, with a huge smile. She knew. She was safe. "Will you open my ketchup for me? I squirt it,"

\* \* \*

Mary's heart lifted. She felt as if she'd just won a medal. "You betcha!"

(Rebecca L. Monroe lives in Troy, MT)

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**EXECUTIVE DIRECTOR** position for The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY 10519. For information about this position call Lee Pope c/o Quinn Casavale at the Theater or email info@Schoolhousetheater.org

**BOOKS BY RAYMOND J. STEINER:** *Hudson Valley Impressions: Paintings and Text* 5 ½ x 8 ½; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.art-timesjournal.com.

**ARTISTS ALL MEDIA.** The New Rochelle Art Association seeks new members. Jury is Saturday, September 28 - 10 - 11:30 a.m. at the New Rochelle Public Library. Bring three framed pieces or finished sculpture or crafts.

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## New Art Books

**PHAIDON PRESS:** Shiro Kuramata (2 Vols. Acrylic Slipcase) by Deyan Sudjic. 392 pp.; 9 3/8 x 12; B/W & Color Illus.; List of Works; List of Exhibitions (1950s—1990s); Index. \$150.00 Hardcover. \*\*\*\*

**MERRELL:** Masterpieces of American Modernism From the Vilcek Collection by William C. Agee and Lewis Kachur. 288 pp.; 10 1/4 x 11 3/4; B/W & Color Illus.; List of Works; Further Reading; Index. \$85.00 \*\*\*\*

**ABBEVILLE PRESS:** Norman Rockwell: 332 Magazine Covers by Christopher Finch. 400 pp.; 11 x 13; 332 Color Illus. \$75.00 Hardcover. \*\*\*\* Selling Russia's Treasures: The Soviet Trade in Nationalized Art, 1917-1938. (Eds) Natalya Semyonova & Nicolas V. Iljine. 364 pp.; 9 x 11 3/4; 383 Illus., 110 in Color; Appendix; Chronology; Bibliography; Index. \$75.00 Hardcover. \*\*\*\*

**SCHIRMER/MOSEL VERLAG:** The Lenbachhaus Book: History, Architecture, Collections (Eds) Helmut Friedel and Matthias Muhling. 240 pp.; 9 1/2 x 11 1/2; 200 Color Illus.; Bibliography. \$65.00 \*\*\*\* Edward Hopper: Paintings & Ledger Book Drawings by Deborah Lyons and Brian O'Doherty. 152 pp.; 7 5/8 x 12; 125 Illus., 56 in Color; Chronology. \$49.95 Hardcover. \*\*\*\* Zurbaran: Selected Paintings 1625-1664 by Cees Nootboom. 132 pp.; 10 1/4 x 12; 77 Illus., 50 in Color; List of Plates. \$35.00 Hardcover. \*\*\*\* Balthus: Time Suspended: Painting and Drawings 1932-1960 (Ed.) Sabine Rewald. 164 pp.; 10 1/2 x 12 1/2; 172 Illus., 76 in Color; Chronology; List of Plates; Bibliography. \$35.00 Hardcover. \*\*\*\*

**UNIVERSITY OF WASHINGTON PRESS:** Deco Japan: Shaping Art and Culture, 1920-1945 by Kendall Brown. 320 pp.; 9 x 12; 458 Color Illus.; Notes; Bibliography; Appendix; Index. \$60.00 Softcover. \*\*\* Wings of Resistance: The Giant Kites of Guatemala by Alison Fujino, et al. 128 pp.; 10 1/2 x 11; 75 Color Illus.; Appendices. \$29.95 Softcover. \*\*\* Edward Hopper: Women by Patricia A. Junker. 64 pp.; 9 x 12; 35 Color Illus.; Chronology; Selected Bibliography. \$24.95 Softcover. \*\*\*\*

**UNIVERSITY OF CHICAGO PRESS:** Radical Hospitality in Contemporary Art (Ed.) Stephanie Smith. 400 pp.; 8 1/8 x 11 7/8; B/W & Color Illus.; Essays; Checklist. \$45.00 Softcover. \*\*\*

**HUDSON HOUSE:** The Singing Bowl: Voices of the Enemy by Madeline Segall-Marx. Un-numbered Pages; 8 1/2 x 11; Color Illustrations; About the Artist; Notes. \$40.00 Softcover. \*\*\*

**SMITHSONIAN BOOKS:** 5000 Years of Tiles by Hans van Lemmen. Over 289 pp.; 8 1/2 x 10 1/4; B/W Illus.; Glossary; Bibliography; Index. \$39.95 \*\*\*\* Before and After the Horizon: Anishinaabe Artists of the Great Lakes (Eds) David Penney, et al; 144 pp.; 8 3/8 x 10 1/4; Color Illus.; Notes; Selected Bibliography; Index. \$24.95 Softcover. \*\*\*

**WESLEYAN UNIVERSITY PRESS:** New Haven's Sentinels: The Art and Science of East Rock and West Rock by Jelle Zeilinga de Boer & John Wareham. 180 pp.; 10 x 8; 65 Illus., 48 in Color; Appendices; Bibliography; Webliography; Geologic Glossary; About the Authors. \$30.00 Hardcover. \*\*\*

**ARCADE / SKYHOUSE PUBLISHING:** The Popular History of Graffiti From the Ancient World to the Present by Fiona McDonald. 232 pp.; 9 1/2 x 9 1/4; Color Illus.; Graffiti Glossary; Bibliography; Index. \$24.95 \*\*\*\* Contemporary Art in the Light of History by Erwin Rosenthal. 228 pp.; 6 1/4 x 9 1/4; B/W Illus.; Notes; Plates. \$22.95 Hardcover. \*\*\*

**FORDHAM UNIVERSITY PRESS:** The Pleasure in Drawing by Jean-Luc Nancy (Philip Armstrong, trans). 116 pp.; 5 2/4 x 8; Notes. \$18.00 Softcover. \*\*\*\*

**AGATE PUBLISHING:** Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class by Elaine Grogan Luttrull. 200 pp.; 6 x 9; B/W Illus.; Notes; Additional References; Index. \$16.00 \*\*\*

Compiled by Raymond J. Steiner



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## Calendar

Continued from Page 16

### Wednesday, October 9

**100 ARTISTS/ 100 DREAMS Exhibition** La Leona Arts Milfred I Washington Art Gallery 53 Pendell Road Poughkeepsie NY 845-431-8617 Opening Reception 5 - 6:30pm free (thru Nov 1) [www.laleonaarts.com](http://www.laleonaarts.com)

**KATHLEEN FAYE ZIMMERMAN - SOLO EXHIBITION** National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Oct 25) [www.thenawa.org](http://www.thenawa.org)

**ROXIE JOHNSON EXHIBIT MEASURING UP** Locust Grove / The Samuel Morse Historic Site 2683 South Road Poughkeepsie NY 845-454-4500 free (thru Nov 17) [www.lgny.org](http://www.lgny.org)

### Thursday, October 10

**"AND GIVE US THE SHADOWS"** The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Performances Thursday-Saturday at 8pm, Sunday at 3pm charge (thru Nov 3) [www.schoolhousetheater.org](http://www.schoolhousetheater.org)

**SALLY SCHAEDEL PAINTINGS AND PORTRAITS** Piermont Flywheel Gallery 223 Ash Street, Piermont Landing Piermont NY 845-365-6411 free (thru Oct 27) [www.piermontflywheel.com](http://www.piermontflywheel.com)

**SCENES OF THE HUDSON VALLEY - Plein-air paintings by 25 students from KRISTY BISHOP STUDIO** Columbia-Greene Community College Blue Hill Gallery 4400 Route 23 Hudson NY 518-828-4181 Opening Reception 6 - 8 pm free (thru Oct 29) [Apicella@sunycgc.edu](mailto:Apicella@sunycgc.edu)

### Saturday, October 12

**2013 ARTISTS of the Mohawk Hudson Valley Region** The Hyde Collection 161 Warren St Glens Falls NY 518-792-1761 (thru Dec 29)

**9TH ANNUAL Paint-out/Auction** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 9am-3pm (rain or shine) [www.kentart.org](http://www.kentart.org)

**AUDUBON ARTISTS ANNUAL JURIED EXHIBIT** Online at [www.audubon-artists.org](http://www.audubon-artists.org) (thru Dec 31)

**BAU 105: THE WORK OF RUSS RITELL AND GAMBLE STAEMPFELI** bau Gallery 506 Main St. Beacon NY 845-440-7584 Opening Reception 6-9pm free (thru Nov 3) [www.baugallery.com](http://www.baugallery.com)

**CALLIGRAPHIC ART BY MARY PADILLA** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Nov 8) [www.harrisonpl.org](http://www.harrisonpl.org)

**IN PARALLEL FEATURING ARTWORK OF ELLEN CIBULA AND WM LANDAU** Catskill Art Society CAS Arts Center 48 Main Street Livingston Manor NY 845-436-4227 Opening Reception 4-6pm; Artist Talk 3pm, free (thru Nov 17) [www.catskillartsociety.org](http://www.catskillartsociety.org)

**NY POET LAUREATE MARIE HOWE at Kingston's 2nd Saturday SPOKEN WORD** Unitarian Universalist Congregation of the Catskills 320 Sawkill Road Kingston NY 845-331-2884 7 PM \$10 Suggested Donation donate [www.uucckingston.org](http://www.uucckingston.org)

**POETRY READING BY MARIE HOWE, NY POET LAUREATE** Kingston's 2nd Sat. SPOKEN WORD Unitarian Universalist Congregation of the Catskills 320 Sawkill Rd. Kingston NY 845-331-2884 7pm Q & A period following reading. donate [www.uucckingston.org](http://www.uucckingston.org)

**RE-IMAGINE GARNER featuring over 100 artists of the Hudson Valley (and beyond)** GARNER Arts Center 55 West Railroad Avenue Garnerville NY 845-947-7108 Studios open 2-7; Opening Reception 6-11pm free [www.garnerartscenter.org](http://www.garnerartscenter.org)

**TAMPERING WITH THE SEALS - Abstract Photography by Jonathan N. Pazer** Gardiner Public Library 133 Farmer's Turnpike Gardiner NY 845-255-1255 Opening Reception 12pm-4pm free (thru Oct 29) [www.gardinerlibrary.org](http://www.gardinerlibrary.org)

### Sunday, October 13

**RE-IMAGINE GARNER Open Studios** GARNER Arts Center 55 West Railroad Avenue Garnerville NY 845-947-7108 12-5pm free [www.garnerartscenter.org](http://www.garnerartscenter.org)

**SYBARITE 5 in Concert** Rhinebeck Chamber Music Society The Church of the Messiah Montgomery Street & Chestnut Street Rhinebeck NY 845-876-2870 3 - 6 PM charge [www.rhinebeckmusic.org](http://www.rhinebeckmusic.org)

### Monday, October 14

**JIM MCFARLANE AWS, Watercolor Workshop** North East Watercolor Society 607-637-3412 Florida, NY charge (thru Oct 17) [www.northeastws.com](http://www.northeastws.com)

**NEW MEMBERSHIP JURYING** The Mamaroneck Artists Guild The Mamaroneck Artists Guild Gallery 126 Larchmont Ave Larchmont NY 914-834-1117 3-6pm [mamaroneckartistsguild.org](http://mamaroneckartistsguild.org)

### Tuesday, October 15

**NEW MEMBERSHIP JURYING** The Mamaroneck Artists Guild The Mamaroneck Artists Guild Gallery 126 Larchmont Ave Larchmont NY 914-834-1117 3-6pm [mamaroneckartistsguild.org](http://mamaroneckartistsguild.org)

### Thursday, October 17

**A COLLECTION OF WORK BY THE LATE THOMAS S. BUECHNER** West End Gallery 12 West Market Street Corning NY 607-936-2011 Opening Reception 5-7:30pm Music by William Groome free (thru Nov 22) [www.westendgallery.com](http://www.westendgallery.com)

**ROXIE JOHNSON EXHIBIT MEASURING UP** Locust Grove / The Samuel Morse Historic Site 2683 South Road Poughkeepsie NY 845-454-4500 Opening Reception 5-7 pm free (thru Nov 17) [www.lgny.org](http://www.lgny.org)

**THOMAS S. BUECHNER** West End Gallery 12 West Market Street Corning NY 607-936-2011 Opening Reception 5-7:30pm. Music by William Groome. free (thru Nov 22) [www.westendgallery.net](http://www.westendgallery.net)

### Friday, October 18

**MOHONK MOUNTAIN STAGE COMPANY presents "Sons of the Prophet"** Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 charge [www.unisonarts.org](http://www.unisonarts.org)

**NEW WORK BY SUSAN WHITTENBURGH** Longyear Gallery Upstairs in the Commons 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru Nov 11) [www.longyeargallery.org](http://www.longyeargallery.org)

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**More calendar listings online including classes, workshops and November's listings— [www.arttimesjournal.com](http://www.arttimesjournal.com)**

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## BARARA FRACCHIA

### Exhibition of Gotham's Hoofed Heros



Going Home 30 x 40, oil on canvas

**October 29 – November 23, 2013**

**Reception: Saturday, November 2  
3 – 6pm**

**PLEIADES**  
**Gallery of Contemporary Art**  
530 West 25th St., 4th floor  
New York, NY 10001-5516  
646-230-0056  
(further information contact mfracchia@comcast.net)  
[www.BarbaraFracchia.com](http://www.BarbaraFracchia.com)

## The next issue: Winter: Dec, Jan, Feb

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## Calendar

### Saturday, October 19

**DIA:BEACON COMMUNITY FREE DAY (11-6pm); Gallery Talk with Mark Loiacono on Andy Warhol(2pm)** Dia Art Foundation Dia:Beacon 3 Beekman Street Beacon NY 845-440-0100 11am-6pm free [www.diaart.org/events/main/451](http://www.diaart.org/events/main/451)

**EMERSON STRING QUARTET IN CONCERT Friends of Music Concerts, Inc.** Kusel Auditorium at Sleepy Hollow High School 210 North Broadway Sleepy Hollow NY 914-861-5080 8-10pm charge [www.friendsofmusicconcerts.org](http://www.friendsofmusicconcerts.org)

**FALL ANTIQUES AND COLLECTIBLES FAIR** Islip Arts Council Brookwood Hall Park 50 Irish Lane East Islip NY 631-224-5402 10:00-4:00pm charge [www.isliparts council.org/](http://www.isliparts council.org/)

**GIANTS OF JAZZ SOPAC, The Baird, The Village of South Orange** South Orange Performing Arts Center 1 Trenchard Place South Orange NJ 973-378-7754 8pm charge [www.thebaird.org](http://www.thebaird.org)

**HARVEST OF LIGHT** Betsy Jacaruso Studio & Gallery 43 East Market Street Rhinebeck NY 845-516-4435 Opening Reception 5-7pm free (thru Nov 30) [www.betsyjacarusoartist.com](http://www.betsyjacarusoartist.com)

**MOHONK MOUNTAIN STAGE COMPANY PRESENTS "SONS OF THE PROPHET"** Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 charge [www.unisonarts.org](http://www.unisonarts.org)

**TUNE-TONE International Contemporary Art Show** New Century Artists Gallery 530 W25th, suite 406, NYC 212-367-7072 Opening Reception (thru Oct 27)

### Sunday, October 20

**37TH NORTH EAST WATERCOLOR Society International Exhibition** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening Reception and Awards free (thru Nov 3) [www.kentart.org](http://www.kentart.org)

**CELLO & PIANO DUO KALAYJIAN & KAZANTSEV Saugerties Pro Musica** Saugerties United Methodist Church Corner Washington Ave. and Post St. Saugerties NY 845-679-5733 3-4:30pm charge [www.saugertiespromusica.org](http://www.saugertiespromusica.org)

**DAVE STRYKER Jazz Guitarist w/ JAY ANDERSON** Bassist Sugar Loaf Music Series 23 White Oak Drive, Sugar Loaf, NY 10918 (845) 986-6463 3pm charge [www.sugarloafmusicseries.com](http://www.sugarloafmusicseries.com)

### Tuesday, October 22

**MUSIC IN THE MUSEUM - Jazz and Classical Singers** The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 6:30 pm charge [www.newpaltz.edu/musuem](http://www.newpaltz.edu/musuem)

### Friday, October 25

**PO' JAZZ ON HUDSON** Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 6.30-8.30pm donate [www.bluedoorartcenter.org](http://www.bluedoorartcenter.org)

### Saturday, October 26

**AUTUMN ART TOUR 2013** Woodstock, NY IAG Productions IAG-led tour of nine (9) artist spaces and dinner Meet 10:00 AM @ Woodstock Golf Club parking lot, 10/26 Woodstock NY 845-679-7601 10:30 am - 10:30 pm charge <http://ingeniousartgroup.blogspot.com>

**"COMMUNITY FRIENDS" SIXTH ANNUAL CRAFT SHOW** Community Friends' Committee's Volunteer Members East Fishkill Recreation Center 890 Route 82 Hopewell Junction NY 845-797-9887 10am-4pm charge [www.miles of hope.com](http://www.miles of hope.com)

**LESLIE BENDER: A 10-YEAR RETROSPECTIVE** Albert Shahinian Fine Art Upstairs Galleries 22 East Market Street, 3rd Floor Rhinebeck NY 845-876-7578 Opening Reception 5-8pm free (thru Dec 22) [www.shahinianfineart.com](http://www.shahinianfineart.com)

**THE AIR SHOW** Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Nov 17) [www.tivoliartistsgallery.com](http://www.tivoliartistsgallery.com)

### Sunday, October 27

**ART AT THE CORE** The Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 Opening Reception 5 - 7pm charge (thru July) [www.hvcca.org](http://www.hvcca.org)

**AUTUMN ART TOUR 2013** Woodstock, NY IAG Productions IAG-led tour of nine (9) artist spaces and dinner Meet 10:00 AM @ Woodstock Golf Club parking lot, 10/26 Woodstock NY 845-679-7601 10:30 am - 10:30 pm charge <http://ingeniousartgroup.blogspot.com>

**YONKERS PHILHARMONIC Free ALL WAGNER Orchestra Concert** FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free [yonkersphilharmonic.org](http://yonkersphilharmonic.org)

### Monday, October 28

**FROM PHILADELPHIA TO MONACO: GRACE KELLY -- Beyond the Icon** PNC Arts Alive, Princess Grace Foundation-USA, Consulat General de Monaco, Grimaldi Forum Monaco The Michener Art Museum 138 S. Pine St. Doylestown PA charge (thru Jan 26, '14) [www.MichenerArtMuseum.org](http://www.MichenerArtMuseum.org)

### Tuesday, October 29

**BARBARA FRACCHIA: Gotham's Hoofed Heroes** Pleiades Gallery 530 W. 25th St., 4th Fl New York NY 646-230-0056 (thru Nov 23) [www.sherylruthkolitsopoulos.com](http://www.sherylruthkolitsopoulos.com), [www.pleiadesgallery.com](http://www.pleiadesgallery.com)

### Thursday, October 31

**"DRACULA" STS PLAYHOUSE** STS Playhouse 10 Church Street Phoenicia NY 845-688-2279 Fri & Sat 8pm, Sun 2pm. charge (thru Nov 17) <http://www.stsplayhouse.com/plays.html>

**See more calendar listings online including classes, workshops, films, & November listings.**

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