By RAYMOND J. STEINER
SOULFUL. MORE USUALLY applied to the art of sound — music, especially — the word soulful, or profound — even spiritual — just barely describes the oeuvre of Marlene Wiedenbaum. Whether landscape, figurative, still life (or a combination of figure and landscape such as “Sisters”), her paintings not only project outward toward the viewer but also invite — nay, compel — the onlooker to enter its vibrant, nearly irresistible magnetism. No matter the medium — or motif — (and Marlene Wiedenbaum has an impressive background of both, including that of instructing in the arts) she captivates her viewers in a warm embrace of heavenly loving-kindness. Ambles down one of her wooded paths, and you know that you are heading home. In her “Artist Statement” she professes that she “feels obligated as an artist to reflect the world [she] lives in, to look keenly at [her] environment, and to present it to the viewer in an engaging way.” Would all of mankind reside in the world Marlene Wiedenbaum lives in! Would all of mankind look as keenly at the world as does she! Would all of her viewers be so engaged! Although I’ve written about Marlene’s work in the past (Nov/Dec 2010 Issue of ART TIMES), visiting her in her studio snugly embedded in her home surrounded by acres of fields, trees, hills — even a mountain off in the near distance — offered me insights into this “keen observer” of our world. First of all, Marlene Wiedenbaum is not some starry-eyed escapist who desires some kind of monkish isolation. She does firmly live in this world and does keenly observe her surroundings. Her studio walls display not only some of her work, but also her ideas, insights, and feelings. The viewer in the form of Marlene at www.Wiedenbaum.com can also see these and more of Marlene’s paintings at arttimesjournal.com.

Marlene Wiedenbaum

By modernist pundits that have obsessed and transformed the artworld into a commodity-driven ‘business’ that reveals a near-total ignorance of the difference between cost and value, judging from the number of awards, accolades, and recognitions in the form of reviews, honors, and articles across a wide venue, obviously I am not alone in my judgments. Visit Marlene at www.Wiedenbaum.com and make some of your own judgments.

You can also see these and more of Marlene’s paintings at arttimesjournal.com.
Thirty-Five years in Partnership with Cornelia Seckel, thirty-two of which spent in founding, publishing, building and running ART TIMES has been, for both of us, a heady, mind-expanding and extremely educational experience. The people we’ve met, the trips around the world and both the anxieties and accolades — all have enriched our lives, ourselves. Whatever my contributions, it was Cornelia’s vision, her fearlessness, her will to make ART TIMES a reality that not only launched but kept alive our desire to foster the arts in all its guises. Yes, I was writing — some thirty odd years before I met Cornelia — but my poetry, my essays, my stories and musings would in all likelihood still be tucked away in drawers, between the pages of the books of other, braver souls who sought public print, in nooks and crannies far from the eyes of others — or simply scattered to the four winds as I roamed from place to place. When we first met, I had free-lanced a few artist’s profiles for other publications, but was quickly discouraged by seeing, my more often than not, badly — even incorrectly — edited essays in print. The ex-English teacher in me shuddered — even more so when not only bad writing but mis-spelling of my subject’s name was published under my name! My file drawers filled up even more when along came Ms. Seckel. And, in less than 4 years came: “If you’re unhappy with what they do to your writing, why don’t we publish our own newspaper? You be the editor and if there’s any mistakes they’ll be yours!” Off to the races. Of course, there were nay-sayers, but Cornelia has never been able to hear “no” (you might check my profile on her that I wrote in March 2012 and online at http://bit.ly/24DokrI). A former teacher herself, a consultant, a consummate and tireless networker, a career counselor (who took her own advice) not only absorbed what she needed to know and do in just a few months, but also mock-up a front page and got enough advertising in one month to begin our ‘own’ newspaper in July of 1984. Where! I managed to keep up with this human dynamo with whom I found myself in partnership (my friend Heinrich Jurczyk, a Cologne-based German etcher/painter about whom I have written some articles and a couple of books, refers to her as “Super Woman?”), but lately have had to curtail my going on press-trips with her and her go to. However, I’ll continue to keep my hand in as Editor and art-writer as this, our 314th issue after 32+ years of publishing, will sadly be our last printed issue as we (or, I should say Cornelia) moves ART TIMES to a fully-online presence. Yes, like many other newspapers, we have succumbed to the pressures of cyberspace. Oh! Another adventure I have to get used to! Meanwhile, please keep visiting by visiting us at www.arttimesjournal.com for new writings, videos, and resources.

Raymond J. Steiner
Goto: arttimesjournal.com & rjsteiner.wordpress.com to read more of Steiners writings.
Pat Allen’s Open Studio 
As A Form Of Group Art Therapy

By ELIZABETH BRAM

IN THE WORLD of art therapy, the term “open studio” refers to a type of group art therapy in which no directives are given. For Pat Allen, “open studio” means much more than that. I will describe here Pat Allen’s ideas and evaluate whether they seem to work and have value.

Pat Allen’s ideas on group art therapy are in direct opposition to the more traditional approaches. First, many art therapists evaluate and interpret their patients’ works using projective tests and through their own chosen psychological systems. For Pat Allen (1995, p.x), the artist is the authority on her own work. This idea plays a major role in the structure of the open studio.

Another advocate of open studio, Shaun McNiff (1998, p.8) writes, “Only now is the world beginning to realize that interpretations of art are projections of those who make them.”

Harriet Wadeson (2002, p.169) concurs, writing, “Given the massive documentation on the lack of validity for these three most widely used projective tests for over 75 years and the less-than-solid substantiation of art-based instruments, we must question the position of art therapists today in seeking to develop assessment instruments.”

For Pat Allen, the authority of the artist in determining the meaning of her own artwork is a given. It is the basis on which she organizes her open studio as a form of group art therapy.

The next important concept in open studio is the relaxing of roles between the art therapist and the participants. In these groups, the therapist creates art alongside the participants, much like an artist-in-residence. According to Pat Allen (2008), “We viewed the latter role as that of a kind of fellow participant as co-artist of the workshop.”

Here we envision a studio with the group participants as well as the leader creating art together as a community. Pat Allen (2008) writes, “In this view, the healing aspects of art-making arise from the making and doing, the trying and failing, the experimenting and succeeding, alongside others” (p.11).

These are the foundations of Pat Allen’s open studio. However, within this system of equality, self-determination and freedom, there are some very specific principles that are followed. First, open studio group art therapy can be used to discover answers to issues in one’s life. The way this is done is by setting one’s intention before beginning any creative work.

Allen (1995) writes that, “It isn’t necessary to try to make a picture about the problem; you have only to form a clear intention to know something. The art is an extension of you.”

Allen (2005) states that, “We may meditate, focus on our breathing or free write until an intention takes shape” (p.11). This seems to be a very meditative approach in which you allow images to arise freely from the non-thinking part of your mind in a stream-of-consciousness way. It involves faith and trust to relax into the process. Hopefully, the supportive community environment will then carry you along as the creative process unfolds in an atmosphere of safety.

Using intention as a guide in creating art, the next principle of Allen’s open studio as group art therapy is witnessing the art that is created. The leader has already relinquished authority over the interpretation of your art as have the other participants. The artist herself will initially witness her own artwork. Allen (2005) writes, “Like intention, witnessing requires stillness” (p.61).

One way for the artist to witness her own artwork is to write about it. “We use writing both to extend the creative act as well as to record our experience of the image by focusing our attention” (Allen, 2005, p.62).

The describing of the artwork is not an analysis or an interpretation of the meaning. Allen (2003) gives an example of witness writing:

I see three images affixed to a gold sparkly cloth. There are eight feathers in the edge of the sparkly cloth: white, red, green, brown, beige, orange, yellow, red. Beginning on the left is an image of a tree in full leaf, bigger than the page. (p.63)

This type of witness writing is a continuation of Allen’s non-judgmental approach to group art therapy. The images are described as phenomena using an existential approach in which you observe the images, noting what is seen. Afterwards it is time for the image to speak as well. According to Allen (2005), “I accomplish this by inviting the images to speak and recording the dialogues in my witness writing. I write down whatever comes” (p.64).

Here is an example of Allen’s (2005) dialogue with an image she calls Crone Moon:

ME: Will you speak to me today?
CRONE MOON: You spout such false wisdom. Why do you think I am so compressed and black?...
ME: I feel the truth of what you have said. It’s a little embarrassing. I know it intellectually, how can I really know it? (p.65)

Now you have witnessed the art and the art has witnessed you. You’ve had a conversation with your work. This automatically prevents you from turning the image into an object to be analyzed. It has its own life and you are learning things from another part of yourself. It hits home so much deeper when we hear wisdom coming from ourselves than from someone else.

Once open studio is a form of group art therapy, there is yet another step in the process. The artist may read her writing aloud to the group. Allen (2005) writes, “Those of us listening are privileged to be there, supporting the exchange between artist and image and often learning from it” (p.67).

Allen (2005) goes on to say: “We in the group act the way the internal witness does during traditional meditation; we are present, unchanging, yet somehow subtly registering the effect as best we can in a state of openness and compassion. It is a practice for the artist to be bold enough to speak the truth, no matter how full of ‘warts’ or how tender. And it is a practice for the listening artists to recognize the experience of compassionate disinterest. We do not need to focus on what is wrong or what we have learned. Sometimes there are sighs, tears and even laughter during a witness reading, but verbal comments are not made. (p.68)

So this is the open studio: self-determined interpretation of the artwork; the therapist as co-artist; the use of intention to focus the creative act as well as to record our experience of the image by focusing our attention” (Allen, 2005, p.62).

Looking forward to many years of ART TIMES arriving in the virtual mailbox here in LA.

Congratulations on your 21st century decision.

Leta and Leonard

References:


Elizabeth Bram is a published author and illustrator of children’s picture books, an internationally exhibited painter and a creativity coach with a Master’s degree in creative arts therapy. Ms. Bram lives in Peekskill, NY. email: ebram@webtv.net
Two Weeks along the Pacific Coast Highway from LA to Seattle Part 3- Seattle, WA

By CORNELIA SECHEL

Heidi and I arrived in Seattle, our final destination, after 10 days of gorgeous Pacific Coast views and lots of good times. The purpose of coming to Seattle was to visit Muriel Bressler, family friend (lived across the street from Little Neck, NY) for over 60 years. For many years I’d been thinking about visiting Muriel and combining it with a visit with childhood friend Leta Nadler and Heidi Robertson in LA and to see my niece Elliana Spiegel in SF and then to head to Seattle to see Muriel. On my last birthday I again thought about this trip: should I drive? fly? combine flying and driving? and then it hit me that Muriel was going to be 97 and WHAT WAS I WAITING FOR??? So I wrote to Heidi who was soon to retire to see if she was up for a road trip and she was. It was a fabulous trip with lifetime memories and joy sharing this time together.

After a brief visit with Muriel’s son Steven and his wife Janek we decided to stay with Muriel at the University House, a retirement home where she has been living since she left New York. What a wonderful gift to ourselves and to Muriel who is loving, appreciative, interesting and interested in the world. We laughed, drank wine, visited with her friends — one of them a former resident of Woodstock and we had many people we knew in common — and just enjoyed her company. I’ve known Muriel for 60 years but in this brief time together learned so many more things to appreciate about her. One night we went to the evening’s entertainment a performance of French operatic favorites performed by the Ladies Musical Club (LMC) of Seattle. The voices were excellent and I particularly liked the suggestion of costumes and props as they sang arias from Carmen, Manon, Guillaume Tell and other well-known operas. This group was founded in 1891 by 24 women and was inspired by the Stuttgart Tower, which was completed in 1962. Heidi and I took the elevator to the top and the observation deck up 320 feet where we had a 360° wonderful view of Seattle, even if it was a gray and rainy day. Walking around the observation deck we saw the outline of the Cascades, the boats and ferries on Elliot Bay and the city of Seattle. An interesting display in the observation deck was a map of the world where visitors could key in their information. At that point, 56,715,766 visitors had signed in since 1962.

In the same complex is the Chihuly Garden and Glass.

Dan Chihuly is an American glass sculptor and entrepreneur. His works are considered unique to the field of blown glass, as many of his works are large-scale sculpture. He does installations and environmental artwork and that is what we were seeing at the Chihuly Garden and Glass. I hadn’t been a fan of what I’d seen of Chihuly’s work but felt that I was in Seattle and “should” go — it would be like being in Paris and not going to the Eiffel Tower. I am so glad that I went. I was mesmerized from the time I stepped into the outdoor garden with fabulous glass “flower” sculpture throughout. Once we went into the galleries we saw amazing sculptures and installations. In some ways I felt like I was floating through another world, as we saw the Persian Ceiling, The Glass Forest and Ikebana and Float Boat, Mille Fiori, Italian for “a thousand flowers,” I could have been looking at the ocean floor with the vast plant life. This garden of glass with so many different shapes and forms has many different styles of work. According to the signage about the construction “he relied less on tools and more on the use of fire, gravity and centrifugal force.” These installations went way beyond Chihuly’s glass tubes that I’d previously seen. In the Northwest Gallery were baskets, rugs, and photographs of Native Americans of the southwest shown along with beautiful blown glass “baskets” very reminiscent of the place and materials of the actual baskets — all quite magnificent. After an accident that

left him blind in one eye and then in 1979 a dislocated shoulder, Chihuly could no longer hold the glass blowing pipe. He describes his role since then as “more choreographer than dancer, more supervisor than participant, more director than actor.” He writes: “I want people to be overwhelmed with light and color in a way they

remind them of...”
have never experienced.” I surely was and, it appeared, were the many different people of various ages and ethnic groups visiting.

We were hungry and went to the Collections Café where we had a scrumptious lunch. In the café were many of Chihuly’s collections including: Keys, Ceramic Dogs, Bottle Openers, Vintage Christmas Ornaments, Fly-Fishing Poles and Reels, African Necklaces, Pocket Knives, accordions, Tin Toys and many, many more. Apparently he began collecting when he was a small boy and has’t stopped.

This was our last day and quite a full one. From the Space needle and Chihuly Garden and Glass we headed to Pike Place Market. Pike Place Market was opened in 1907 so that farmers could sell their produce directly to consumers. Well over 100 years later this market continues to grow and now encompasses a nine-acre Market Historic District overlooking Elliott Bay with well over 250 independent businesses: produce, art and collectibles, clothing and accessories, restaurants and food stalls, flowers, bookstores, and a host of market and community services. There are street performers, artists and craftpeople having one of the largest craft markets in the country featuring all locally made handcrafted goods and a gallery that has been at Pike Place Market since 1964. The Art Stall Gallery, a cooperative gallery of 14 professional painters, opened in 1964 and became involved when there was a movement to demolish the Market for commercial development. I was pleased to meet Lauren Andrews who told me about the Gallery, a stall with works of their members on display. There is a great commitment by vendors to offer quality goods and produce and more. When I asked, vendors spoke very highly of being part of the market. A quarterly newspaper, Pike Street Times, serves as a guide to the Market as does the extensive website pikeplacemarket.org. This landmark of Seattle has over 10 million visitors a year. Pike Place Market is also a neighborhood with more than 400 residents, many, low-income seniors. I must say we tried but didn’t succeed to see the entire market but we did get to the original Starbucks.

Our last meal with Muriel Bressler a dear family friend and the reason we came to Seattle. I feel such gratitude to have had this time with her.

Heidi got me to the airport in time (the only time commitment we had for our entire trip) and it was difficult to say good-bye for now. I’m sure we’ll be heading out on another road trip in the future. My trip home on the redeye (now I get why they call it the redeye) was uneventful. Now that I am back in the office I have memories of a glorious road trip and am pleased to be able to share it. So many times Heidi and I told people we met that we were on this road trip and had been friends for 60 years. I believe we inspired several of them to do the same with old friends as perhaps you will.

The Art Stall Gallery at Pike Place Market. Seated is artist Lauren Andrews.
There is an intensity in both her movement and her stillness. Her torso, so capable of expressing different emotions and telling a story, is almost a fifth limb. She whips in and out of shapes, twisting her body in the air and then landing in subdued quiet, but one never knows when she will erupt into another chain of movements, arms spiking or curling around some part of her body. The first muse on the program was the Israeli dancer Tamar Sharabi, who choreographed Til 120, Again, the remaking of an earlier work to Chopin’s music. Based on the Hebrew birthday blessing to live as long as 120 years, it suggests that every day is a birthday. The piece seemed to send her on a journey of exploration, made use of video and ended in semi nudity. As a viewer, one was left asking where and for what purpose she would go next. The most taxing work on the program was Anthem for the Living, by Sharon B. Moore, a Canadian choreographer and theater director, who has also worked in film and circus. This piece, to music by Alexander Balanescu, seemed to be a play as well as a dance, with its ropes spread across the stage and the continuous physical demands it made on McGuire. Her own creation, Fable, to Wagner’s music from Tristan and Isolde, gave the amazing impression that even the ends of her hair were taking instructions from her spine. The third muse was Doug Varone, whose work, often multi-directional, she knows from her time dancing with his company. His dance and theater credits include many operas, four at the Met. Speaking English, to J.S. Bach’s music as played by Glenn Gould, suggested that it was concerned with how the movement was accomplished, not what it was. Somehow, hearing the iconoclastic Gould perform connected with the idiosyncrasies of McGuire’s pulsating space explorations. Solo performance is difficult, unforgiving, solitary and exhausting — but there is also freedom and beauty. When done so well it is challenging and exhilarating to watch. Camille A. Brown, a New Yorker, was trained in dance at La Guardia High School of the Performing Arts, the University of North Carolina School of the Arts and the Ailey School. She started as a performer with Ronald K. Brown’s Evidence, A Dance Company and has been a guest artist with Renni Harris Puremovement and the Alvin Ailey American Dance Theater. Brown creates work for her own company, Camille A. Brown and Dancers, but her choreography may be seen on Philadanco, Urban Bush Women and the Ailey company, among others. She has also choreographed for many musicals and it was her work for Cabin In The Sky (Encores at City Center) that re-awakened my interest. This famous 1940 all black musical, which took place in the south, was credited to George Balanchine, but it was actually Katherine Dunham, whose company performed in it, who created most of the dances. Dunham’s work was influenced by Haitian dance. Brown’s approach used her fusion of African, hip-hop, modern, ballet, tap and jazz, into which she often inserts words. In Cabin she incorporated gesture and pedestrian movement into a jazz rhythm that resulted in a smooth torso that told a story in itself. Her movements are full of high energy and they emerge from all parts of her dancers’ multi faceted bodies She may have gotten her big movements from Ailey and hip-hop from Harris, but the fusion, with its linchpin in African social dance, is hers. Brown feels an artist has to do more than just create art about a social or political issue; it is necessary to dig deeper, to get beneath the mask. She considers herself a storyteller who connects history with movement, through the eyes of a modern black female, using rhythm as a driving force. She is committed to “engaging audiences and empowering communities through dance and dialogue, with a desire to create safe spaces for growth and learning.” She created Black Girls Spectrum, which uses dance and education to “amplify” the cultural and creative power of black females. Brown’s choreography often combines politics and humor, one example being Mr. TOL E. RANCE, for which she works with Shamel Pitts, using his designs, other honors include a 2016 Guggenheim Fellowship for choreography. When Bobbi Jene Smith was enticed away from Juilliard to perform with the Batsheva Dance Company in Israel, anyone who had seen her dance knew why. She was a firmly grounded performer who always gave the impression that she knew what every one of her movements meant. Her solid strength and calmly concentrated intensity made her a natural for this fearless ensemble led by Ohad Naharin. Originally from Centerville, Iowa, Smith trained at the Royal Winnipeg Ballet School and the North Carolina School of the Arts. When she left Batsheva, after nine and a half years with the group, the Jerusalem Post noted that, in a troupe with no soloists, her riveting presence would be sorely missed. She also staged N a h a r i n ’ s works on other companies and taught Gaga, his unique approach to movement. Smith returned home in December 2014, and has embarked upon a new phase in her career. She is presenting her own works in concert, continuing and expanding upon the projects she began and performed in Israel. Many of us have ideas and emotions smoldering within us; Smith, in mining and sharing these, wishes to eradicate the gap between her life on and off stage. She began this journey with a piece titled Arrowed, a combination of performance art and role-play that was the result of her desire to create a dance without movement. Seen in Celia Rowlson-Hall’s film of the same name, it is “performed with Smith using a script written by her that deals with personal questions and barbs. She is continuing to develop it as a vehicle with different male partners, females, and even two of each gender. She thinks it may be a life long endeavor. Harrowing is a duet in seven multi-media scenes. It investigates the relationships we make and leave behind and how the two decisions involved connect indelibly to the body. Smith performed an excerpt of this work with David Harvey, to music by Stars of a Ltd, Jason Molina, Set Fire to Flames and Tim Hecker, at
June at the Luminato Festival in Toronto, where the Joyce Theater presented her unconventional version of Swan Lake. She returned to New York, where the Joyce Theater presented her unconventional version of Swan Lake.

Dada Masilo grew up in Soweto, the impoverished township near Johannesburg, South Africa. She began dancing at age ten with an all-girls group, The Peace Makers, who were influenced by Michael Jackson. In spite of family objections, she subsequently trained at the Dance Factory, graduated from Johannesburg’s National School of the Arts, and spent two years in Brussels at the Performing Arts Research and Training School. She and her company have performed widely, including Germany, England and Israel.

I first saw her last September in the William Kentridge opera Refuse The Hour at BAM. She performed several solos and her quick, explosive movements, showing an African influence, caught and held the eye. At times she suggested a barnyard rooster. She returned to New York, where the Joyce Theater presented her unconventional version of Swan Lake.

Masilo likes narrative because, to her, it is important to create stories that are understood. She has done a version of Romeo and Juliet with a multi-racial Capulet family, a Carmen that is African influenced flamenco with the bull in a central role, and a version of Death and The Maiden that emphasizes female strength and gender oppression.

She has purposely evolved a style that she terms “fusion.” It uses the arms in a balletic manner, but the legs go into the ground, like African dance. Masilo feels strongly about the need for co-existence — in dance and in people’s concepts of dance and each other. She believes in putting different styles together, aware that dance is constantly evolving, and wishes to create an opening up rather than a boxing in.

Her concept of contemporary dance relates to her own training in ballet and modern; it includes strong footwork and torso movement and varying rhythms and directions. When she fuses two styles of dance she also fuses their rhythms.

Masilo’s aim in choreography is not political, but rather to create a narrative art form. However, she deals with political issues such as homosexuality, race, gender, domestic violence and the differences in cultures. One of her goals is to open minds and change traditions without destroying them.

Swan Lake, which Masilo first saw at the age of twelve, is the most classic of classical ballets. Her version keeps much of the Tchaikovsky score, adding music by Reich, Part, Saint-Saens and Avenant, but she has changed the story.

Traditionally the tale is about Siegfried, who has come of age and must marry. He falls in love with Odette, a princess changed into a swan who can be saved only by faithful love, which Siegfried pledges. He is fooled by Odile, who makes him think she is Odette, thereby dooming all. In Masilo’s version Siegfried is married off to Odette by his mother, but he is gay and loves Odile, who is danced by a male in pointe shoes. The ballet deals with homophobia, arranged marriage and physical violence and — like the original — does not end happily.

There are bare-chested male swans in tutus, females in tutus, jazzy interludes, African hip circles, delicate ballet arms and much humor. One section, accompanied by the dancer’s spoken words, is a take-off on ballet. It was performed by Nicola Haskins, a dancer/actress who is the only white member of the company.

It will be interesting to see what “sacred” work Masilo will take over the line next. Hopefully she will bring it to New York.

In this age of galloping technology, the destruction of the environment, madcap inside/out politics and the return of such phenomena as human slavery, art seems the only avenue that has a chance of disrupting what has become a negative dominant narrative. Of these four artists, Brown and Masilo might be considered conscious disruptors. Their aim is to change. McGuire and Smith are concentrating on probing their own consciousness and capabilities, but their results can affect and change an audience, which is a disruption in itself.

Go to: arttimesjournal.com & read more of Dawn’s writing about Dance.
Calendar

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

Wednesday, June 1
Housatonic Camera Club / Exhibition & Sale Easton Bookstore Gallery 57 Front Street Millbrook NY 845-677-5857 free (thru Jun 20)
Making Matters: Fresh Perspectives in Fine Craft Peters Valley School of Craft Sally D. Francisco Gallery 19 Kuhn Rd Layton NJ 973-948-5202 free (thru Aug 14) www.petersvalleygallery.org
Painting in North Light - Artworks by Cynthia Harris-Pagano Desmond Campus, Mount Saint Mary College 6 Albany Post Road Newburgh NY 845-565-2076 free (thru June 17) www.msmc.edu/communityed
Pastoral Peonies & Primary Flora: Group art exhibit 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 (June 26)
Robin S. Halpern: new paintings Reflections of an Inner World Longy Gallery In The Common Building 780 Main Street Margateville NY 845-856-3270 free (thru June 13) www.robinhalpern.com
Scenes of Newburgh SUNY Orange Cultural Affairs Mindy Ross Gallery, Kaplan Hall, SUNY Orange 73 First Street Newburgh NY 845-341-4891 free (thru Aug 4) www.sunoxy.edu/culturalaffairs
Thursday, June 2
Cornelia Kubler Kavanagh - Solo Exhibition The Ice Age Goddess National Association of Women Artists, Inc. NAWA Gallery 315 West 30th Street, Suite 508 Manhattan NY 212-675-1616 Opening Reception 5:30 - 8pm free (Jun 29) www.thenanawa.org
Helaine Soller: Metamorphosis- Paintings of National Parks Environments Community Gallery, Riverside Beach, New York Public Library, 127 Amsterdam Ave, NYC (60th St. Contact: 718-257-6417) Opening Reception 4:30-6:30; Gallery open M-Th 10-7pm; Fri & Sat 10-5pm (thru June 28) www.rollingriver.com
In Motion: Movement in Art: An exhibit by visual artist, Manka K. Musua Studio Montclair Montclair Public Library 50 S. Fullerton Avenue Montclair NJ 802-500-1447 free (thru Jun 29) www.studiomontclair.org
SMI’s 19th Annual Juried Exhibition “Viewpoints 2016” Studio Montclair Montclair Public Library 50 S. Fullerton Avenue Montclair NJ 802-500-1447 free (thru Jun 30) www.studiomontclair.org
Friday, June 3
Catharine Lorillard Wolfe Art Club Annual Members’ Exhibition 2016 Salmagundi Club, 47 Fifth Ave., NYC (212) 226-7740 Reception & Awards 6:30pm (thru June 3) clwac.org
Opening Reception Improvisation Gallery 66 Main Street Cold Spring NY 845-809-5835 Opening Reception 6-9pm free (thru Jun 26) www.gallery66ny.com
Saturday, June 4
Alan Reich and Friends Tvillo Artists Gallery 60 Broadway Tivoli NY 845-757-2067 Opening Reception 6 - 8 p.m. free (thru Jun 26) www.tivilloartistsgallery.com
Birthing the Ethereal, Susan Spencer Crowe ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-8pm free (thru Jun 26) www.artbar-gallery.com
Byromania Amity Gallery 110 Newport Bridge Road WARWICK NY 845-258-1044 Opening Reception 2:30 - 4pm free (thru Jun 26) www.amitygallery110.wordpress.com
Continuums and Connections, a solo show by Elan Lewis Mamaroneck Artists Guild 136 Larchmont Avenue Larchmont NY 914-634-1117 Reception 3-6 pm free (thru June 18) www.mamaroneckartistsguild.org
Inventions of Nature: New woodblock prints by Eve Stockton Kempines Fine Art 1847 Palmer Avenue Larchmont NY 845-804-8677 Opening Reception 6-9 pm free (thru July 9) www.klbhs.com
June Invitational 2016 Warren Street Gallery 510 Warren St. Hudson NY 812-822-0510 Opening Reception 3-6pm free (thru Jun 26) 510warrenstreetgallery.com
Kent Art Association Elected Artists’ Invitational & Solo Show: The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3898 Awards Reception 2-4pm free (thru June 24) www.kentart.org
LongReachArts in the Doghouse Dog House Gallery 429 Phillips Road Saugerties NY 845-246-0402 Artist’s Reception 4-7pm (thru July 3)
Margaret Ann Moebius “Along the Coast: Watercolors of the Outer Banks and Chincoteague Island” Duck Pond Gallery Town of Essex Library 128 Canal St Port Ewen NY 845-358-5580 Opening Reception 4-7pm free (thru Jun 23) www.esquasli.com
Olivia’s Birds Athens Cultural Center 24 Second Street Athens NY 815-945-2196 free (thru Jun 25) www.athensculturalcenter.org
Sunday, June 5
Art at the Farm Northern Westchester Artists Guild Main House Gallery at Moodmoor Farm 51 Rt 100 Katonah NY Opening Reception 12-4pm. free (thru Jun 26) www.nwartistsguild.org
The Rockland Camerata Salonmusik featuring Brahms Liebesleider Waltzes The Rockland Camerata Clarkstown Reformed Church 107 Strawtown Road West Nyack NY 845-363-0224 4-5:30pm charge www.rocklandcamerata.org
Monday, June 6
In Motion: Movement in Art: An exhibit talk by visual artist, Manka K. Musua Studio Montclair Montclair Public Library 50 S. Fullerton Avenue Montclair NJ 802-500-1447 An opening reception 7:15 to 8:45pm. free (thru Jun 29) www.studiomontclair.org
Continued on Page 10

ART TIMES
The “go to” source for Creatives & those who appreciate good writing
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For the latest happenings in the artworld
lots of color, lots of videos, lots of good resources and fine writing
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AUDUBON ARTISTS
Call for Entries 2016 74th Annual Exhibit
October 24 — November 4 at the Salmagundi Club, NYC
Reception Sunday, October 30, 1-4pm Awards Ceremony 2:30
Over $25,000 in cash Awards Medals, & Merchandise
Open to Elected & Associate Paid Members only ~ All Members will be Juried ~
Apply for Associate Member of This Prestigious NYC Art Society
See Audubon Artists Website for Application & Prospectus www.audubonartists.org
Digital Entry Deadline August 27th

Master with his creation ENTERING EVENT HORIZON 2
www.assistantxt.com
Photo credit: © KATVAN Studio

June 11 - 30, 2016
Opening reception: Saturday, June 11, 5-8pm
Musical performance by Aidin Ali Baminazara 5pm
Meet the Artist, Saturday, June 25, 4-5pm
Monsieur Plume: An Existential Anti-Hero

By INA COLE

IN 1946-47 JEAN DUBUFFET created a series of six portraits depicting the misfortunes of an enigmatic figure known as Monsieur Plume. But who was Monsieur Plume? He repeatedly appears in paintings and texts of the time, in the guise of a shadowy chameleon-like voyager. The mysterious Plume was, in fact, an absurd manifestation of the artist and writer Henri Michaux, who had created this fictional character as a doppelganger, placing him within irrational situations that unravel through a series of narratives. The portraits of Plume, as created by Dubuffet, belong to a larger group of works the artist had made at the request of the American millionaires, Florence Gould, which depicted the writers, artists and intellectuals that regularly frequented her salon in the city of Paris.

Plume echoes Michaux’s view of life and becomes a witness to the existential crisis of post-war Paris. At the time Europe was restoring itself after the Second World War, prompting an analysis of the human condition in light of the carnage that had been wrought. Belief systems were shook to the core and Dubuffet and his circle played a key role in leading national consciousness to new levels of understanding. In particular, it was thought that the disintegration of the body in art could heighten the expressive presence of human form, as captured in painting and sculpture. Dubuffet spoke of paintings that “aim to show the immaterial world which dwells in the mind of man: disorder of images, of beginnings of disorder of images, of beginnings of displacement. Many post-war artists had successfully subverted the laws of painting and his experiments and theories bore a strong influence on European and American art in the 1950s and 1960s. Furthermore, his influence on later artists, such as Jean-Michel Basquiat and Keith Haring, remains clearly apparent. It is perhaps not surprising that Dubuffet and his contemporaries gravitated towards creating harrowing work, where figures appear to be fused from mismatched body parts and unamiously exude an unforgiving sense of displacement. Many post-war artists had been forced into an isolated existence during the war years, their artistic output clandestine. All they witnessed, therefore, remained ingrained in the psyche, long after the war had ceased.

Monsieur Plume Botanical Specimen (Portrait of Henri Michaux) 1946; oil & mixed media on wood; Collection of Albright-Knox Art Gallery, Buffalo, NY; The Charles E. Merrill Trust and Elisabeth H. Gates Fund 1967; © 2015 ProLitteris, Zurich

New York and was at the Beyler Foundation, Switzerland until May 8 as part of an exhibition of over 100 works by Dubuffet. Monsieur Plume with Creases in his Trousers is in the collection of Tate Modern, London. The first museum exhibition of Dubuffet’s drawings is on view at the Morgan Library & Museum, New York from Sept. 30 to Jan 2, 2017.

Go to: arttimesjournal.com to read additional art essays, reviews and critiques.

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Calendar

Tuesday, June 7
Rose Marie Capiello Merritt Bookstore 57 Front Street Millbrook NY 845-677-5857 6:45 charge www.merrittbookstore.com

Thursday, June 9
Charlotte Tusch Scherer : Atmosphere Gallery-Jupiter 31 Church Street, Little Silver, NJ (732) 530-0533 Artist’s Reception 5:30-8:30 (thru July 16) www.charlottetusz.com
The Revival in Concert Paul Nigro Center for Creative Arts 2786 State Highway 30 Mayfield NY 518-661-9932 7:00-8:30pm charge http://www.pncreativeartscenter.org/concertseries

Friday, June 10
A Photographic Diary by Franc Palaia of Joseph Bertolozzi’s Eiffel Tower www.francpalaia.com

Charlotte Tusch Scherer: Atmosphere Merritt Bookstore 57 front Street Millbrook Ny 845-677-5857 6:45

The Revival in Concert Paul Nigro Center for Creative Arts 2736 State Highway NJ (732) 530-8035 artist’s reception 5:30-8:30 (thru July 16) www.charlottetusch.com

The Phoenix Project Dances For A Variable Population www.mahaffeyarts.org

A Photographic Diary by Franc Palaia of Joseph Bertolozzi’s Eiffel Tower www.francpalaia.com

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ART TIMES (845) 246-6944.

Call for Entries
Allied Artists of America Celebrates their 102nd Anniversary
2016 Annual National Exhibition
September 1 — September 18, 2016
Exhibition reception September 18th, 2016
Exhibition at the Salmagundi Club Galleries N.Y.C.
Open to all artists
Oil, Watermedia, Pastel, Graphics and Sculpture
$24,000 in awards in cash and medals. JPEG entries accepted
Submission deadline July 16th, 2016
For prospectus send SASE to Rhoda Yanow
18 Springtown Road, White House Station, N.J. 08889 or download at www.alliedartistsofamerica.org

Be part of The resource for ALL THE ARTS
To advertise your exhibition, concert, business or performance • email: info@arttimesjournal.com

ART TIMES (845) 246-6944.

Call for Artists
North East Watercolor Society
40th International Exhibition, Kent, CT. Oct. 23 - Nov. 6
at Kent Art Association Gallery, Kent, CT.

Entries by CD or email: due July 22
$8500 in awards; $30/entry; $40/2 entries
Juror of Awards: Robert J. O’Brien, AWS, NWS
Prospectus: www.northeastws.com • email info@northeastws.com or send SASE to NEWS, 866 Cadoia Rd, Hancock, N.Y. 13783
The society will sponsor a watercolor workshop with Robert O’Brien, AWS, NWS, Oct 18-20, at Sugar Loaf, NY, tuition $300 members, $325 non-members
By WENDY CASTER

A RECENT COVER of Entertainment Weekly achieved a new low in spoilers. It blared out a big, juicy piece of information about a popular TV show. Yes, the episode had already aired, but nowadays, many people watch shows days, weeks, or months later. By waiting, do they waive the right to experience surprise and astonishment?

I get it that EW likes splashy covers; I get it that TV shows like free publicity. But couldn’t EW have announced, “Big, juicy spoilers inside,” instead? Yes, they could have. But, no, they didn’t care to, showing disgust. “Warning: this recap in an interview: “By the way, this piece of information about a popular TV show. Yes, the episode had already aired, but nowadays, many people watch shows days, weeks, or months later. By waiting, do they waive the right to experience surprise and astonishment?

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While I always look forward to Art Times, the current issue brought back a wonderful memory which I feel inspired to share with you.

As a child, one of my favorite outings was our car trip up to Calistoga from our home in Oakland. My parents were frequent guests at Dr. Wilkinson’s Hot Springs while my brother and I took great delight in taking running leaps into the smelly but utterly fantastic warm swimming pool! And of course, we relished having delectable gourmet dinners at one of the local Italian restaurants!

I can’t tell you how much your Pacific Coast article meant to me. Now that I’m an Ol’ Geezerette of 80 (which my 10 year old grandson told me is a “nice round number”), you really made my day! In addition, Julia Schwartz’ “Insomnia #12-17” reminded me of a poem I wrote some time ago which I am taking the liberty of attaching.

Many thanks again for reviving some memorable moments!

Warm regards,

Cristina Ferrari-Logan
Lafayette, CA

―The end of an era! Congratulations for 33 years—well done!

Phoebe Pollinger
Studio Montclair
Montclair, NJ

It seems like we’ve always known one another. I first became aware of your publication in the 1980’s and started to develop a real understanding of what it is you do for the Art World. It’s hard to imagine that you cover so much territory in your publication. When I say territory I’m not just talking the tri-state area; your publication is a wealth of what is happening in the museums, galleries, Arts Education and a host of alternative and traditional ways of thinking about and viewing art both for the public and artists.

I had a gallery at that time in Central NJ called Art Forms and worked with you then and when I opened a second location in Woodstock, NY, I then had the pleasure of actually meeting you and recognized what a committed and valuable asset you are to the artist and the gallery as well as the art aware public. I’m now a full time painter and have found your publication so valuable to me. The articles and call for entries and the calendar help me keep my art life in order. Your input in the art world is only measurable by depth and quality of your writing and the writers that you select bring humor and understanding to the arts. I guess I could say you seem to leave no stone unturned.

The concept of going virtual as opposed to the actual in-hand publication feels right to me. Less waste to consume and to recycle and also the immediacy of an ease of checking out what’s going on either on my IPhone, tablet or laptop all of which we all seem to have a piece of.

My appreciation for Art Times runs deep as I understand the amount of time, effort, thought, creativity and love that is poured into the making of each publication.

Congratulations and thank you Art Times for becoming part of the virtual world and bringing yet more to our creative lives.

Charlotte Tusch (Scherer)
Woodstock, NY

Cornelia and Raymond, in the Art Times office drink a toast to the last ink on paper issue of ART TIMES. Galley and ads, having been created on a computer, are pasted up and then recreated on the computer before being sent to the printer.

The Spring Issue of ART TIMES looks wonderful! So interesting, varied and thought provoking. I would like to order several paper copies for the blank spoke gallery and myself. I think it would be important to introduce it to my 65 senior students, as well, in my Art classes sponsored by the Town of Huntington. Many are curious about ideas and current work and criteria.

Many thanks for your kindness and extreme patience in receiving copy for my ad and calendar listing with a reluctant computer! (The wizard repair fellow traced the difficulty to a local power failure and subsequent loss of my password). The layout is handsome as well. Thanks for continuing to perform this valuable service for so many years. Do you welcome subscribers or prefer readers online? If you still have my credit card number, feel free to add charges for the papers. If not, I will be glad to supply it again. Hope all is well.

Best,

Connie Wain, Melville, NY

‘...It is one of the most informative, intelligent and objective art publications I have known. As a former publisher (Manhattan Arts International was a magazine with the same name from 1983-2000) I have the utmost respect for ART TIMES and the manner in which they upload the highest standards in the field of journalism. I feel very honored to have known Cornelia for many years. We are fortunate that the publication will continue to thrive and offer in-depth coverage of the arts...’

Helaine Soller
Bayside, NY

Very happy with the online issues. Big change for you. Good luck!

Love,

Anne Mason
NYC

Art Times Journal will go Digital.

Farewell to yet another widely distributed, highly regarded non-commercial voice in print representing a broad spectrum of the independent artistic community, the Art Times Journal.

This independent voice for the arts is after 33 years and 314 issues will publish its final issue on June 1, 2016.

ArtSpeak, Manhattan Arts, all have faded from the scene while “independents- individual artists and art organizations” continue to wage a constant battle to be heard.

An art newspaper fulfills a need to document and to create a visual presence. A vehicle for reaching public scrutiny is once again lost.

Fellow artist independents, start-ups, and the old timers art institutions local and otherwise, have an ever diminishing voice in the arts. All are dealing with increasing commercial competition for our voice to be heard in the arts culture. We are bidding for local and national press lead by commercial interests to select what voice is to be published.

Yes, we all use the electronic devices and communicate readily. But it doesn’t have the gravitas, feel, smell, comfort, quality and presence of a printed page.

I personally mourn this loss. Yet we are led through necessity to be engaged with the new reality.

I am very sorry to learn that Art Times will no longer be in print. It has been a great resource for our arts community and the primary platform for our outreach to them. Will you still be the contact, moving forward (CS Yes) and will you send out info on the best way for us to stay connected? (Yes Absolutely)

...The layout is handsome as well. Thanks for continuing to perform this valuable service for so many years. Do you welcome subscribers or prefer readers online? If you still have my credit card number, feel free to add charges for the papers. If not, I will be glad to supply it again. Hope all is well.

Best,

Connie Wain, Melville, NY
Cornelia laying out Vol 1 No 1 (June 1984). Still doing it the same way except no need for typesetters with the beginning of desk top publishing in 1986.

Thank you for studying beautiful art! I'm told the White Plains outdoor Art Festival has been advertising with you since January 1995! The success of Art Times is largely due to the quality, variety and in-depth coverage of creative people/places and your intelligent and patient personality! You always seem to make things magically happen - even at the last minute!)

Sincerely,
Cheryl Bartholomew-Miller, WPOAF Committee
Continued from Page 10

Saturday, June 18


Company XIV Kaatsbaan International Dance Center Tivoli, NY 120 Broadway Tivoli NY 914-757-5108 7:30 - 9:30 pm charge www.kaatbaan.org

Flute Plus 48: A Flute Playdate to Celebrate 40th Anniversary of the Flute Orchestra Hoff-Barthelson Music School 25 School Lane Scarsdale NY 914-723-1169 1-3pm free www.hbms.org

HOG FAB Ride to Benefit Center for Spectrum Services Woodstock Harley-Davidson Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 9-12pm free woodstockharley.com

Olivia’s Birds Athens Cultural Center 24 Second Street Athens Ny 518-945-2136 9-12pm free www.athensculturalcenter.org

Poetry Reading by poet Laura Byro Stacie Flint Paintings WICK Ny 845-258-1055 2:30 - 4pm free www.amitygallery110.wordpress.com

SuNy orange Cultural affairs Mindy Ross Gallery and foyer, Kaplan Hall, SUNY Orange 73 First Street Newburgh NY 845-341-4891 7-10 free (thru Jul 15) http://www.indexartcenter.org

Sunday, June 19


Hudson Valley Bachfest: Keyboard Marathon Hudson Valley BachFest St Andrew’s Episcopal Church, Beacon NY 17 South Ave, Beacon NY 845-534-2106 3 pm donation hudsonvalleysocietyformusic.org

National Society of Painters in Casein & Acrylic 62nd Annual Exhibit Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (through July 1)

Poetry Reading by poet Laura Byro Artson Woodstock Harley-Davidson 949 State route 28 Kingston Ny 845-534-2166 2:00 pm free hudsonvalleysocietyformusic.org

Instructors’ Exhibition The Woodstock School of Art Robert H. Anderson Gallery 2470 Route 212 Woodstock NY 845-678-2388 Opening Reception 3-5pm free (through Sept 24) woodstockartschoolfairs.org

Marquise Productions presents YOL, a new kind of circus! PS21: Performance Space for the 21st Century 2000 Route 66 Chatam NY 518-382-6121 7:30-9:00 pm charge http://ps21chatham.org

Rhinebeck Arts Festival Artstrider Productions Dutchess County Fairgrounds 6500 Spring Brook Ave Rhinebeck NY 845-331-7900 Sat 10-6 charge www.artstrider.com

“Scenes of Solitude” Solo Exhibit for DeAnn L. Prossia Arundel Farm Gallery 76 Arundel Road Kennebunkport ME 961-702-6386 free (through July 20) www.ArundelFarm-Gallery.com

Summertime 1 and Summertime 2 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Summertime 1 reception 5-7 pm free (through July 30) www.mamaroneckartistsguild.org

The Supernatural World of Shakespeare – a presentation by Joanne Zipay SUNY Orange Cultural Affairs Foyer and Gallery 218 Main Street Middletown NY 845-341-4981 5pm free www.sunyorange.edu/culturalaffairs

Wednesday, June 22

Summertime 1 and Summertime 2 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (through July 30) www.mamaroneckartistsguild.org

Thursday, June 23

ELLY WANE: Paintings Piemont Fine Arts Gallery 218 Ash Street Piemont NY 845-398-1960/Artist’s Reception 2-5pm free (through July 10) Piemontfineartsgallery.com

Hudson Valley Society for Music: Choral Concert Hudson Valley Society for Music Christ Episcopal Church 20 Carroll St Poughkeepsie NY 845-206-9114 7:00 pm free hudsonvalleysocietyformusic.org

Rhinebeck Arts Festival Artstrider Productions Dutchess County Fairgrounds 6500 Spring Brook Ave Rhinebeck NY 845-331-7900 10-5 charge www.artstrider.com

“Struck” by Sandy Rustin, A World Premiere at NJ REP! New Jersey Repertory Company 179 Broadway Long Branch NJ 732-229-3166 charge www.njrep.org Table Reading: The Importance of Being Earnest Merritt Bookstore 57 Front Street Millbrook NY 845-677-5857 6-9pm free www.facebook.com/merrittbooks/events?e=page_internal

Continued on Page 16
Anthem: We All Sing Together

By LESLIE R. HERMAN

WE ARE IN the thick of a presidential election, a great tug-of-war for our loyalty. Who can we trust; who can we believe in? Who do we trust; who do we actually despise? Are we able to ally ourselves with? Who will win our allegiance and, ultimately, our vote? These questions have been our daily bread for months and the principal focus of the national mindset and news media.

There must be an unimaginable level of pressure on the contestants of this arduous event, but it also takes its toll on ordinary citizens. And we must take a break from the incessant blasting of noise and constant barrage of bad news this tempestuous battle has incited. A walk is a sure and simple way to escape. Walking encourages blood flow which, in turn, clears our minds and promotes positivity.

Walking also inspires creativity, which is well-documented by 21st century scientists, but was beautifully captured by earlier great minds: in 1889 the philosopher Friedrich Nietzsche wrote, ‘All truly great thoughts are conceived by walking’. And Henry Thoreau mused, ‘Methinks the moment my legs begin to move, my thoughts begin to flow’. Per-sonally, with the deadline for the last print edition of Art Times Journal pending, I’d been waiting for my muse to appear. A dose of fresh air on a gorgeous sunny day, and with the good posture and gentle, deep breathing it imposes, a walk gave me a chance to recharge both my brain and body. And as I passed one of the key landmarks of my childhood, my elementary school, I uncorked not just the tune and the words to my school song, but the strong feelings that the well-respected NYC Board of Education institution, through this song, pressed into me 45 years earlier.

Hail to our school! Its praises loudly sung.
We work and strive to make it great
And honor to it bring.
221
Where we will learn to be
Better boys and girls
for all the world to see.

It was impossible not to sing out loud and proud, and the inspiration for an essay about the collective voice followed.

We learn to live with others big
And small;
For we know the chance to learn
Is free to one and all.
Helping each other,
Learning, as we do.
That’s behind the spirit of the gold and blue.

My singing sent a surge of reverential respect through me, the words still ringing true, confirming that I have remained faithful to those most democratic and humanitarian of pledges. I wondered whether the world had changed over the years, whether it had been replaced by a different message or a more modern tune. A phone call to the school the following Monday morning reinforced the lasting power of the anthem. The song remains the same: A simple song sung over and over; a powerful a way to inspire young minds to work together in harmony to build a productive, purposeful community. And singing continues to be another chart topper for its benefits to our well-being.

Simply put by author Stacy Horn in her article ‘Singing Changes your Brain’ (Time magazine, August 16, 2013): ‘When you sing, musical vibrations move through you, altering your physical and emotional landscape. Group singing...is the best exhilarating and transformative of all. It takes something incredibly intimate, a sound that begins inside you, shares it with a roomful of people and it comes back as something even more thrilling: harmony.’

Horn continues: ‘Science has been hard at work trying to explain why singing has such a calming yet energizing effect on people. What researchers are beginning to discover is that singing is like an infusion of the perfect tranquillizer, the kind that both soothes your nerves and elevates your spirits...’

Another study even attempts to make the case that ‘music evolved as a tool of social living,’ and that the pleasure that comes from singing together is our evolutionary reward for coming together cooperatively, instead of hiding alone, every cave-dweller for him or herself.’

A discussion on National Public Radio (NPR, June 3, 2013) between host Ari Shapiro, Stacy Horn, and David Levitin, psychologist and professor at McGill University, and author of This is Your Brain on Music, further explains the science of group singing.

Levitin: ‘There’s a whole neuroscience to singing. We now have evidence that when people sing together, it releases oxytocin. This is the neurotransmitter that...’

Shapiro: ‘The friendship chemical, or the trusting chemical, or the empathy chemical.

Levitin: ‘Exactly. It’s associated with social bonding. So, for example, if you show people politicians, different politicians, and you give them a dose of oxytocin before they see one particular speech, they’re more likely to trust that candidate want to vote for this particular person’s money. It just - the oxytocin sets up this real bond and sense of trust and well-being towards the other person. And we get that when we sing.’

Anthem: Songs that promote a sense of belonging, a sense of pride, and which inspire loyalty and passion — the dictionary definition: a rousing or uplifting song identified with a particular group, body, or cause. In an article entitled, ‘What Makes a Great Na-tional Anthem’ (The Atlantic, September 15, 2015), Jillian Kumagai interviews Alex Marshall, author of Republic or Death! Travels in Search of National Anths (Random House Books) who comments: ‘Singing an anthem is very active. Even if you’re just standing there, standing still for a minute is quite hard. Even the countries which have wordless national anthems, they’re not passive things’.

Oh, say! can you see by the dawn’s early light
What so proudly we hailed at the twilight’s last gleaming;
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rocket’s red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there:
Oh, say! does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

Marshall considers that the anthem is its own genre. And clearly, even, but perhaps like never before, Americans find themselves in a situation of leadership beyond compare. As people, if you show them speeches of leadership, they will nurture it; who will save it; who will protect it; who will lead it; who will protect who; who will lead it.

My country tis of thee,
Sweet land of liberty,
Of thee I sing.
Land where my fathers died!
Land of the Pilgrim’s pride!
From every mountain side,
Let freedom ring!

These are intensely challenging times, and they require dimensions of leadership beyond compare. As ever, but perhaps like never before, the country needs great thinkers, influencers, role models. And winning this leadership competition requires tactics and strate-ges which target every nuanced-inch of the American human being. It is this kind of challenge, at pivotal times such as these, which reflect needs that shout out for an-anthem. In a race that has employed every other tool in the box and trick in the book, it’s a wonder that the warring camps haven’t utilized this most powerful musical tool.

Go to: arttimesjournal.com to read additional theater essays.
The Dangers Of Garbage

By HENRY P. RALEIGH

IT IS ABOUT time that the most pressing issues of our time is fearlessly and honestly faced up to by movie makers. And such a film I can tell you is “3 Headed Shark Attack”. At this writing no other critic, not even those internet busy-bodies, have yet tumbled to this remarkable film. Ok, it doesn’t boast a cast of celebrity stars although Danny Trejo is a name sort of recognizable - you know, he’s that scary looking, tattooed, all purpose Hispanic in every B film of the past thirty years. And this 2015 movie should not be confused with the 2013 “Sharknado” which is little more than a silly remake of “Jaws” with a lot more sharks, all one-headed and with no significant “meaning” other than a vague passing reference to global warming. “3-Headed Shark Attack” has “meaning” - hard hitting, scientific meaning. Right off the bat the title makes plain that we have our hands firmly on the pulse of the most pressing issue of our time: fear. (It is about time that the most significant “meaning” other than a vague passing reference to global warming. “3-Headed Shark Attack” has “meaning” - hard hitting, scientific meaning. Right off the bat the title makes plain that we have our hands firmly on the pulse of the most pressing issue of our time: fear.)

Just as in the 1970’s piranha movies where large quantities of heedless, wild partying members of a generation known then as “yuppies” met a similar fate. In a grisly repeat this current generation of garbage tossing, sex crazed, partying, garbage tossing millennials. Well, you can bet the three-headed beast makes pretty short work of most of this bunch, too. Even when Mr. Trejo, coming upon this carnage, lops off one of the shark’s heads three more replaced it gulping down the luckless Mr. Trejo. Nothing seems to stop this rampaging creature until the millennials, in a moment of brilliance, propose to throw even more garbage into the garbage patch attracting the shark, who now with five-hungry heads to satisfy, will go into a feeding frenzy and will consume itself along with all those beer cans and other miscellaneous debris swirling in the vortex. And that’s what they do.

The film ends with one of right-thinking, teetotaler activist millennials sternly pronouncing these prophetic words. “This is what happens when people just throw their garbage where ever they want.”
Opportunities

Artists: Barvilye Area Arts Assoc. Dick Bois (96) 557-8713 Seeks participants for "Art in the Park" exhibit at the Highland Shopping Center, 315 Highland Senior Ctr, Eldred, NY on Jun 25 for details. Deadline Jun 21 barvilyearts@gmail.com

Men & Women Artists: Catharine Lorillard Wolfe Art Club, Inc. Seeks entries for the 120th Annual Open Juried Exhibition at the National Arts Club, Nov 29-Dec 16 2016. Media: Oil, Acrylic, Pastel, Graphic, Sculpture. Over $10,000 in awards. Entry fee $40. 545 South Street, New York, NY 10007 510-972-3022 www.nac.org


Craftpeople: Dutchess Community College, Phoebe Seeks crafters for the 45th Annual Craft Fair, Nov 26 & 27. Hand crafted items only. For more information call Burrelles Rosier (843) 431-8403 or visit website. www.sunyduchess.edu/CraftFair

Artists, Photographers, All Media: Art Kudos, 1820 Peachtree St. NW, Atlanta, GA 30309 Seeks entries for 12th Annual Atlanta International Juried Competition Aug 15, 2016-Aug 15, 2017. Email or visit website for details. Deadline Jun 30 info@artkudos.com www.artkudos.com


Artists, All Media: Art Society of Old Greenwich Seeks participants for 65th Annual SideWalk Art Festival, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sep 10 & 11. For more information see website Receiving Sept 10 www.artsocietyoldgreenwich.com


Artists: Audubon Artists Art Society, 732-903-7468 Seeks entries for 74th Annual Exhibit at Salmagundi Club, NYC. Deadline Aug 27 3 owens rd, Croton falls, NY 12527 (845) 803-8622 or works-in-progress. The categories include: Choreography, Music, Sound, Playwriting, Screenwriting, Performing Art, Dance, Film, Staged readings, and Monologue. The program is eligible to artists, writers, directors, producers, editors, and choreographers, who are residents of the Hudson Valley or are attending schools in the area. Artwork must be mailed or delivered work only. Cash awards. Juror: Contessa Estee. For guidelines and submission form visit https://www.rosendaletheatre.org_DEADLINE_July 1 info@rosendaletheatre.org

Artists, Sculptors, Performers: White Plains Outdoor Arts Festival Committee, P.O. Box 244, 343-333 Mamaroneck Ave, White Plains, NY 10605 (914) 210-7137 Seeks entries for "White Plains Outdoor Arts Festival," June 3 & 4, 2017, 10am-5pm at Tibbits Park, White Plains. See website for application www.whiteplainsoutdoorartsfestival.com

If you have an opportunity to list, email: info@arttimesjournal.com or write: ART TIMES PO Box 730, Mt. Marion, NY 12456. Please follow above format & include deadline & contact phone number or email for guidelines: info@arttimesjournal.com

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Fiction

By MARGARET HERMES

Christine phoned her son’s house in Scottsdale (the one on which she had lent him the down payment) on a Sunday morning. As they were not a family of churchgoers, she imagined she could trap one or more of them into a little conversation. With the alacrity of someone viewing Caller-ID, Jeff announced an early tennis game and passed the cordless to his wife. Breathless, apparently caught in mid-stride, Hilary apologized but had to continue her dash to Trader Joe’s before the pesky weekend shoppers filled the parking lot. Palm ineffectively muffling the receiver and sounds of a testy mother-daughter exchange, Hilary thrust the phone at teenaged Jordan upon whom it proved incumbent to jump into the shower without delay or she would never be ready in time for something extremely crucial to her present and future happiness.

Christine’s granddaughter tossed the phone to middle-schooler Lucas who couldn’t be bothered to produce an excuse and just growled “Wait” as he ordered three-year-old Marlon to say “Hi, Gummy” into the phone. Christine was never certain how she felt about Jordan’s early articulation of Grandma that had stuck, reinforced by her son and daughter-in-law. She talked for several minutes to her youngest grandchild before realizing he had wandered off, probably right after the greeting. She colored to find she’d been speaking to empty air. But not quite empty. Draco, their hyacinth macaw, rewarded her with a “Good girl!” Startled, Christine squawked “Hello, birdie” back. “You want a nut?” Draco asked and then followed up with “Come here!” Christine laughed. The bird laughed too. She remembered the macaw’s favorite game. It had been all her grandchildren’s favorite at one time. “Peek-a-boo,” she said. “Peek-a-boo” she received several times in return.

The following week, she asked to speak to the bird. (Margaret Hermes lives in Saint Louis, Missouri)
**Calendar**

**Sunday, July 17**

**Blue, A Group Show** Mark Gruber Gallery 271 New Paltz Plaza, Suite 17 New Paltz NY 845-255-1241 Opening Reception 5-7 PM free (thru Aug 27) markgrubergallery.com

Guilford Art Center's Craft Expo 2016: 180 Fine Craft Artists Guilford Art Center The Guilford Green Whitfield and Boston Street Guilford CT 203-453-5947 2-5 charge www.guilfordartcenter.org

**Monday, July 18**

Non-Members Painting & Sculpture Exhibition Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru July 29)

Summer Sings with David Smith, Director of Concerts in the Village PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:00-9:00 PM free charge http://ps21chatham.org/event/summer-sings/

**Friday, July 22**


**Friday, July 29**

Cherry's Patch Suburban Propane Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 845-679-6900 charge. 8:00-10:00 PM charge http://ps21chatham.org/event/summer-sings/

**Saturday, July 30**

SATURDAY The End ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-9 PM free (thru Aug 28) www.artbargallery.com

Cherry’s Patch Suburban Propane Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 12498 Woodstock NY 845-679-6900 charge www.woodstockplayhouse.org

Extreme Ballet 2016 Showcase Kaatsbaan International Dance Center Tivoli, NY 120 Broadway Tivoli NY 845-757-5109 12 - 1:15 PM free www.kaatsbaan.org

Howard Fishman Quartet PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00-10:00 PM free charge http://ps21chatham.org

**Sunday, July 31**

Cherry’s Patch Suburban Propane Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 12498 Woodstock NY 845-679-6900 charge www.woodstockplayhouse.org

**Monday, August 1**

**Film Festival - CONSTRUCT IT About buildings and those who design them**

- **Thursday, August 4**
  - Phoenicia International Festival of the Voice Phoenicia Parish Field Main Ave Maria Phoenicia NY 845-586-5358 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend, charge 20 events: Operas, World Music, Concerts, Plays, Children's Shows PhoeniciaVoiceFest.org

- **Friday, August 5**
  - Jasper String Quartet in concert Cooperstown Summer Music Festival Christ Church 46 River Street Cooperstown NY 877-666-7421 7:30 PM charge http://www.cooperstownmusicfest.org

- **Saturday, August 6**
  - Barbara Gordon Solo Exhibit ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-9 PM free (thru Aug 28) www.artbargallery.com

**Concert Honoring Founder Dr. Ihor Sonevytsky** Music and Art Center of Greene County Grauda Concert Hall Ukraine Road Hunter NY 518-989-6479 8:00-10:00 PM donation www.musicandart.org

**Sunday, August 7**

**Thursday, August 11**

**Paul Moro**

A Painter’s Journey

A look at an extraordinary artist, largely unrecognized in his time, yet possessing the artistry and style of well known 20th century artists. Paul Moro painted still lifes, seascapes, genre paintings and cityscapes, all with a deft touch and wonderful sense of color and mood.

- **June 6 - July 29, 2016**
  - Weekdays 1pm - 5pm
  - Closed July 1 - July 4

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**New Art Books**

PENGUIN RANDOM HOUSE: Oil Painting Essentials: Mastering Portraits, Figures, Still Lifes, Landscapes, and Interiors by Gregg Kreutz. 160 pp.; 8 ½ x 11; 220 Color Illus.; Index. $24.99. Hardcover. *****

The Acrylic Painter: Tools and Techniques for the Most Versatile Medium by James Van Patten. 176 pp.; 8 ½ x 10; 310 Color Illus.; Index. $29.99. Hardcover. *****

WESLEYAN UNIVERSITY PRESS: Rare Light: J. Alden Weir in Windham, Connecticut 1882-1919 (Ed.) Anne E. Dawson. 156 pp.; 6 x 9; B/W & Color Illus.; Notes; Bibliography; Index. $24.95. Hardcover. *****

D GILES LTD: Sublime Beauty: Raphael’s Portrait of a Lady With a Unicorn (Ed.) Esther Bell, et al. 64pp.; 8 x 11; 33 Color Illus.; Notes; Bibliography; Index. $24.95 Hardcover. *****

UNIVERSITY PRESS OF FLORIDA: E. G. Barnhill: Florida Photographer, Adventurer; Entrepreneur by Gary Monroe. 295pp.; 8 ½ x 10 ¼; Color Photographs; Notes. $34.95 Hardcover. *****

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**LUST IN HIS HEART**

he hunches in his wheelchair
black gloved hands
propped on silvered circles
both ankles
Velcroed onto black foot
rests
he watches a blond girl
strip off her sock
and wiggle her toes

Sheryl L. Nelms
—Clyde, TX

**KINDNESSES**

I was feeding the birds today
reflecting on your kindnesses
how my food helps them sustained
yet you do the same everyday
for me you keep me fed with love and attention
keeping my need for adoration contained
It’s you who blesses me with crumbs
like the sparrows I see
reflecting on your kindnesses
like the sparrows I see

Beth Staas
—La Grange Park, IL

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

**BOOKS BY RAYMOND J. STEINER: Hudson Valley Impressions: Paintings and Text 5½ x 8 ½; 57 Full Color Illus. $15.95; Heinrich J. Jarczyk: Etchings 1968-1998 ($30). 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.arttimesjournal.com.**

**A LESSON FROM ICARUS**

...for he did fly,

wings stretching to the sky,
his sinew and strength
matching rhythm and pace

for he did fly,

his sinew and strength
matching rhythm and pace

making sure I’m healthy and well with generosity
like the sparrows I see
reflecting on your kindnesses

And we did love,

on a warm summer day.

with mallard and goose
matching rhythm and pace

was taught to fly,

his sinew and strength
matching rhythm and pace

making sure I’m healthy and well with generosity
like the sparrows I see
reflecting on your kindnesses

Beth Staas
—La Grange Park, IL

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because you’re all I’ll ever need

I’ll return forever to your kindness

you are my generous hand that feeds
 better than I could’ve ever envisioned

you are what God provided for me to love

starving for provisions

I never return to my bed

making sure I’m healthy and well with generosity
like the sparrows I see
reflecting on your kindnesses

And we did love,

on a warm summer day.

with mallard and goose
matching rhythm and pace

was taught to fly,

his sinew and strength
matching rhythm and pace

making sure I’m healthy and well with generosity
like the sparrows I see
reflecting on your kindnesses

Beth Staas
—La Grange Park, IL

**Calendar**

**Sunday, August 7**

Film Festival - CONSTRUCT IT about buildings and those who design them. PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:30-10:30pm free http://ps21chatham.org/event/film-foxt-playtime/ Phoenicia International Festival of the Voice Phoenicia Parish Field Main and Ave Maria Phoenicia NY 845-386-3588 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. charge events: Operas, World Musical Concerts, Plays, Children’s Shows PhoeniciaVoiceFest.org

Sinatra-inspired jazz with Loren Schoenberg Cooperstown Summer Music Festival Otesaga Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30pm charge http://www.cooperstownmuseffest.org

Friday, August 12

Adirondack Plein Air Workshop and Exhibit with Enid Braun Appleye Foundation (NYC) Tahawus Center - Windows Gallery 14224 Rt 9N (Main St) Sauble Forks NY 212-451-8499 Reception 5:30-7pm (Thru Aug 26) www.tahawusCenter.org RIOULT Dance PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00-10:00pm. charge http://ps21chatham.org/event/rioult-dance/ Saturday, August 13

“The Heal” by Erin Tapley Wisdom House Retreat and Conference Center Marie Louise Trichtel Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 ArtisT’s Talk: 3:30pm free (Thru Oct 1) www.wisdomhouse.org Kent Art Association Annual Member Show 2 The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3899 Opening & Awards Reception 2-4 free (Thru Sep 2) www.kentart.org RIOULT Dance PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00-10:00pm. charge http://ps21chatham.org/event/rioult-dance/ Sunday, August 14

Rock Rose Reflections Art Gallery at the Rockefeller Park Preserve Rockefeller Park Preserve 125 Philips Way (Rte.117), one mile east of Rte 9 Pleasantville, NY 914-631-1470 (Sept 11)

Friday, August 19

Bach & Sons concert Cooperstown Summer Music Festival Christ Church 46 River Street Cooperstown NY 877-666-7421 7:30 pm charge www.cooperstownmusicfest.org The Chase Brock Experience: This contemporary dance company mixes witty Broadway sensibility with rock-and-roll zest. PS21: Performance Spaces for the 21st Century 2980 Rte 66 Chatham NY 518-392-6121 8-10pm. charge http://ps21chatham.org Saturday, August 20


The Chase Brock Experience: This contemporary dance company mixes witty Broadway sensibility with rock-and-roll zest. PS21: Performance Spaces for the 21st Century 2980 Rte 66 Chatham NY 518-392-6121 8-10pm. charge ps21chatham.org

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Sarah's skin was intact, this I know but it concerned me, that the buried issue was a much greater threat.

“She hasn’t matured… that’s why she looks so young… hasn’t felt… being knock… can keep you young… but there’s a price”

A friend had said that about my wife. True… who knows? I think so… seems so… looking around me… other women I have known… in the past… Observation of women I encounter… now… maybe so… something to consider. If they look “too good” its because they have felt little, suffered not enough.

I mulled over it for about a day: whether to call Sarah back. Did I want to know Sarah or did I already know Sarah?

I began to replay our luncheon conversation in light of the new information about her, her apologetic return phone call, that had withheld information.

“I’m tired of being the third wheel,” she said. “All my friends are married… I go out with them… or their partners…. Almost every week.”

“Doesn’t that create a little… a sexual jealousy problem?” I asked.

“Oh,” she said. “I even take hot tubs with them… we’re just good friends.”

I didn’t say, “Sure you are.” Fact is I gave her the benefit of the doubt.

But one thing I knew: Sarah was teasing me… expressing interest while simultaneously not returning my calls.

Ten years ago I would have been waiting by the phone hoping for a return call from a woman who looked like Sarah. No more. Now things are clear: if you’re not interested in me why would you want me. I knew the inevitable outcome of entering that kind of relation.

“When I thought about rolling on the floor” she said “I didn’t call Patricia.”

I said to myself. Old people know some things that young people do not and hot tubs with girlfriend’s hubby, plus late returned phone calls equal… I could odd. I did not call Sarah back. I did not call Patricia.

So the decision had been made. Two weeks from birthday fifty-six. I would spend it alone, light no birthday candles, cautious not to get burned.

(David A. Goldstein, author of 40 short stories published in 6 countries, lives in Lake Oswego, NY.)
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