John Singer Sargent (American, Florence 1856–1925 London)  
Madame X (Madame Pierre Gautreau), 1883–84  
Oil on canvas

Sargent:  
Portraits of Artists and Friends  
at The Met

By KATHLEEN ARFFMANN

THERE IS SO much to learn about John Singer Sargent. The exhibition dedicated to his work, which opened at the Metropolitan on June 30, speaks volumes about his life and work as an artist, so much so that it can be argued that no additional commentary is required, including mine.

Although information provided by the museum on the labels and audio tour is very helpful, there is still one question that remains unanswered: “Why did this accomplished painter leave Paris at the height of his career, and portrait painting altogether when he was riding the crest of his acclaim?”

Henry James, the author and one of his closest friends, called Sargent “the slightly uncanny spectacle of a talent which on the very threshold of its career, has nothing more to learn.” His choice to leave Paris makes him something of an enigma and the question left unanswered is troubling for me, and I suspect for other members of the viewing public.

It has been proposed that Sargent left Paris because of the scandal that ensued from his “out of the box” portrait of Madame X, the glamorous bare shouldered lady in black. (This painting belongs to The Met’s permanent collection and can usually be found in the American Wing.) However, there might have been other factors involved in Sargent’s decision to move to England and Madame X was merely the last straw.

Sargent’s skill as an artist was obtained from the reservoir of knowledge of art and painting techniques that had evolved over centuries and was available at the Beaux Arts School in Paris in the late 1800’s. Carolus-Duran was his teacher and Sargent was a devoted pupil who became a convert to his approach to portrait painting and especially of drawing directly on the canvas with a loaded brush. Although there were many artists at that time who shared Sargent’s adherence to the traditions of the past, Zorn and Sorolla to name two, Paris of that day was the center of all things new and innovative in art.

Photography was just one of the innovations impacting the art world and portrait painting in particular. Great changes were happening precisely at the time Sargent abandoned the city of Paris. New for new’s sake, the mantra of the art world today, was a philosophy then on the rise. Sargent was engulfed in this cultural milieu, to which his close friends, Monet and Rodin, were integral. Sargent’s work was greatly influenced by Impressionism. One can see by his visible brush strokes, especially in his landscapes, and in the background of some of his portraits that Sargent was comfortable adopting impressionistic techniques. Sargent, however, must have found the more radical trends, which distort the appearance of things, incompatible with his sensibilities.

Sargent’s art was grounded in the classical ideals of Beauty and Truth. These were his compass and they guided his process as an artist. Traditional values were just beginning to recede in importance in Paris as the formative thinking of modernity was taking root. Sargent’s fidelity to Truth and Beauty and the technique he acquired to express them are clearly and unapologetically revealed in the works we see in this exhibition. No gimmicks required. Painting after painting arranged chronologically in the exhibition, affirm his goal to instill Beauty and Truth into his work. It would seem, then, that this is why Sargent would be more comfortable in England, a conservative haven with a far greater appreciation for the ideals of the past.

Continued on Page 7
I HAVE WRITTEN in the past about value vs. cost (and, more recently about taste) and have found little since to have swayed my opinion that the present ‘artworld’ — especially as far as the public takes notice of it — continues to be confounded by the difference between art and worth. I emphasize the ‘public’ since I feel the art ‘punditry’ knows it well...and unfortunately capitalizes on it in the full sense of that verb. Oscar Wilde, as I’ve also noted in the past, has made much of the difference in the meanings of those terms, even extending his criticism of crass materialism by his pronouncement that “America is the only country that has gone from primitive to barbarous without ever passing through civilization.”

A little strong, maybe, but I continue to find Wilde less ‘wild’ than alarmingly astute...as I come across so many examples of the glaring paucity of present-day discrimination and taste in art — in all the arts. Surely, cost trumps value in so many instances.

Today’s ‘art market’ is certainly heavy on the marketing and more than a little light on the ‘worth’ aspect of its products. It is due, I think, to our viewing of art as a commodity that has so fed and nourished our ‘market’ mentality or, put in another way, promoted cost over value. Art is often purchased not for any intangible value such as aesthetic pleasure, but as a business venture, a chance to make a ‘killing’ when resold in the future. If I buy a Warhol, will I be able to sell it for 10 years? 207 50?” I suppose some recompense ought to be ceded for having to live with silly or tasteless art for any length of time. Certainly, it behoves the seller to accentuate cost over value, rather than trying to raise the buyer’s taste on any cultural level. We receive a great many invitations to ‘cutting edge’ (read ‘non-art’) exhibitions, ostentatiously touted — mostly for being touted (and, also mostly for selling at big bucks) — by equally-touted and well-paid ‘bloviators’. Putting the ‘being famous for being famous’ nonsense in another context, Paul Cadmus once said to me in private discussion many, many years ago, “de Kooning is famous for being famous!” Can we be so easily duped by ‘celebrity’ status rather than talent? My often-decried ‘bennighted taste’ keeps me at bay and now at the age of 82, I avoid such over-hyped invites written by glib pitchmen posing as art critics ever more frequently. What keeps me going in my job, however, is the periodic discovering of unsung artists (what I call ‘real artists’) tucked away in remote studios or popping up in galleries far from the madding crowd, located on less-traveled streets and roads in small villages and towns throughout the country and abroad. My heart gladdens and spirit soars as I sit and talk and look around a discovery — once again — that despite Danto’s dictum that ‘art is dead’ it is still being nurtured and created by kindred, grooming souls such as mine. It is gratifying and personally rewarding to visit, to meet, and to profile the artist or critique his/her show that inspires, uplifts or, in Bernard Berenson’s words, “enhances” our lives instead of foisting personal agendas, politics, ‘issues’ and the like upon us which we can readily imbibe on TV’s nightly news shows when or if we so choose. History has shown that down through the centuries ‘monied’ patrons have bought (or purloined) art depending on the recommenda- tion of their retainers, rather than on their own (often) tasteless choice of cost over value. Possessing ‘art’ may have signified (or still signifies) being ‘cultured’,...but rare are the rulers, monarchs, despots or patrons that have truly ‘enhanced’ their lives, outlooks, power or, alas, their tastes. To cite just one historical example, Catherine the Great, who collected art for the Hermitage as did her father Peter, bought ‘art’ by the truckload and, while knowing little of its artistic value, was yet keenly aware that it added to her prestige as a ‘cultured’ ruler. Judging by what’s on the walls of the homes and offices of many of today’s wealthy and powerful, it seems the tradition continues; however, what modern-day big-money seems to often rely on for advice is seller-hype rather than cultured knowledge. Cost rather than value has always swayed the materialist. I presume that maintaining one’s position at the top allows for little time and interest in taking an art history or art appreciation course to develop a refined aesthetic discernment. So much the worse for the genuine artist’s and their work.

Raymond J. Steiner

To the Publisher:

I would also like to let you know that I answered a call for art from the Coo- per-Finn gallery in Millbrook. The call is in Art Times...we went over and I showed my work, she liked it out. I actually enjoyed the film very much. Now having read Raleigh’s most recent column, I can unequivocally recommend Allen’s film to you (if you are still in a quandary) — I know you’ll love it! — Best,

Lisa Wersal

Vadnais Heights, MN 55127

To the Editor:

Hello Mr. Steiner, I live in the Hudson Valley for almost 30 years. Several years ago I saw this book while browsing through

ART TIMES newspaper, which I happened to pick up to free for a local reading.

I just happened to start reading it on a train trip, via Metro North, from Beacon to Grand Central Station. I was going to visit the MET, I checked there in the morning, and since I was turning 50 I decided that I wanted to gain an understanding of Art (you know that bucket list we all have) I had taken art classes in H.S. but never had the chance to really learn much about art.

I am not much of a reader but I could not put this book down. I loved it. I am not sure if it was timing or the fact that the locations were so familiar to me, but I can honestly say that this book led me back to art. I really felt that I was Jake.... I started looking for art classes. I took my oil paints (from H.S. some were Bellini paints I don’t think they are even made anymore) and signed up for classes at the Walkill River School and now I paint whenever I get the chance.

I just put a review on AMAZON for the book even though I read it years ago.

Mr. Steiner I hope to meet you some day so you can sign my copy of this book. I will keep it forever. Thanks again, 

Maureen Hart

Beacon, NY

To the Editor:

Hello Mr. Steiner, I live in the Hudson Valley for almost 30 years. Several years ago I saw this book while browsing through
By CORNELIA SECKEL

IN THE SUMMER 2015 issue I wrote about my trip to Nashville and had so much to report that here is Part 2. You can still read Part 1 online at arttimesjournal.com where I wrote about the Honky Tonks; meeting Joanne Cash Yates (sister of Johnny Cash); the Cracker Barrel stores and their history; The Country Music Hall of Fame and the Dylan, Cash and the Nashville Cats exhibit; Ryman Auditorium, the mother Church of Country Music; and the Grand Ole Opry.

Take a look online for this report as well as videos and additional pictures from this memorable trip.

The tradition of live music on the radio continued from the Ryman and the Grand Ole Opry with other radio venues including:

Dunbar Cave State Park is located 60 minutes northwest of Nashville and about one and a half miles northeast of downtown Clarksville in Montgomery County. Dunbar Cave (always at 58°), and over eight miles in length, is one of the largest caves in Montgomery County and, excavations revealed, has been occupied by man for thousands of years. In the roomy mouth of the cave, square dances, radio shows and big band era concerts were once held. After the Civil War, the first resort was built in the area surrounding Dunbar Cave. By the 1930s, the cave became a hotpot for local bands and other entertainment. In 1948, country music legend Roy Acuff bought the property and staged his Saturday Night Radio Dance Broadcast from the site. The cave’s popularity declined in the 1950s when indoor air-conditioning became common in households.

Ernest Tubb Record Shop
Founded by the Grand Ole Opry star Ernest Tubb in partnership with his tax accountant Charles Mosley, the store was primarily envisioned as a service for fans. In his travels around the country, Tubb was constantly approached by fans that were having trouble finding their favorite records. Tubb opened the shop as a mail-order business in early 1947, with its first retail location, at 720 Commerce St., opening on May 3 of that same year.

From the beginning, Tubb was buying airtime on the Opry to promote the mail-order business, and this eventually evolved into the Midnight Jamboree radio program. Archived shows can be heard at etrecordshop.com. The main shop moved in 1951 to its current location to allow more room for the live in-store broadcasts on Saturday nights. There are hundreds of music products including: Books, CDs, DVDs, Photos, Songbooks, Souvenirs, and vinyl

Music City Roots
Nashville’s acclaimed roots and Americana variety show, broadcast live Wednesday nights at 7 (central time) at The Factory in Franklin, TN and you can hear it online at musiccityroots.com. Live From

The Factory showcases Nashville’s music scene, from country and Americana to more progressive interpreters of tradition — a “roots and branches” format that brings together fans of different tastes and generations. Each broadcast features 4-5 artists in 20-minute segments and short interviews. There is a nightly Jam where all musical guests join in for a grand finale. The Factory at Franklin is a complex of 11 depression-era buildings that was renovated by Calvin Lehew as a dining, retail, entertainment and educational center. Factoryfranklin.com

Bluebird Café is a venue for songwriters to perform original music in an intimate setting. Amy Kurland opened the café in a strip mall several miles from downtown Nashville in 1983 as a restaurant and on second thought a music venue. 70,000 people visit every year. More musicians one could name had their start at the Café. The typical nightly performance and with harmony vocals. Monday night is an open Mic. I was excited to go and we really didn’t know who would be performing. Anyone could come in and play. Unfortunately it was not a night for songwriters and the music was not to my liking. I am not sorry I went, the experience was excellent and I surely heard some good music at other venues. In 2008 owner and founder Amy Kurland transfers ownership of the to the Nashville Songwriters Association International.

It seems to be a growing trend for well-known musicians to have their own museums:

George Jones Museum (georgejonesmuseum.com) just opened in April after we visited and we had quite a hard-hat tour. Nancy Jones, George’s last wife, undertook building this museum to honor George and preserve his music and have a place where fans could see pictures of him as a child, learn what influenced him and see a vast accumulation of his things. There is a restaurant, event space, a gift shop as well as exhibition space with George Jones memorabilia including his tractor and a truck.

Johnny Cash Museum (johnnycashmuseum.com) features interactive exhibits, costumes, guitars, albums and even a serving set. Telling the story of Johnny Cash is an extensive walk through memory lane from his childhood through his final years. Bill Miller brought his collection of Cash memorabilia and created this museum where so many aspects (humanitarian, author, artist) of Cash are revealed. Cash’s daughter Cindy said “Whatever anybody needs to know about my dad that they don’t know already is in that museum.”

There are numerous historic sites and I only visited two although others went to Fort Defiance: Rose Mont, a Greek Revival plantation; The Hermitage, home of Andrew Jackson; and the Belle Meade Plantation an 1853 Greek Revival mansion and stud farm.

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**Dance**

*A Hidden Gem: The Hartt School Dance Division*

By DAWN LILLE

SAY DANCE DIVISION, Hartt School, University of Hartford and many will give a blank stare. This is to report that there is a great deal of excellent, joyful movement going on up in Connecticut, broadly educating students for the world of dance and beyond.

Originally founded in 1920 as a music school, which gained a distinguished reputation, in 1957 the Hartt School, by then a conservatory, was one of three institutions that joined to form the University of Hartford. The Dance Division, formerly associated with the Hartford Ballet/Dance Connecticut, was established in 1994 and was fully incorporated into the school in 2002. The Hartt is now a conservatory comprised of music, dance and theater. Dance has a rigorous community division as well.

Stephen Pier was recruited in fall 2009 to direct the program in dance. His aim is “to use the rich tradition of excellence in all the performing arts in conjunction with substantive innovation to prepare our students for meaningful careers.” The major offers a BFA with a choice of emphasis on either performance or pedagogy. Both require extensive classes in dance technique (classical ballet, including pointe, modern and contemporary), music, dance history, improvisation, composition, kinesiology, repertory, technology, arts administration and pedagogy. Performance opportunities begin in the freshman year. The difference in the two tracks is that the teaching emphasis has more pedagogy and the performance more repertory and pas de deux classes. Both are required to take academic courses. Rhetoric and writing and math are required of all.

The results of this rigorous curriculum appear to accomplish Pier’s stated goal. These students are being groomed to lead dance into the future, but their education can do more than that. It can produce individuals able to apply their skills to a rapidly changing environment where Pier feels “they need both breadth and depth of knowledge to maintain professional agility.” He also realizes that they will be doing something besides performing during their working lives.

Stephen Pier’s own history includes the role of performer with the Royal Danish Ballet, the Hamburg Ballet, the José Limón Company and as a guest artist with many others. His teaching and coaching career has included both ballet and modern dance and he has taught in many schools, including Juilliard. Pier has created over 40 works for the concert stage, opera, theater and film and has been involved in founding and directing workshops for choreographers.

He says that he inherited “an
extraordinarily well designed program that is unique in the quality of the faculty and the access the students have to them. He added Limón technique to the existing Graham and made adjustments resulting in greater flexibility in addressing individual student needs and inclinations. To him, each dance student is a different being in this most human of the arts, at a time when human interaction is a rare commodity.

Walking into a Saturday matinee performance in late April, I was introduced to the Dean of music, who was also joining the audience. The program was well rehearsed (down to the low keyed and professional bows) and danced by carefully trained young performers who appeared secure and, most importantly, joyful in their communication.

The program began with Valse Fantaisie, George Balanchine’s pas de deux to Glinka’s music. It is a rarity to see a Balanchine work on a college undergraduate offering. Staged by Hilda Morales, a faculty member and former American Ballet Theatre dancer, it was coached by Victoria Simon, a former New York City Ballet dancer. It was a subtly danced, honest, clearly defined version of a work by a 20th century genius. It was, moreover, an incomparable lesson in the history of choreography for the different casts that danced it.

Guernsey Field, a pastoral ballet for 8 women, was a lively hoe-down in three parts entitled Daybreak, Sisters, Matriarchs and Women’s Work. The backdrop featured a series of old farm photographs. The choreographer Katie Stevinson-Nollet, a faculty member, mined the idiosyncrasies of each character she created. The young women were juicy and sure-footed in their multi-limbed antics and high energy, with a tinge of folk element, all to the music of Yo Yo Ma, Mark O’Connor and Edgar Mayer.

Host, to Latin jazz music by Cal Tjader, was a world premiere created by Gemma Bond, an emerging ballet choreographer who is a member of American Ballet Theatre. In this work, which followed the four movements of the music, she had the females in the cast in pointe shoes. They looked strong, comfortable and contemporary.

Doug Varone’s Four Chapters from a Broken Novel, to music by David Van Tieghem, showed four dances from a suite of twenty. Varone is an established NYC choreographer, with his own company and a range of interests that include opera, film, theater and fashion. He knows how to move bodies across, through and around the stage, while delving into their emotional selves, and the 11 dancers in the piece never stopped their search.

But to me the prize on the program was their ongoing reconstruction of Psalm, José Limón’s searing work in reaction to the holocaust and his reading of “The Last of The Just” by Andre Schwartz-Bart. The program note contained a poetry-like quote from the author, which lists the names of different concentration camps in between the words “and praised be the Lord.” There is also a footnote about the 36 just men in Jewish tradition, within whom rested all the sorrows of the world.

Limón, born in Mexico but a major figure in American dance history, conceived the dance as the history of one “just man.” The original score by Eugene Lester has been arranged and added to by Kathryn Swanson-Ellis.

This is a powerful, moving, beautifully constructed piece that used 14 dancers in two casts. With the typical Limón style of open torso, palms that speak, and every movement connected to the breath, the dance is spiritual in effect. Nina Watt, a faculty member who was a soloist with the Limón company, staged and directed this work, in which every movement was carefully calibrated and projected to its fullest impact.

The dancers exhibited strong technical training, but Pier insists that this is a tool that allows for expression, not an end in itself. He feels the Hartt Dance Division is different from other conservatories due to the positive culture and the support of the rest of the university. He says they have created an energizing educational model that exemplifies the thrill of continued learning and intellectual risk-taking.

The Hartt dancers will perform Psalm at the Joyce Theater in NYC when the Limón company appears there in October. What a wonderful opportunity!

Visit our website: www.art-timesjournal.com to read previously published dance essays with photos in color.
The Newington-Cropsey Foundation presents:

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NY 845-341-4891 free (thru Sept 30) www.sunyorange.edu/culturalfairsthursday, September 3

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65 years of creativity with 65 artworks by Biagio Civale Andrus on Hudson
185 Old Broadway Hastings on Hudson NY 914-478-3700 free (thru Sept 28) www.Andrusonhudson.org

Friday, September 4
Elizabeth Ladwig Conceptual Photography The Beast with a Million Eyes Art Gallery 68 S Broadway Nyack NY 845-480-5233 Opening Reception 6-9pm free (thru Oct 30) beastartnyack.com

Kelly Sullivan Opens New Gallery in Lambertville Kelly Sullivan Gallery 1123 River St. Lambertville NJ 609-773-9033 Opening Reception 6-9pm free (Dec 31) www.kellysullivangallery.com

Paulo Bari exhibition Betsy Jacaruso Studio & Gallery 43 E. Market St. Suite 2 Newburgh NY 845-566-2841 free (thru Sept 14) paulo.bari@betsyjacarusoartist.com

Rick Thurston, Gregory Martin, Cindy Booth & Carol Flaitz: Passing Storms & The Evolution of Space Gallery 66 NY 66 Main Street Cold Spring NY 845-809-5838 Reception 6-9pm free (thru Sept 27) www.gallery66ny.com

Saturday, September 5

10th Anniversary of The Farm Project, Saunders Farm Saunders Farm 853 Old Alley Barn Post Road Garrison NY 845-528-1797 Reception 2-6pm free (thru Oct 31) www.collaborativeconcepts.org

85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org


Chamber Orchestra Donaldsburg Chamber Orchestra St. Mary in the Highlands Episcopal Church 1 Chestnut Street Cold Spring NY 845-228-4167 7pm charge home.comcast.net/~doansburg

Doris Simon: “Road Less Traveled” 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening Reception 3pm -6pm free (thru Sept 27) 510warrenartgallery.com

Grand Re-Opening Party and Artist’s Reception Equus Art Gallery 15 West Broadway Red Hook NY 845-901-4074 3-6pm free www.equusart.com

Marianne R. Heigemeir Solo exhibition ASK Arts Society of Kingston ASK Gallery 97 Broadway (Rondout), Kingston NY 845-338-0831 Opening Reception 5-8pm free (thru Sept 26) www.askarts.org

Overlooked: Woodstock Women Artists whose work was under recognized during the Woodstock Movement The Wooster School, Room 100 on the 1st Floor, 400 Main Street Rte 212 Woodstock NY 845-679-2388 free (thru Oct 31) woodstockschoolofart.org

Pavilosva: The Mandala in Countless Forms: Photo montage, mixed media, and printing Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 Opening Reception 2-4 pm free (thru Sept 27) www.sandisfieldartscenter.org

Opus X, the Crossover Quartet, Windham Chamber Music Festival Windham Civic Center Concert Hall 6579 Main St. (NY Route 23) Windham NY 518-734-3968 8pm charge www.windhammusic.com; email info@windhammusic.com

Small Works Show Tivoli Artist Co-op Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm, free (thru Sept 29) www.tivolialtistgallery.com

Westchester Artists Guild “Muscoot and More” Show and Sale & Westchester Artists Guild Second Exhibition Muscoot Farm 51 Route 100 Katonah NY free (thru Sept 27)

Continued on Page 8
Painting is often problem solving; and it offers many challenges. When you look at Sargent’s sketch of Eleonora Duse, who is considered one of the first modern actors in the history of theatre, you clearly see where Sargent wanted to go in creating a work.

His first objective was the truth of his subject and he managed to capture her essence, in little over an hour, with great directness and few brushstrokes before Duse decided to quit her post. This same directness with his subject is seen in every finished painting. Sargent draws upon great skill in order to reveal the inner life of his subjects in how he portrays their faces and their hands. Everyone has a favorite.

Sargent painting or paintings. Mine are of authors Henry James and Robert Louis Stevenson and the actor Eleanora Duse.

As I was leaving the exhibit for the second time (I don’t think anyone should see an exhibit like this just once), I ran into an old friend, a painter, and we spoke about Sargent’s brushwork. The way Sargent piled on the paint one could tell he loved its consistency. The paint is thickly applied in most of his pictures and the brushstrokes are very visible. Paint was different in the late 19th century, I’m told. Today, one would have to add a medium to get the paint to flow as loosely as it did for Sargent, who had advised painters to ‘let it flow’. I noticed his use of opaque white, especially on the landscape paintings near the end of the exhibit. The color was used in order to capture the light. Some of his brushstrokes appear to be made by a hand possessed going in all directions; but all with great effect.

At the end of his life Sargent gave up accepting commissioned portraits and painted generally for himself and almost entirely in watercolor. There are some watercolors belonging to the Met included in this exhibition. Many other watercolors, not included in this exhibition, were never intended to be seen. A friend persuaded him to sell his private sketchbooks. These were some of the watercolors featured last summer at the Brooklyn Museum and in the fall at the Boston Museum of Fine Arts. I mention these works because they reveal that despite his seeming rejection of innovative styles in painting, Sargent never gave up painting. He eventually came to terms with doing something new. He continued to paint and explore in his own way choosing watercolor exclusively and varying his subject matter. His late watercolors are more experimental; yet they incorporate his painterly skills, his intense focus on the Truth of his subject and his ability to problem solve in the pursuit of Beauty. In the end, Sargent found a way to be truly himself as well as truly modern.

Each time I visited the exhibition over the summer I met friends, painters, I have known from the National Academy, the Art Students League and Salmagundi Club expanding their knowledge of painting by appreciating the work of this great master.

If you still haven’t seen this landmark exhibition you only have until October 4.

* Richard Ormond CBE has curated the exhibition with advice from H. Barbara Weinberg, the Metropolitan Museum’s Curator Emerita of American Paintings and Sculpture and a Sargent scholar. It is curated in New York by Elizabeth Kornhauser, the Alice Pratt Brown Curator of American Paintings and Sculpture, and Stephanie L. Herdrich, Assistant Research Curator.*
**Calendar**

**Sunday, September 6**
- 85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org
**“Abstraction” Exhibition**
- Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 free (thru Sept 27) http://www.rowaytonartscenter.org
- Chamber Orchestra Doansburg Chamber Ensemble Trinity Lutheran Church 2103 Route 6 Brewster NY 845-228-4167 4pm charge home.comcast.net/~doansburg

**Monday, September 7**
- 85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

**Tuesday, September 8**
- 43rd Annual Pastel Society of America Enduring Brilliance, an Open Juried Exhibition Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 26) www.pastelsocietyofamerica.org

**Thursday, September 10**

**Friday, September 11**
- The Art of Portraiture SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange the corner of Wawayan and Grandview Avenues Middletown NY 845-341-4881 Opening Reception 6-9:30pm free (thru Oct 9) www.sunnyorangenews.com/culturalaffairs
- Fall for Art Jewish Federation of Ulster County Wiltywck Golf Club 404 Steward Lane Kingston NY 845-338-8131 6-9pm charge www.fallforart.org

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**ASOG’s 64th Annual Sidewalk Art Show and Sale**
- The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 9am to 5pm free www.artsocietyoldgreenwich.com

**Belles of Amherst performed by Mari Andrejeo**
- Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 8 pm charge www.sandisfieldartscenter.org

**Colorscape: Chenango Arts Festival**
- Downtown Norwich, NY 1-877-chenango 10-6pm free artstudioviews.com

**Drawn: Drawings by 16 artists**
- The Unframed Artists Gallery 173 Huguenot St New Paltz 845-255-5482 Opening 4-7 pm free (thru Oct 30) http://unframedartistsgallery.com

**Friday & Canvas Sale**
- Art School of Columbia County 1198 Rt 21C Ghent NY 845-672-7140 10 am - 4 pm free Fair and workshop www.artschoolofcolumbia.org

**Harrison Remembers: A display of historical documents relating to the Town of Harrison.**
- Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Oct 31) www.harrisonpl.org

**Richard Segalman: Recent Monotypes**
- Inky Editions 112 South Front Street Hudson NY 518-616-0549 Opening Reception 6-9pm Book Signing 6:30-7pm free (thru Oct 4) inkieditions.com

**Sails and Sights: Arlene Becker digitally altered conceptual photographs**
- Trailer Box Gallery 15 Great Pasture Rd., Unit 15 Danbury CT 203-797-0230 Artists Reception 5-7pm free (thru Oct 10) www.facebook.com/trailerboxgallery
- The Artist Ev(e)olves Exhibition National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue (W. 65th Street) New York NY 212-675-1616 Reception 2-4pm free (thru Sept 30) www.thenawa.org

**Watermarks: Featuring Beatrice Bork & Carol Sanzalone**
- Miranda Arts Project Space 6 N Pearl Street Port Chester NY 914-318-7178 Opening Reception with gallery talk with the artists 6-8pm free (thru Oct 10) http://mirandartsprojectspace.com/residency-program/drawing-sensation

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**3rd Annual Juried Exhibition**
- SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange the corner of Wawayan and Grandview Avenues Middletown NY 845-341-4881 Opening Reception 8-10pm free (thru Oct 9) www.sunnyorangenews.com/culturalaffairs

**LGBTQ Center**
- 300 Wall St. Kingston NY 845-331-5300 Reception 3-6PM free www.facebook.com/trailerboxgallery

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**Drawn: Drawings by 16 artists**
- The Unframed Artists Gallery 173 Huguey Street Port Chester NY 914-335-0324 free (thru Oct 31) www.unframedartistsgallery.com

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- The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 9am to 5pm free www.artsocietyoldgreenwich.com

**Belles of Amherst performed by Mari Andrejeo**
- Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 8 pm charge www.sandisfieldartscenter.org

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**Colorscape: Chenango Arts Festival**
- Downtown Norwich, NY 1-877-chenango 10-6pm free artstudioviews.com

**Drawn: Drawings by 16 artists**
- The Unframed Artists Gallery 173 Huguenot St New Paltz 845-255-5482 Opening 4-7 pm free (thru Oct 30) http://unframedartistsgallery.com

**Frame & Canvus Sale**
- Art School of Columbia County 1198 Rt 21C Ghent NY 845-672-7140 10 am - 4 pm free Fair and workshop www.artschoolofcolumbia.org

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Frame & Canvus Sale Art School of Columbia County 1198 Rt 21C Ghent NY 845-672-7140 10 am - 4 pm free Fair and workshop www.artschoolofcolumbia.org

Harrison Remembers: A display of historical documents relating to the Town of Harrison. Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Oct 31) www.harrisonpl.org

Richard Segalman: Recent Monotypes Inky Editions 112 South Front Street Hudson NY 518-616-0549 Opening Reception 6-9pm Book Signing 6:30-7pm free (thru Oct 4) inkieditions.com

Rock Garden & Water Spots b.j.spoke gallery 299 W. Main Street Hudson NY 651-549-5106 Opening Reception 6-9pm free (thru Sept 27) www.bjspokegallery.com

Sails and Sights: Arlene Becker digitally altered conceptual photographs LGBTQ Center 300 Wall St. Kingston NY 845-331-5300 Reception 3-6PM free (thru Nov 29) http://lgbtqcenter.org/

Watermarks: Featuring Beatrice Bork & Carol Sanzalone Artists' Gallery 51 Route 100 Katonah NY 914-695-0240 Opening Reception 4-7pm free (thru Oct 4) www.LambertvilleArts.com

Westchester Artists Guild "Muscoot and More" Show and Sale Muscoot Farm 51 Route 100 Katonah NY Reception 12-4pm free (thru Sept 27) WindowsDoorsWallsFences Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening Reception 1-3 pm. free (thru Sept 26) www.mamaroneckartiststug.org

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**POUND RIDGE FINE ARTS FESTIVAL**

**www.PoundRidgeFineArts.com**

**October 5 & 6, 2013**

10am-5pm daily

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Scotts Corner - Pound Ridge, NY

Sponsored by Pound Ridge Business Association

Continued from Page 6

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**POUND RIDGE FINE ARTS FESTIVAL**

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Scotts Corner - Pound Ridge, NY

Sponsored by Pound Ridge Business Association
Florine Stettheimer and Picnic at Bedford Hills — Subverting the Separate Spheres

By RENA TOBEY ©2015

WITH THE END of World War I, a new type of New Woman was emerging: The Flapper. Born of post-war prosperity, the Flapper was willful, self-pleasing, strong, politically aware, socially savvy. Just on the cusp of ratifying the 19th Amendment in 1920, granting the right for American women to vote, the Flapper was the youthful expression of that radical thinking. The Flapper rebelled against the restraints of old-fashioned Victorian womanhood. The war had also opened up male occupations to women, and they were reluctant to release those positions and the new freedoms and confidence associated with success in the public sphere. The media responded with visual backlashes against working women and Flappers, with satirical cartoons and illustrations, as well as editorial reassurance that the home and family would still be central to American society. With a barrage of media images, the Flapper evolved to a party-girl image, focused on leisure and consumption, offering no real threat to the status quo.

Florine Stettheimer (1871-1944) represented the kind of New Woman who could also be labeled a Flapper. Unlike so many immigrants, Stettheimer’s Jewish family was assimilated and wealthy. But not until her father deserted the family and older siblings married, did the remaining sisters and their mother form a powerful bond. They traveled extensively in Europe in the early 1900s. Stettheimer and her sisters were exposed to intellectual circles and bohemian values. Neither she nor her younger sisters married, and each was attracted to the arts. Ettie became a writer, while Stettheimer studied painting and was influenced by Robert Henri (1865-1929), the leader of the Urban Realist movement initially focused on depicting the grit and grime of New York City life.

When the Stettheimer family returned permanently to New York in 1914, Stettheimer, her two sisters, and their mother established a conversational salon in their large apartment. Their mother established a conversation salon created an in-crowd of women and men with both feminist and feminine energy. Duchamp famously experimented with embodying both genders and referred to Stettheimer as a ‘bacheloret’, a pun on her marital status, as well as confessing on her a bachelor of arts. The Stettheimer women were independent, unapologetic about their unmarried status, and reminded many of the 19th-century aristocratic, yet radical feminists of the Woman’s Movement.

Following negative reviews of her 1916 solo show, Stettheimer mostly exhibited her paintings in small private exhibits or in her studio, and with the protection of her wealth, refused to sell her work. This choice meant her art was easily neglected, which she resented wanting to blend the impossible—the desire for recognition without the willingness to receive criticism. Her well-known demand that any gallery wishing to show her work would need to be redecorated like her home suggests not only her independent mind, but also her willingness to be both indecisive and flippant toward the art market.

Stettheimer’s unusual demand also implies a tension between the public sphere of commerce and politics and the private, domestic domain, but in reverse from the Gilded Age, which came to a close with the World War. If the art market of the commercial sphere wanted her work, then it must come to her private domain. She would not meet at the boundary where the spheres would not compromise. She effectively split the art world she actively participated in from the art market. While creating a kind of art mythology and stubborn independence of standards, she also risked not being taken seriously. The boldness of her rejection of the commercial world freed her art to become more eccentric. Many of her subjects quickly reflect both public and private concerns. She recorded events like an observer, neutral and removed. Instead of depicting the gritty realities of New York streets of the Urban Realist, Stettheimer’s world displayed candy-colored parties, vacations, dinners, and gatherings of well-known, avant-garde intellectuals. Her witty paintings are deeply personal, almost diary-like, fanciful, and dreamy. While her later work is satirically full of social commentary about modern life, described by one critic as like a comic opera, an early work like the Picnic at Bedford Hills from 1918 shows how Stettheimer melds the public and private spheres, from the vantage point of neutral observer and an intellectual insider.

The painting’s seemingly simple depiction of a picnic on a pleasant day painted in Stettheimer’s characteristic decorative, expressionist style also presents a world in radiant transition. The viewer is placed at a distance from the action, to more easily take in and consider the whole scene. Not only is the viewer removed, but also placed high above the action of the scene, as if hovering from the top branches of an unseen tree. As characterized by the upside-down parasol, this world is unconventional from the yellow hillside and purple-trunked trees to the boneless, anemic, doll-like figures. Stettheimer paints a sprite-like Duchamp in yellow next to her reclining self-portrait in red. Also at the picnic are her sister Ettie, who appears in several Stettheimer paintings, and artist-friend Elie Nadelman (1882-1946). The sculptor Nadelman has been credited with introducing Stettheimer to a simpler ‘folk’ style that suggests rather than portrays specificity.

The scene also contains the artist’s commentary. Not only does Stettheimer record herself and friends at leisure, but also the working farm world, which the principal characters blithely ignore. In the foreground, at the top of the hill, the viewer can just make out an oxen-pulled, yellow cart and hint of plowed fields beyond. A wry comment about excess also sits in the center of the foreground. As two figures prepare the picnic spread, one lifts the lid from an enormous pot of food, perhaps made from the raw ingredients being produced in the background. The viewer has the vantage point of looking down on the scene, creating a journalistic assessment. Stettheimer seems to comment, this is what the world is like: the relaxed oblivious of the wealthy, who have the privilege to challenge convention with modern lifestyles—the latest bobbed hair and shortened hemlines, sexual freedom, and excess consumption—all commanding attention, even as the worker’s world ensures maintenance of the class status quo.

The figure to the left, who sits on her own, face turned away from the scene, seems bored herself from the scene. She seems bored, disinterested in, or perhaps critical of the wealthy, leisure class. However the viewer interprets her thoughts, the figure seems to be at a loss for how to make meaningful connection. She appears to embody the ambivalence and disconnection of the post-war malaise that infiltrated American and European culture.

Perhaps, with this disengaged figure, Stettheimer is also prophetic about what women would experience after the enactment of suffrage in 1920. While the issue of the vote unified various strands of politically active women, in the 1920s, disparate agendas would re-diversify and splinter their energy. While the National Woman’s Party slowly reorganized around a new push for an Equal Rights Amendment, numerous other organizations emerged with reform agendas for protecting women in the workplace, child labor, women serving on juries, health insurance, unemployment compensation, hours and wages legislation, education, and other social welfare issues. Organized feminism lost momentum until the New Deal, as various groups attempted with only modest success to enact their priorities.

Another agenda centered on New Woman’s ideology contained in Stettheimer’s intellectual salon. The Stettheimer salon, along with other women-dominated gatherings, not only allowed identity and sexual experimentation, but also served as a kind of buffer from a world still segregated based on religion. The New Woman was evolving, changing with legislation, economic realities, and loosening mores. Stettheimer subverted the traditional Separate Sphere ideology by demanding that the public sphere come to her, in her domestic domain. She made the private public and challenged the public to become private. Buoyed by her affluent status and European cultural malaise, Stettheimer teased the art world with her personal depictions that only barely covered social commentary. She would go on to dissect New York’s social and economic worlds in her Cathedral Series, four paintings she made between 1929 and 1942, well beyond the World, and women’s roles in it, would crumble and have to be rebuilt yet again.

This essay is the 6th from the “Finding Her Way” series, exploring the challenges American women artists faced from about 1850 to 1950. Previous essays can be found at arttimesjournal.com
**Calendar**

**Sunday, September 13**

*2015 Annual Exhibition Allied Artists of America* Salmagundi Club, 47 Fifth Ave. NYC Closing Reception (thru Sept 13) www.alliedartistssofamerica.org

**85th Washington Square Outdoor Art Exhibit** Washington Square East & University Place (212) 922-6525 www.wsoae.org

**Abstraction Exhibition** Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm. (thru Sept 27) http://www.rowaytonartscenter.org

**ASOG’s 64th Annual Sidewalk Art Show and Sale** The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 9am to 5pm free . www.artsocietyofoldgreenwich.com

**Colorscape: Chenango Arts Festival** Downtown Norwich, NY 1-877-chenango.org 11-5pm www.chenangony.org

**Fall Annual Open Studios** - Silvermine School of Art - Silvermine Arts Center - Silvermine School of Art - 707 Silvermine Road New Canaan CT 203-966-9700 2-4pm free www.silvermineart.org

**Kent Art Association Annual Member Show II** The Gallery at Kent Art Association 21 S. Main Street Kent CT 800-927-3989 free (thru Oct 12) www.kontart.org

**Outdoor Show** Scarsdale Art Association Chase Park 32 Chase Road Scarsdale NY 914-779-3505 4:30 free www.scarsdaleart@gmail.com

**Rhoda Sherbell: Sculptures** Butler Institute Davis Gallery, 524 Wick Ave., Youngstown, Ohio 330.743.1107 Opening Reception 1-3pm (thru Oct 25)

**Birds in Art 2014** Newington-Cropsey Foundation 25 Cropsey Lane, Hastings-on-Hudson, NY (914) 478-7699 Mon-Fri 1-5pm; closed holidays (thru Oct 25) newingtoncropsey.com

**Colleagues: Hidden Talents** SUNY Orange Cultural Affairs Orange Hall Gallery Loft, SUNY Orange the corner of Wawawanda and Grandview Avenues Middletown NY 845-341-4891 Reception noon-2pm free (thru Sept 30) www.sunyorange.edu/culturalaffairs

**Ron Wohlgemuth: an Exercise in Rhythm & Soul** Pierson Flywheel Gallery 225 Ash Street Pierson NY 845-365-6441 Opening Reception 2-4pm free (thru Nov 1) www.piersonflywheel.com

**Wednesday, September 16**

**KMA juried exhibition titled “Time and Place”** Katonah Museum Artist Association 115 North Lake Auditorium Northway Exit 11-Village of Round Lake Round Lake NY (thru Sept 20) maltaarts.org

**Saturday, September 17**

**6th Annual Arts Attitudes Exhibit and Sale** Malta League of Arts Historic Round Lake Auditorium Northway Exit 11-Village of Round Lake Round Lake NY free (thru Sept 20) maltaarts.org

**Fundraiser Gala to benefit Taconic Opera** Taconic Opera Arts Westchester

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**GARDINER OPEN STUDIO TOUR**

**64th ANNUAL SIDEWALK ART SHOW**

**SOUND BEACH AVENUE, OLD GREENWICH, CT.**

**Saturday & Sunday**

**Oct 17 & 18, 9—5pm** (rescheduled from Sept 12 & 13)

**All artists are welcome to this outdoor show. Cash awards will be given. This show is ASOG’s biggest of the year and attracts many buyers.**

**Media:** Watercolor, Oil, Acrylic, Pastel, Drawing and Graphics, Other Media, B&W Photography, Color Photography and Sculpture.

**Receiving:** October 17 at Sound Beach Avenue.

You must pre-register. Contact: Nancy Kulinski at 203-569-3193 for a registration form or for further information.

**For details, see:** www.artsocietyofoldgreenwich.com

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**ASOG takes no commissions on sales.**

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**1st weekend of May • 2nd weekend of Oct**

Near NYS Thruway 87 Exit 18 New Paltz NY
By WENDY CASTER

By WEN D Y CA S T ER
IN SHAKESPEARE’S DAY, heckling was common. The groundlings (people who bought cheap tickets and stood right in front of the stage) flirted, argued, got drunk, and even urinated right there, while the show was going on. The wealthier people carried on their own intrigues in the more expensive seats, including the hiring of prostitutes.

I would have hated it. Patti LuPone would have hated it more! But it was accepted theatre-going culture of its time.

What is the theatre-going culture of our time? Many of us prefer a rapt audience, free of texting, eating, talking, and crinkling. I would call us the Traditional Audience, although we practice a relatively new tradition. The idea of a quiet group of people sitting in a darkened auditorium respecting the fourth wall is arguably less than 200 years old. And it is fighting for its life.

The New Audience has different values. But what are those values? Texting makes it impossible to be completely involved in a show. Talking makes it impossible to be completely involved. Eating makes it impossible to be completely involved. So, not only does the New Audience hurt the enjoyment of the Traditional Audience, but they hurt their own. Or do they? What exactly does a New Audience member want from an experience in the theatre?

I know what Traditional Audience members seek. Being able to hear a pin drop during a tense scene. Sharing other people’s emotions, both on stage and in the audience. Luxuriant in the silent vibrations of a perfect final note of a breath-taking song. Theatre is a mindful experience for the Traditional Audience. We love and respect the performers in front of us. The performance is about the people on stage—and behind it.

The New Audience wants the performance to be about them, and they want proof.

Benedict Cumberbatch recently explained in the New York Times the problem with people filming his Hamlet with their cells phones: “I can’t give you what I want to give you, which is a live performance that you will remember hopefully in your minds and brains, whether it is good, bad or indifferent, rather than on your phones.”

I once went whale-watching, and we had extraordinarily good luck. Two gray whales were mating, so we got excellent looks at them, along with their hanky-panky. Yet I was virtually the only person on the boat who actually saw them. Even the net was taking pictures. None would be able to “remember hopefully in your minds and brains, whether it is good, bad or indifferent, rather than on your phones.” (Or cameras, in this pre-smartphone case.)

Was that whale-watching moment, some 30 years ago, part of a major cultural shift that has moved indoors? Now everyone has a camera and seemingly everyone wants that souvenir, that proof, that they were there. That the event was about them.

Texting, eating, drinking, talking, filming—they all focus on the audience member rather than the performance. Madonna was not putting the cast (or audience) first when she texted during Hamilton. As Jonathan Groff, who plays George III, tweeted, “That bitch was on her phone. You couldn’t miss it from the stage. It was a black void of the audience in front of us and her face there perfectly lit by the light of her phone through three-quarters of the show.”

Hamilton is one of the most brilliant pieces of theatre ever, and Madonna didn’t turn off her phone to watch it. Madonna is famous for her self-involvement, but she’s not unique in the New Audience.

The New Audience can be even more annoying when they are seemingly most involved in a show, with the barking hyper-laugher. We’ve all sat near him or her on occasion. The laughing shows appreciation, but for whom? I think the laugh is a performance, loud, insistent, declaring, “I’m here. I’m smart and savvy. I get it.” And then there are the screamers. They bring the energy—and behavior—they might bring to a rock concert or a football game.

I went to the first stadium rock concert of my life not long ago: Fleetwood Mac at Madison Square Garden. The yelling was wonderful and the singing along was wonderful and the general chaos was wonderful. The performance was about all 20,000 of us, with Stevie and Chrissie and John and Lindsay and Mac acting as leaders, rather than the sole focus. I had a great time.

But when people scream the same exact way at plays and musicals, it’s awful! At recent performances of Little Shop of Horrors and The Wild Party at the Encores summer series, the audience yelled and whooped as though they were watching Sarah Bernhardt, Judy Garland, and John Lennon come back from the dead (not that they could necessarily identify those people!). And this was before anyone on stage had done anything! When that level of response becomes the norm, it also becomes devalued. Similarly, when standing ovations were rare, they were thrilling. Now there’s an opportunity to put on your jacket.

The New Audience adores performers without respecting them. In theatre, however, silence is a greater gift than noise. Silence and rapt attention! Applause should be earned. Cheers should be earned. Noise for the sake of noise can be demoralizing. John Lennon talked about the problems the Beatles had trying to play well amidst the screaming girls at their concerts. Today’s theatre audiences don’t scream through entire songs—yet, anyway—but they cheer too far into the beginning and too soon before the end. Musical performers devote their lives to doing the best job they can; shouldn’t we just listen?

I don’t like this new culture. I miss theatre as something hushed, unique, special, sacred, even snobby. But as I write this, I have to admit my own role in the lowering of theatre standards. When I started going to shows, people still dressed up. Heck, I know people who dressed up to watch the Tonys at home. I was part of the young group who dressed casually, and I was annoyed by people who wrote articles such as the one this one—bawling the loss of class. My response was simple. I was working a minimum wage job, and my money went to theatre tickets, not to clothing. Now, when I see pictures of people dressed up for the theatre in the old days, I lost a level of occasion, of ceremony.

The Traditional Audience is not going without a fight. Many teachers and parents are trying to win young people over to our side. Traditional Audience members try to educate the noisy people next to them, largely, I suspect, without much effect. People write articles like this one, but does anyone from the New Audience read them? Would they care? They seem to be having a perfectly good time.

A last vestige of the Traditional Audience is the pre-show announcement “Please turn off your cellphone. Please don’t rattle candy.” And so on.

But who’s listening? New Audience members have no intention of turning off their phones; they don’t care what you think or what the performers think. They come on because they’re addiction to texting or want to share their experience on Facebook. If people text while driving, risking their lives, why would a little announcement stop them?

Many producers like the New Audience as an extra income source. They let audience members take food and drinks into the auditorium, where they crinkle their incredibly overpriced bags of M&Ms and rattle the ice in their incredibly overpriced sodas. For producers, money trumps tradition and respect for actors.

The New Audience is winning. Phones will ring, texts will be sent, people will chew noisily on ice or gum, others will talk or sing along, and others will laugh, scream, and yell: ‘cause they want to do it. And that’s how a culture changes. That’s how a new audience replaces an old one.

It is usual for an older generation to believe their ways are better in some objective sense, and many older generations have been wrong. Nevertheless, I know that the New Audience doesn’t understand what it’s missing. And I will continue to fight for the quiet, rapt audience, even as I fear the battle will be lost.

(Wendy Caster is an award-winning writer living in New York City. Her reviews appear regularly on the blog Show. Shut Down. Her short plays You Look Just Like Him and The Morning After were performed as part of EstrogenFest. Her published works include short stories, essays, and one book.)

Publisher’s Note: We are pleased to have Wendy join our fine group of writers.
Nashville: Country Music & much more Part 2

By CORNELIA SECKEL

Continued from page 3

I visited Wynnewood (historicwynnewood.org) in Castalian Springs, built in 1828, the “Gold Record Road”. Tourism and civic leaders in each location are encouraged to direct tourists to other spots on the trail, even if they are in another state. This sets the project apart from government-run initiatives that won’t promote tourism to honoring musicians. One of the really cool things in the museum is a truck that was a sound studio. To get the museum started Joe bankrolled it with what he called “mailbox money” royalties for the numerous songs he wrote early on. Joe felt that there should be a hall of fame for musicians, and so he created it. What was exciting to learn, and recently released to the public, was that the Grammy museum will be opening a gallery at the Museum. Through educational interactive stations, the Grammy Gallery will explore the creative process of making music in a hands-on, immersive environment — from songwriting and producing to engineering, mixing, singing, and rapping. The gallery will explore the role of the DJ and the history of the Grammy Awards, the preeminent peer-recognized award for musical excellence. In addition, the Gallery will include an exhibit about experiences outside their purview. What a great idea, I’m ready to take a road trip!!

Musicians Hall of Fame & Museum, founded by Joe Chambers, a musician, songwriter, entrepreneur and internationally known preservationist of musical history, honors all musicians regardless of genre or instrument. The Museum’s holdings date as far back as the beginning of recorded music and the exhibits are divided into cities (Detroit, Nashville, Muscle Shoals, LA, Memphis and N.Y) that have a history of recorded music. The Musicians Hall of Fame honorees are nominated each year by the American Federation of Musicians and by other music industry professionals. The museum is honoring the musicians that make the “talent” great. I was very pleased to have Joe as my personal guide as I explored the museum with the many instruments and memorabilia of musicians and studio technicians. He is so excited about the Museum and committed
It was a pleasure to meet Lisa Fox, artist and owner of Leiper's Creek Gallery (leiperscreekgallery.com). She features a wide range of art from representational paintings to abstract expressionism and sculpture. Her artists are already established nationally and/or internationally. Every year, Leiper's Creek Gallery plays host to exhibitions, workshops, concerts, and special events. Lisa and I sat, I having my first taste of Moonshine, and spoke about Leiper's Fork, its development as a destination for live music at Puckett’s (many well known musicians live in the surrounding area) and for the art at her gallery, David Arms and at the Copper Fox. The 3 galleries often collaborate, holding exhibitions like the 3 x 3 show that was opening the evening of my visit. David Arms, artist and designer, has a gallery (davidarms.com) where his products and original artwork can be seen. David is a designer of high profile corporate and social events. The Copper Fox is, as they say, a gallery of Art of the American hand and fine craft (thecopperfoxgallery.com). Beautiful ceramics, textiles, wood, glass and metal, basket weaving, furniture, and other unique handmade originals fill the gallery showcasing fine craftsmanship.

In Franklin I visited the Gallery 202 and met Kelly Harwood, co-owner of the gallery. The gallery is housed in Clouston Hall, a Federal Style home built in 1821 as a second home for entertaining. Primarily used for parties and political gatherings, it is believed to have hosted at least three US Presidents that lived in Tennessee (none having been born there) Andrew Jackson, James K. Polk and Andrew Johnson. During the Civil War the home was used as a hospital for the Missouri Regiment during the Battle of Franklin. There are 2 rooms upstairs and 2 rooms on the main floor exhibiting excellent work. Another room has Kelly’s studio and it is here that I was offered my 2nd taste of moonshine. Strong and good and was glad I was not the driver!! There are original paintings, sculptures, art glass, hand-made jewelry, pottery, wood and metal and as well as photography. The artists (currently 16 gallery artists) are local, regional and national and work in a variety of artistic styles and mediums. Each month one or two artists are featured. Each First Friday, according to the brochure, 33 different studios and galleries (many part of stores or restaurants) participate. There is a trolley that goes around the route. Kelly told me that there have been up to 1,000 visitors during a First Friday Art Crawl.

I didn’t go to any galleries in Nashville but learned that Art Galleries Nashville is an alliance of the city’s commercial fine art galleries that works to promote the visual arts. (artgalleriesnashville.com) Nashville has a monthly art crawl as do most arts communities across the country. There is an annual Gallery Guide published by Nashville Arts Magazine whose publisher is St. Claire Media Group. The monthly magazine, beautifully done and in full color, has articles about all the arts, as well as regular columns and features. NashvilleArts.com. The region has an abundance of dance, opera and theater companies. The Tennessee Craft Fair has been running for over 50 years, The Cherry Blossom Festival and Film Festivals are just a few more cultural activities in this rich region. Pilgrimage, a music and cultural festival in Franklin, will be held Sept 26 & 27 and has a line up of musicians that includes Willie Nelson, Sheryl Crow, Dr. John and many more.

My time in Nashville was filled with music, art, history and I am very appreciative for the opportunity to visit and to tell you about it. Lots of resources for accommodations can be found online and tnvacation.com is the site to begin your explorations. The Music American Triangle has stuck in my mind and one day I’ll explore it as have the Ryman, The Grand Ole Opry, the people I met and country music.

Part 1 is online at arttimesjournal.com. See Travel and Culture.
Wednesday, September 23

Vibrant Coffee house - Poetry reading by J. mae Barizo

20 Jones Street New Rochelle NY 845-662-1305  7pm  free  www.artcenternj.org

Friday, September 25

South American Jazz Project in Concert  Macy’s Downtown Music at Grace Main Street White Plains NY 12:10PM  charge

Saturday, September 26

38th Annual Juried Exhibition  Ridgefield Guild of Artists’ Gallery Barn 34 Halpin Lane Ridgefield CT  Opening Reception 4-6pm  free  (thru Oct 25)

Audrey Flack: Transformed Drawings  The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 charge  (thru Jan)  www.hydecollection.org

Friday, September 25

Westchester Music Conservatory Jazz Faculty in Concert  Macy’s Downtown Music at Grace Main Street White Plains NY 12:10PM  charge

Women in Piedmont Blues  Macy’s ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8pm charge

Saturday, September 26

Westchester Magazine transFOrM Gallery  20 Jones Street New Rochelle NY 12-5pm  free  www.theartevolves.org
**Cineland Reality: Equal Housing opportunity**

By HENRY P. RALEIGH

NOW IS THE TIME TO BUY! Interest rates never lower- reduced fees-no fees- credit no problem-check out these recent listings (prices on request):

EXCLUSIVE: “Last house on Cemetery Lane” (2013) made over charming five-bedroom manor house. Also available as rental, month-to-month, or seasonal depending on how much you can take. Comes complete with permanent third floor tenant, Agnes, elderly lady, no bother at all, due to be smothered by a real estate agent who is insane but means well. The up-dated bathroom has unique blood-dripping feature. The boiler is new. The home of your dreams is here. A REAL STEAL.

(Don’t confuse with “House by the Cemetery” (1981) a déclassé house, poor special-effects).

EXCLUSIVE: “House of Last thins” (2013) Build in 1952, currently “depressed” and “unhinged”. Constructed on what was once a golf course, there is yet a small problem never leave. Formerly known as “Last House”) will show you around the basement, the best architectural feature of the house, where she had done in her husband, served thirty years in prison and learned to smoke. Any questions should be addressed to Victoria the Fortune Teller who lives just around the corner. Vicky is blind but can “see beyond time” or so she claims. ($5000 American for 15 minutes beyond) may be purchased on a short sale. DON'T MISS THIS ONE!

**SPECIAL BARGAIN:** “Homebound” (2014) so-called because here is the home you’ve always wanted and would never leave. Formerly known as Halfway Home of Horror it has been completely renovated. All chains and leather things removed. An extra is Eugene who everyone thought was dead but actually lives behind a shelf of canned good in this gothic revival house. He fixes clocks but isn’t very good with electricity. The house down have NRE or Negative Reserve Energy the result of a very moody person having been stabbed sixty-seven times with a dinner fork before the entree could be served. Local gossip has it at sixty and dessert. WELCOME HOME!

'BARGAINS, BARGAINS, AND MORE!! There may be something in these older listings that is perfect for you and AFFORDABLE.

‘House that dropped Blood” (1970) dreamy

“House of Flying Daggers” (2004) exciting

“House of the Devil” (2009) Just for you

“Old Dark House” (1963) needs TLC

AND MORETRY US- CINELAND REALTY

FLASH! JUST IN! “The Cottage” (2012) Stylish summer rental just for you in sunny California. Everything you could want for your vacation heaven including several sultry teenagers and a private swimming pool. Enjoy long leisurely days in the sun and busy evenings of west coast???? Your summer concludes with an orgy of fast edited stabbings. DON'T MISS. THIS BEAUTY WON'T LAST LONG!

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**Speak Out**

is your forum!

ART TIMES seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to 1500 words and send with a SASE to: “Speak Out,” ART TIMES, PO Box 730, Mt. Marion, NY 12456-0730. A by-line and tag-line identifying the writer accompanies all “Speak Out” articles.

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**Call for Entries**

Focus - New Jersey

Open Juried Show

November 9 - 27, 2015

This show is open to all New Jersey Artists

Prospectus online at www.artcenter-nj.org

call: 201-599-2992

e-mail: info@artcenter-nj.org

Entry deadline: October 26, 2015
Calendar

Monday, September 28
New Jersey Watercolor Society 73rd Annual Open Juried Exhibition NJWCS The Middletown Arts Center 36 Church Street Middletown NJ free (thru Nov 1) www.NJWCS.org

Tuesday, September 29
BarbaraGrey: Points of View & Expressive Paintings by Lorraine Nuzzo b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Oct 26) www.bjspokegallery.com

Patrick Webb: an Installation of Paintings- Tinker Tailor Series Pt 1&2 The Painting Center 547 West 27th St., Suite 600, NYC (212) 343-1060 (thru Oct 24)

Preview of Artwork for One Foot Forward 2015 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru Oct 3) www.mamaroneckartistsguild.org

Wednesday, September 30
Christie Devereaux - 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 27) www.thenaw.org

RMAA 50th 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 28) rmaarts.wordpress.com/about/juried-fall-open/


Thursday, October 1
ASOG Autumn Art Show Art Society of Old Greenwich Garden Education Center 130 Bible Street Greenwich CT 203-869-0242 free (thru Oct 31) www.ascgreenwich.org

Patrick Webb: an Installation of Paintings- Tinker Tailor Series Pt 1&2 The Painting Center 547 West 27th St., Suite 500, NYC (212) 343-1060 Opening Reception 6-8pm (thru Oct 24)

Friday, October 2
Bikers Bust Breast Cancer Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 Opening Reception 6 - 8pm free (thru Oct 30) www.woodstockharley.com

Central NY Watercolor Society & Mixed Media Constructions by Dianne Woodstock Harley-Davidson 949 State route 28 Woodstock NY 845-809-5858 Opening Reception 6-9pm free (thru Nov 1) www.gallery84.com

Sunrise At Campbello Up In One Productions The Center for Reforming Arts at Rhinebeck 861 Route 308 Rhinebeck NY 845-876-3080 charge (thru Oct 11) www.centerforperformingarts.org

Saturday, October 3
10th Anniversary of The Farm Project, Saunders Farm Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 Mid Run Reception 2-6 pm free (thru Oct 31) www.collaborativeconcept.org

Abstract Expressionist Paintings by Lorraine Nuzzo and Barbara Grey: Points of View, an Artist’s Changing Perspective b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 6-9 pm free (thru Oct 26) www.bjspokegallery.com

Artists & Poetry in the Arts Foundation 96th Street & Broadway (Center isle) New York 10023 New York NY 347-560-6719 Opening Reception 2:00-5:30 pm free (thru Oct 11) www.wiaf.org

Bits & Pieces by Barbara Elton & Lucinda Shmulsky: Sculpture and Quilts Sandsfield Arts Center 5 Hammertown Road Sandsfield MA 258-4100 Opening Reception 2-4 pm (thru Oct 25) www.sandsfieldartscenter.org

Gracie Square 43rd Annual Art Show Carl Schurz Park, East End Ave. & East 89th St, NYC 10-5 pm

Kate Knapp: “Under Water” 510 Warren Street Gallery 510 Warren St, Hudson NY 518-822-0510 Opening Reception 3 pm - 6pm free (thru Nov 1) www.510warrenstgallery.com

MAG fundraiser: one foot forward 2015 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 6-8 pm and features food, drink and live entertainment. (thru Oct 3) www.mamaroneckartistsguild.org

Pound Ridge Fine Arts 25th Year Festival Pound Ridge Business Association and David Oleksi Events 55 Westchester Ave, Pound Ridge NY 10-6pm free showcasing more than 40 artists poundridge.org

Women in the Arts: Artists and Poetry Exhibit Women In the Arts Foundation, Inc., WIA Broadway Mall Community Center Gallery/ WSAC 96th Street & Broadway (Center Island) New York, NY 10023 New York NY 718-781-2615 Reception 2-5:30 PM with a poetry reading at 3 PM (thru Oct 11) www.wiaf.org

Continued on Page 18
Professional Artists
Established, artist run, cooperative gallery, located on Hudson River, has membership openings.

Members have a 3 week solo, inclusion in continual group shows plus other exhibit opportunities. Shared memberships are possible.

For more information go to www.piermontflywheel.com and/or contact Ron at: rtwerk106@aol.com

Also, gallery has limited times available for rent in 2016. Artists interested in renting the gallery for 1-3 week exhibits, call Catherine 518 852-1895.

Piermont Flywheel Gallery
(845) 365-6411
223 Ash Street / Piermont NY 10968

New Art Books

ABBEVILLE PRESS: The Art of the Pastel by Thea Burns & Philippe Saunier. $37 pp.; 9 5/8” x 12 1/4”; 337 Color Illus.; Technical Appendix; Notes; Bibliography; Index of Artists. $95.00 Hardcover. *****

The New Art of the Fifteenth Century by Shirley Neilson Blum. 314 pp.; 10 7/8” x 12 1/4”; 182 Color Illus.; Aftersword; Notes; Bibliography; Index of Subjects. $85.00 Hardcover. *****

ART & SCIENCE (2nd Edition) by Eliane Strosberg. 256 pp.; 8” x 10”; 265 B/W & Color Illus.; Bibliography; Index of Names; Index of Subjects. $34.95 Softcover. ****

Treasures of the Museum of Fine Arts, Boston (2nd Edition Tiny Folio) by Adam Tessier. 335 pp.; 4 1/4” x 4 1/2”; 280 Color Illus.; Index of Artists & Works. $12.95 Hardcover.*****

DUNDRUM: nineteenth-Century Art Highlights from the Tanenbaum Collection at The Art Gallery of Hamilton by Alison McQueen. 168 pp.; 9 3/4” x 11”; 83 Color Illus.; List of Artists. $59.95 Hardcover. *****

UNIVERSITY OF PENNSYLVANIA PRESS: Edna Andrade (Ed.) Debra Bricker Balken. 176 pp.; 10” x 12 1/4”; 170 Color Illus.; Bibliography; List of Works; Index. $49.95 Hardcover.**** Framing Fraktur: Pennsylvania German Material Culture and Contemporary Art (Ed.) Judith Tannenbaum. 104 pp.; 8” x 10”; 110 Color Illus.; Checklist. $39.95 Hardcover.***

DUNDRUM: Inner Places: The Life of David Milne by James King. 392 pp.; 6 1/4” x 9 1/4”; 110 B/W & Color Illus.; Notes; Selected Bibliography; Index. $45.00 Hardcover.****

UNIVERSITY OF NEW MEXICO PRESS: Irby Brown: Southwest Landscape Paintings by Richard Brunson. 200 pp.; 13” x 10 1/4”; 116 Color Illus.; Appendix; Notes; Works Cited; About the Author. $50.00 Hardcover.*****

PRINCETON ARCHITECTURAL PRESS: Inside the Artist's Studio by Joe Fig. 256pp.; 7” x 9 5/8”; 25 B/W Photos; About the Artists. $35.00 Softcover ****

DK PENGUIN RANDOM HOUSE: Art a Visual History by Robert Cumming. 416 pp.; 7 7/8” x 9 5/8”; 300 B/W Illus.; Glossary; Index. $22.99 Softcover.****

BASiC BOOKS: Destruction Was My Beatrice: Dada and the Unmaking of the twentieth Century by Jed Rasula. 384 pp.; 6 1/2” x 9 1/2”; B/W Illus.; Notes; Bibliographic Sources; Index. $29.99 Hardcover.***

THE OVERLOOK PRESS: Netsuke: 100 Miniature Masterpieces from Japan by Noriko Tsuchiya. 224 pp.; 7 1/2” x 7 3/4”; 240 Color Illus.; Further Reading. Index. $24.95 Hardcover.****
Ellen Sinopoli Dance Company at The Egg  
State Plaza Albany NY 518-473-1845 7:30pm charge www.theegg.org

“Expressions” Open Juried Exhibition  
Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru Oct 25) http://www.rowaytonartcenter.org

Gracie Square 43rd Annual Art Show  
Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

Helena Baille, violin/viola and Babette Hierholzer, piano  
Rhinebeck Chamber Music Society  
Church of the Messiah Montgomery Street / Rte.9 Rhinebeck NY 845-876-2870 3-5pm charge www.rhinebeckchambermusic.org

M&M Productions Presents “Gornucopia”  
Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2-4pm free www.harrisonpl.org

Pound Ridge Fine Arts 25th Year Festival  
Pound Ridge Business Association and David Olesi Events  
5 Westchester Ave, Pound Ridge NY 10-5pm free showcasing more than 40 artists poundridgeny.org

RMAA 50th Annual Fall Open Juried Exhibition  
Ringwood Manor Association of the Arts  
The Barn Gallery at Ringwood State Park 1304 Setzteub Road Ringwood NJ 845-258-4218 Reception and Awards Presentation 1:30-3:30 free (thru Oct 28) rmaarts.wordpress.com/about/juried-fall-open/

Christie Devereaux - Solo Exhibition  
National Association of Women Artists, Inc.  
N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616

Dia:Beacon Community Free Day  
Dia:Beacon 3 Beckman Street Beacon NY 845-440-0100 11am-6pm free www.diaart.org/free/day

Fall 2015 GOST - Gardiner Open Studio Tour with 20 Artists  
Gardiner NY 845-255-3336 free (thru Oct 12) www.GOSTartists.org

Eleanor Goldstein: new Visions ii  
ASoG 64th Sidewalk Art Show and Sale and Art Show for Young Artists  
The Egg Swyer Theater empire State Plaza Albany NY 518-473-1845 7:30pm charge www.theegg.org

White Plains Woman’s Club  
305 Ridgeway, White Plains, New York 10605

Women for Women - Women for Family - Women for Community

Pleasant Valley Art Association  
119th Annual Open Exhibition  
December 1 — December 18, 2015

Benefit Reception Friday, December 11, 5:30-8:00pm National Arts Club, 15 Gramercy Park South, NYC

Benefit for the Metropolitan Museum of Art  
• Donation $25

212-474-3424  • Mon-Fri. 12-6pm; Sat & Sun 1-6pm

Sculputre Gallery open daily 10-5 pm  • www.clwac.org

Catharine Lorrillard Wolfe Art Club, Inc.  
Beaux Arts Show

October 20-23, 2014

CALL FOR ENTRIES: Westchester Artists, 18 years of age or older may submit only original work not older than 3 years

EXHIBITION CATEGORIES: Oils, Acrylics, Watercolors, Pastels, Portraits, Graphics, Mixed Media, Sculpture and Photography

ENTRY FEE: $10 for each exhibit — No more than 3 allowed

SCHEDULE:

October 20 — 4-8pm Registration & Receiving (this is the only day)

October 21 — Judging in morning

Exhibition open to the Public October 21 thru 23 from 2-5pm

October 23 — 7-8pm Artists’ Reception & Awards

For more details and a registration form contact: Barbara Dannenberg (bdannen@optonline.net) or 914-948-1747

Fall 2015 (Sept, Oct, Nov) ART TIMES page 18
I didn't want to continue to excite her. Sex had always been partly an image, a warm tub. I am sure she cried. I knew at the time what she knew about what.

I thought about the possibility: could I do that? I thought about Sarah, the way she had distanced me. Patricia, the quilt maker, had a more random intimacy pattern. She showed me her leg because she wanted to know if I could accept her weathered, bruised body. I knew at the time what she was doing. And she knew I gave her a response that was uncertain... not to confuse her but because I was uncertain. And when I hugged her it was because I felt warmth toward her but, too, it went through my mind that her breasts had survived something to consider. If they look "good" its because they have felt little, suffered not enough. I mulled over it for about a day; whether to call Sarah back. That night I read in the Sunday newspaper of a man, who the day after his divorce became final, appeared at his wife's home and said:

"We were meant to be together for life."

They re-entered a relationship that lasted until they died although they did not remarry. I thought about the possibility: could I do that? I knew but it concerned me, that the buried scar tissue was a much greater threat.

"She hasn't matured... that's why she looks so young... hasn't felt... being blocked... 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 "good" its because they have felt little, suffered not enough.

"Who?" I asked. I knew at the time what she knew about what.

"I'm afraid to disappoint," I said. "And, you know I don't want to be disappointed, I mean I don't want to have sex a few times and... and... you know... have things not work out..."

"We can be friends," she said. "I'll have my dailiance with someone else." It had been eight years for Patricia and she had not even half a dailiance yet because it was clear what she wanted... the same thing I wanted... to go backwards in time and be in that singular lost place: happiness.

So I left her, and everything unclear. I hugged her which is not something I do very often, I stroked her hair just once and I brushed her cheek with my lips but even though she had touched and stirred me I left her late on a Saturday afternoon to go exercise at my health club. I could have chosen to ask her to have a dailiance me instead.

When I returned home there was a message on my answering machine. "This is Sarah. Sorry I didn't get back to you earlier. My week's been upside down." I took note of the unsaid. No "call me" no "lets get together," just a pro forma "sorry"

I had told Patricia about Sarah. Fact is I told her that "if she calls me back at this point, I'm not interested" "What if she has a good excuse?"

Patricia said "I'm tired of being the third wheel," she said. "All my friends are married... I go out with... or their partners... Almost every week."

"Don’t that create a little... 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 I want you. I knew the inevitability of entering that kind of relation.

"Two plus two equals four," 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 can add.

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.)
By EDGAR BEE

The Old Man And The Young Waitress

TOM LED THE way, followed by his friend Larry, to a table at the back of the restaurant, away from all the other customers. They were barely seated when a gorgeous looking young waitress approached them with the coffee pot and two menus.

"Just look into those eyes, Larry, and tell me if she doesn’t make you wish you were young again," Tom said, looking at her, before she’d even had time to greet them.

"You better believe it," Larry answered.

"Why would you wish you were young again, handsome devil?" the waitress said to Tom as she poured his coffee. "You don’t look very old to me."

"Too old to have any chance with a young beauty like you, I’m sure."

"But I must be more than twice your age."

"For God’s sake, will you quit arguing with her?" Larry let out and turned to the waitress with a wide grin, sure that she must be just kidding around with Tom and wanting to play along.

"I happen to be an older man too," he said to her with a wink, "and I certainly wouldn’t be one to argue with you about your being too young for me."

She returned his smile, briefly, and turned back to Tom.

"So what’s an attractive man like you do with his spare time?" she wanted to know. "I bet you got someone in your life who’d put up a hell of a fight if somebody like me tried to steal you away from her."

"No, I haven’t had anyone in my life since my wife died, six years ago."

"Oh? And don’t you think it’s about time you had someone?"

"Maybe you should just forget about him and take up with one who’d be thrilled about an evening of romance with one as beautiful as you."

She gave Larry another brief smile and turned back to Tom, leaving Larry to flush all the more. He was not used to being ignored by women in favor of his friend Tom. Larry was tall and slim, and looked really good for his age, while Tom, also tall, was fat in all the wrong places and all wrinkled, looking quite a bit older than the sixty-four that he was.

"So, we’re on for tonight?" the waitress asked Tom.

"Yes, okay."

"Great. And make sure you don’t have anyone waiting up for you at home. I like to serve my men breakfast in bed," she said, nudging him with her elbow and winking.

"Okay."

"Okay? Larry broke in again. "That’s it."

"That’s great," the waitress was saying to Tom, paying no mind to Larry. "Can I expect you around five thirty, six o’clock, then?"

"Oh and by the way, I’m Trish."

"I’m Tom, and this is my friend, Larry, who just arrived this morning," he said, looking at her, before she’d even had time to finish her sentence.

"An invitation for the night with a dish like that and you want to bring a friend?"

"I know how you’re not good at making conversation with someone I just met; I’ll give you a chance to get to know her better, before I’m left alone with her."

"I don’t think you need to worry about making conversation with her, with the way she’s all over you," Larry said. "Let her do the talking and just smile and nod once in awhile, and you should be all right."

"I can’t see why she’s so attracted to me; I’m so much older than she is," Tom observed.

"I can’t see it either, and for more reasons than one," Larry concurred. "She can’t be much over thirty, if she’s even that. And just look at her; she must have every young male past puberty drooling over her. Why she’d even look at a man more than twice her age, and one in the shape you’re in, is far beyond me. It makes no sense. Maybe she’s just looking for a fat tip from you, and that once she’s got it in her pocket, she’ll come up with an excuse for having to cancel for tonight."

"But she gave me her address."

"Yes, but do you think she has the same address?"

"She could have scribbled any address on that slip of paper. Let me see it," Larry said, reaching out.

"Hands off," Tom said with his hand over his shirt pocket. "What if she wrote something intimate along with her address, and then she sees me showing it to you? She may not like that."

"Anyway, I can’t imagine that she would do such a thing just for a tip, and then what if I complained to her boss, who I’m sure wouldn’t approve, and may even fire her, for treating a customer with such disrespect?"

"She probably wouldn’t expect you to complain, and risk being laughed at by all, for letting yourself be fooled into believing that such an attractive young woman would want to take you home to bed with her. Something is definitely wrong here, that’s for sure. Gorgeous young chicks like that don’t go chasing after guys more than twice their age."

It was just past five thirty when Tom and Larry arrived at the address Tom said was the one on the restaurant slip.

"Well, what do you think?" Tom asked. "Shall we knock?"

"It’s your date; you go ahead and knock," Larry answered. "I keep thinking that whoever answers the door will never have heard of anyone called Trish."

"I guess there’s only one way to find out," Tom said. "Are you with me?"

"I only wish I wasn’t. I’m really going to feel out of place, if this is really her address, with her falling all over you and me sitting there just watching. I have to be crazy to have let myself get talked into this, that’s for sure."

"You’ll be all right."

"Yea, sure," Larry voiced unconviningly.

"Well, here goes," Tom said and rang the doorbell.

They waited only a few seconds before a young man swung the door open.

"Hi, dad," he greeted.

"Dad?" Larry echoed. "Looking cross at Tom, he added, "This is your son?"

"Hi, Danny, meet my friend Larry, down from Boston for a few days," Tom said, grinning and walking in.

"Hi beautiful," Larry heard Trish saying from inside.

"Hi, I’m Danny," the son was saying to Larry, extending a hand.

Larry took Danny’s hand, but looked furious, watching Trish come up to Tom and give him a hug. "You’re Tom’s son?" he questioned. "And I suppose Trish is your wife?"

Danny laughed. "What happened? She pretended she was putting the make on dad? Don’t be offended; they do that all the time. You’re not the first one to get fooled that way."

Tom and Trish turned to Larry as he entered, both grinning.

"I’ll get you for that, you fiend," Larry said to Tom, his face aglow.

They were all laughing, except for Larry, who finally grinned sheepishly.

"Trish extended her hand to Larry, still grinning. "Sorry," she said, "and welcome."

"Supper will be ready in just a few minutes," she added as she headed for the kitchen.

(Edgar Bee lives in Cheticamp, Canada.)
To the Editor:

Thanks Ray, for your review of my landscape paintings at Betsy Jacaruso Gallery. It’s very gratifying to have friends and collectors show up to look at new work, and even more so to get some excellent feedback. We share the preference for mood and suggestion over precise representation of detail, and as I read your review, I was also finishing Phillip Glass’s autobiography Words without Music. In it he makes a related point that underscores what you were talking about: That the hardest thing to create is the psychological space or distance between the viewer and the work of art. In his words, “The closer the spectator/listener is to the image, sound or visual, the less choice he has in shaping the experience for himself.” When the lack of precise rendering “allows for a distance to exist between the spectator and the image, then she will automatically bring her own interpretation to the work.” In other words, leaving a portion a little more “roughly-sketched” forces the viewer to actively find a resolution, thus involving him more in the viewing process. For me, this is the beauty of using the palette-knife, which lets me avoid fussiness. (Plus, I don’t have to wash brushes!)

My best,

Kari Feuer
Red Hook, NY

To the Publisher:

Hello Ms. Seckel! Thank you for pointing out how can I read another article by Raymond J. Steiner. I find them really great and helpful. I am a retired doctor and since 5 years I am interested in art. I am glad I discovered it, I am very gratifying to see this toilet seat is actually art…)

I don’t have to wash brushes!

My best,

Rolph Scarlett

PHOENIX GALLERY, Established in 1958, Chelsea, NY, is seeking new members. Please visit our website: www.phoenixgallery.com for further information about membership.

ARTISTS ALL MEDIA The New Rochelle Art Association seeks new members. Jury is Saturday, October 3 - 10 - 11:30 AM. AND Saturday, December 12 - 10 - 11:30 am at the New Rochelle Public Library. Bring three framed pieces or finished sculpture or crafts.

ARTISTS, WRITER AND MUSICIANS - Looking for a home in the heart of the country? Rocker/Realtor knows what you want. Specializing in country homes with studios, outbuildings, privacy and proximity to congenial artist communities You need a real estate professional with experience in the world of the arts as well as knowledge about home prices and great locations. Call me for an in-depth discussion of what an artist needs and can expect to find. Les Braunstein, Independent Licensed Broker - 845-657-7372


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Since 1999, more than 1,000 poets, novelists and memoirists, painters, playwrights and screen writers have sought refuge in this charming retreat center, located in a quiet village east of the Berkshires. We are four hours from NYC and 2 ½ hours from Boston.

A former resident wrote: “My haven and my heaven.”

Please check our website www.wellspringhouse.net for rates, directions and contact information or call (413) 628-3276.

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THE MAMARONECK ARTISTS GUILD
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www.mamaroneckartsguild.org

Fall Jurying for New Members
Mon., Oct 19, drop-off of artwork, 3-6 pm
Tues., Oct 20, pick-up of artwork, 3-6 pm

Download forms from our website
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THE 13th ANNUAL WOODSTOCK FINE ART FAIR
October 17
The name’s the same, but the Art fair is Moving to WOODSTOCK!
A Sourceful approaches to stonework and the structural, textural aspects of landscape. Hudson Valley, Westchester & the Bronx. Kevin Towe (914) 906-8791

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For an application or more information go to www.suny dutchess.edu/craftfair

Poughkeepsie, NY

THE 13TH ANNUAL WOODSTOCK FINE ART FAIR
New Date This Year: Saturday, October 17

WEILL SPRING HOUSE

Wellspring House

Since 1999, more than 1,000 poets, novelists and memoirists, painters, playwrights and screen writers have sought refuge in this charming retreat center, located in a quiet village east of the Berkshires. We are four hours from NYC and 2 1/2 hours from Boston.

A former resident wrote: “My haven and my heaven.”

Please check our website www.wellspringhouse.net for rates, directions and contact information or call (413) 628-3276.

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REFLECTIONS ON LIVING WITHOUT PREJUDICE

How delightful to be the observer,
To see first hand the coexistence of
Those who have zero prejudice,
Who live everyday next to ones
Of a differing color.
As an observer, it seems to me
They don’t even care from which
Continent they originated,
Or what each other’s name might be.
It matters not — they all live in harmony.
Some, I’m sure are related, distant cousin perhaps,
But then...maybe not, but who cares? All
That matters is the now, today, this moment —
A time to live, to shout glory hallelujah!
Rejoice! For the sun and the rain and
For the sustenance the Earth brings forth!
On closer observation, delight fills me
As I marvel at the newborn pink
In the delicate petal of the primrose
Living alongside the much heralded
Texas Blue Bonnet, the most celebrated of
ALL.
Surely the rainbows of a thousand years
Have smiled upon this land, crafting its
Colours into red Indian Paintbrushes and
Orange globemallows and the purples
Of the wild verbena creeping through
Pastures weaving crazy carpets of glory.
And the yellow, both golden and sunlit,
Join in, creating finely woven rugs
Running up hillside and down roadways.
The taller black-eyed Susans exclaim their
Joy from a differing viewpoint.
Nevertheless, they all sing together
One harmonious melody,
Which to me, the observer,
Sounds more beautiful than
One would imagine a thousand
Heavenly choruses might sound.
No matter, I’m just one observer,
One with a smile that won’t go away.

Shari Morrison
— Santa Fe, NM

NAMING OF THE ANIMALS

A weary God, too worn to cope with more
created Adam from the earthly dust
(a man made in his image) to entrust
him as the garden’s chief conservator.
Poor youthful Adam, flummoxed to the core,
his timorous mind perplexed, his state nonplussed,
still bowed to God’s command as mortals must
despite not knowing what had gone before.
So Adam studied Yahweh’s nascent game
and itemized an index to compile
a list of animals, for each a name,
which then became a massive working file
so when he met a dog he could proclaim
with forceful voice, “I dub thee Kyle.”

Beth Staas
—La Grange Park, IL

PALETTE OF GRIEF

The sea has its cycle of grief
Steel blue gray for the mourning mother
Electric blue for the bereaved spouse
Aquamarine for dreams without sorrow
Sea blue green for the temptation
To leave salt and tides behind
And streaks of purple for
The witnessing to come
Ineffably inevitably
The space in the heart
Where joy was the memory
Of it still a thrill in the bones
Deep satisfying indigo
Seeping into ocean waters
Edging toward the
Violet line of the horizon

Jan Zlotnik Schmidt
—New Paltz, NY
Annual Juried Fine Arts Exhibit
Call to Artists

Our calendar listings are free. You are welcome to upload
email:______________________________
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Name______________________________

Live Auction Begins— 5pm • Clive Owen — Auctioneer
Registration is from 9:00a.m. - 10:00a.m. • Silent Auction   — 10:00a.m. -4:30p.m
All Artists Welcome!
sept. 13 to oct. 12
MeMbers' II show
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Putnam Arts Council’s
Call to Artists
Annual Juried Fine Arts Exhibit
Oct. 10 - 25, 2015
Juror of selection & awards: Anne Johann is a professional local artist exhibiting her works in galleries, art festivals & national juried exhibits. A graduate of Pratt Institute, she also studied at the National Academy of Design School of Fine Arts. She works in oil and watercolor with a focus on landscapes and nature.
Cash Awards announced at Opening Reception Saturday, October 10, 3 - 5 pm
Hand delivery to Putnam Arts Council @ 521 Kennicott Hill Road, Mahopac, NY 10541
Monday, 10/5, noon-7 pm; or Tuesday 10/6, noon-7 pm;
non-refundable entry fees apply
prospectus/info/directions: putnamartsCouncil.com or call 845-803-8622

Putnam Arts Council
21 S. Main St. Kent, CT 06757
860-927-3989 • www.kentart.org • kent.art.assoc@snet.net
GALLERY HOURS — 1 to 5 pm, Thursday — Sunday and Monday Holidays.

The Gallery at KENT ART ASSOCIATION
CELEBRATING THE FINEST OF TRADITIONAL AND CONTEMPORARY ARTWORK IN THE
Litchfield Hills

UPCOMING SHOWS & EVENTS
MEMBERS’ II SHOW
Sept. 15 to Oct. 12
Opens - Sept. 15, 1-5pm • Reception - Sept. 19, 2-4pm
PLEIN AIR EVENT & AUCTIONS — SATURDAY, OCTOBER 10
All Artists Welcome!
Registration is from 900a.m. - 10:00a.m. • Silent Auction — 10:00a.m. -4:30pm
Live Auction Begins— 5pm • Clive Owen — Auctioneer

The next issue is Winter '15-'16
(December, January, February)
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