

Our 25<sup>th</sup> Year!

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Jeanne Heiberg & John Coyne 'Speak Out';  
New Art Books; Short Fiction & Poetry;  
Extensive Calendar of Events...and more!

# ART TIMES

Vol. 25 No. 6

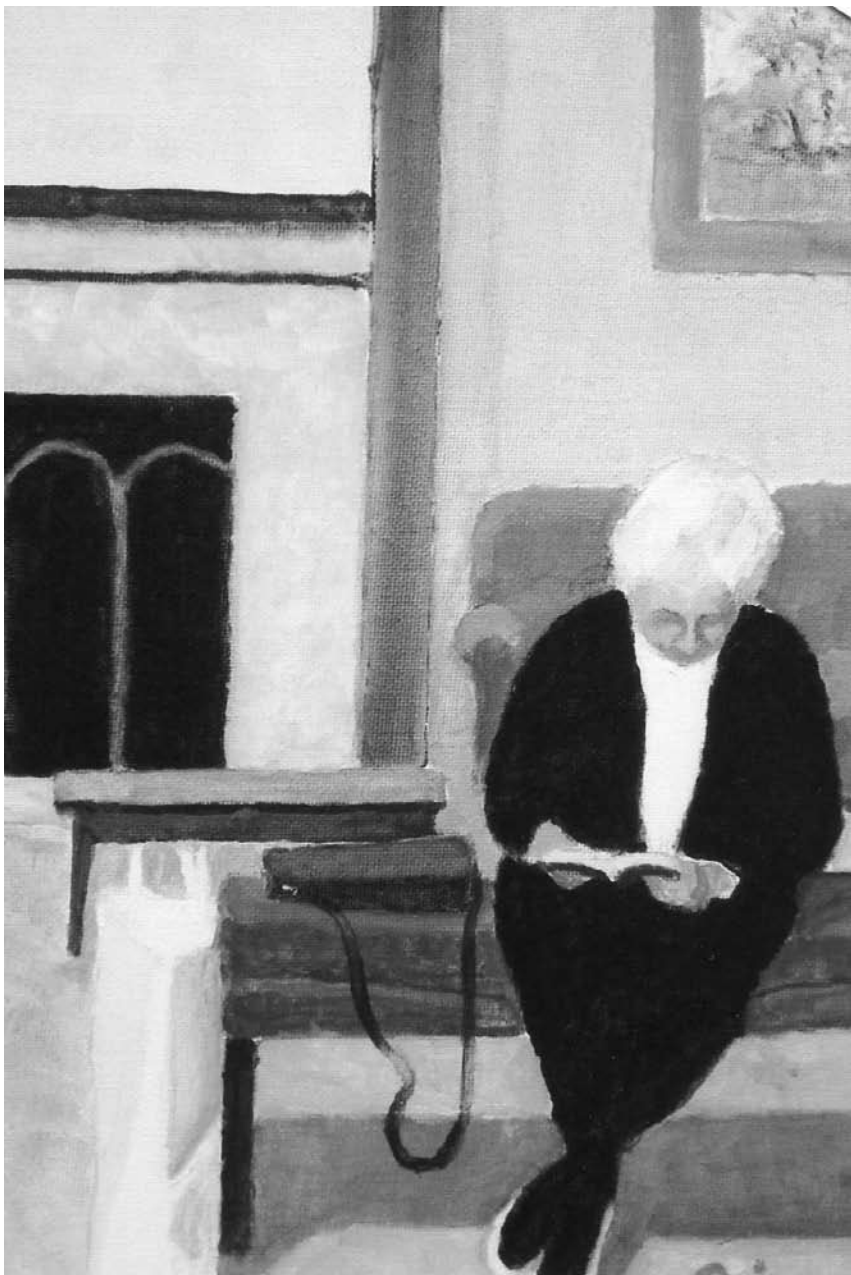
Jan/Feb 2009

## "Life" — Sam Rein Solo Exhibition at Barrett Art Center

By RAYMOND J. STEINER

IT'S ALWAYS A distinct pleasure for this viewer to come across a working artist from the "old school" — you know, someone who can draw, manipulate a paint-laden brush, compose a motif, vary a 'signature', avoid a hackneyed formula that "sells"...in brief, bring a two-dimen-

sional surface alive not only to the eye, but also to the spirit and soul. A humanist with wit, perception, and sensitivity, Sam Rein could not have chosen a more fitting title for this solo exhibition\* since "Life" so aptly reveals his long love affair with the pathos and bathos of the human



*Killing Time Acrylic*



*River View Watercolor*

condition. This is an artist who not only loves his craft, but who also is in sympathy with the nature of being — whether it be person, object, or landscape.

Some thirty-seven works — charcoals, pastels, watercolors, gouaches, acrylics and even a pencil drawing ("Reclining Nude, Head on Hand") — make up this show, more than enough to showcase Rein's versatility in motif, genre, and in style. As much a master colorist as he is a draftsman — his black and white renditions are as commanding as are his paintings — Rein's eye for transforming the commonplace into vivid


imagery ("Track Three"; "Table Talk Al Fresco" — a charming genre piece of three oldsters conversing around an outdoor table) is compelling, inviting the viewer to enter, to participate in whatever is unfolding before the eye. Especially "present" in their "thereness" — what the early German aestheticians referred to as the *ding an sich* (the thing in itself) — are his studies of the female figure, his skill of transforming lounging women in various stages of dress or undress (a recurrent motif in each of the mediums), some appearing "distant", others engaging the viewer

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## Peeks and Piques!

DOUGHT AN ART critic "know" — or ought he "feel"? Ought he do both? *Can* he do both? Not really an idle question — and it's been around for some time, most often discussed in journals dealing with aesthetics (such as the one I receive from The American Society of Aesthetics). Some have argued — cogently — for critics to not "define", but rather to reveal one's "impression" of a work of art (Pater). They contend that 'beauty', for example, is an indefinable abstract and, no matter how knowledgeable one might be, one simply cannot arrive at a definitive characterization of what it "is" (regardless of what the definition of 'is' is, ex-presidents notwithstanding). Critics, then, ought only know what they feel and can only ask, "What effect does it produce on *me*." This argument is extended even more forcibly by those who claim that, when we come right down to it, not only can we not strictly define an abstraction — we can't even properly define non-abstractions (Herder). This is because, the argument goes, we 'inherit' a language replete with both abstractions and non-abstractions and, we are so far removed from the origins of words, that we only know "things" at second-hand, completely ignorant of

the thought processes involved in the human effort of 'defining' things in the first place. They claim that some, especially critics, merely mouth words and concepts without really knowing what they are talking about (*pace*, Socrates). Along these lines, I believe it was Ben Shahn who once compared critics to eunuchs — they knew all the technical moves and terminology, but couldn't do it themselves. Nice image — and probably not too far off the mark, either. The conundrum of "knowing" or "feeling" becomes particularly sticky when we come to art. I've often discovered, for example, that the more I was moved by an artist's work, the less was I able to put into words what I was seeing or of how it was done — "knowledge" failed me; conversely, the more I *knew* what an artist was 'doing', the less emotional effect I would experience — "feeling" failed me. Turning the question on its head, what ought *art* do? Make us know, or feel? Or, ought it do both? *Can* it do both? Some very latest "cutting edge" critics (Danto, for one) even suggest that the very paradigm that brought the concept of "art" into being has collapsed, no longer applicable to what is now termed as "art" — indeed, he calls into question the very notion of "art," claiming

that since no rules can be brought to bear on a definition of it, *any* object has the right to be called "art." He gives credit to what is called "Pop" art for the collapse, and to Warhol specifically for his "genius" in bringing it about (*cf.* his book *After the End of Art*). Thus, in this view, as far as "art" is concerned, we are back to a pre-Cennini age, another period of "Dark Ages", a time in the past in which people simply made things — usually for other reasons than for creating "art" since no one at that time had ever thought of placing these objects apart as "art." Today, the line once drawn between a box of brillo and a *picture* of a box of brillo has, for some, blurred for all time and there is no longer felt to be a distinction between art and non-art. If Arthur Danto is correct in his assumptions, we might say we are now in a "Danto's Inferno" where the terms "art" and "artist" are no longer relevant, each of us reduced to naked sinners maneuvering for position in a series of concentric circles of a modern-day, artscene Hell. So, then — ought a critic *feel* or *know*? Which would you, as an artist, prefer critiquing *your* art — someone who responds, or someone who pontificates?

Raymond J. Steiner



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- February 8, 2009, **Christina Debarry**  
Floral and Still Life
- February 15, 2009, **Diana DeSantis**  
Landscape
- February 22, 2009, **Gabriela Dellosso & Mario Robinson - Pastel Basics & Portraits from Photos**
- March 1, 2009, **Christina Debarry**  
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## Speak Out

# Energy & Emotionalism in Art

By JEANNE HEIBERG

ONE OF MY favorite sayings concerning art comes from the novelist Leo Tolstoy, who defined it as "conscious communication of feeling." A visual arts movement quietly growing for fourteen years, and accelerating since 2004, more than lives up to this statement. The artists involved call themselves "The Emotionalists."

The concept began in the United States with a Polish artist, Lubomir Tomaszewski, who saw the need to bring more of the human aspect back into the arts. After previous vanguards of cubism, minimalism, and sensational tabloid-worthy exhibits featuring such phenomenon as "a bicycle on a pedestal, a urinal, a giant toilet or hamburger," Professor Tomaszewski began to incorporate into his own works, "a purpose that is visible in the works themselves... created not as a result of cold intellectual calculation and application of proper formulas or recipes, but rather of deep world experience" and that speaks "directly to the recipient's emotions...art that resonates naturally and deeply within the viewer, observer or listener."

"Art can play an important role in individual and social life, if it has a positive relationship to mankind, if it's helpful in building a better human being or a better society, instead of solely entertaining or surprising the viewer," Tomaszewski teaches. "Contact with a work of art should enrich the viewer and allow for experiences that he/she never had before..." "Most essential is "the depth of sensation that the artist delivers to the audience."

Looking for this purpose in the work of others, Tomaszewski brought together a multi-disciplinary group of artists—painters, sculptors, print-

makers, musicians, dancers and designers. He gave them a voice, saying "We believe that now is the time for change, to create art that is profound, strong, passionate... art that doesn't require an elaborate explanation; art that involves the whole man, who he is and who he can become."

While the emotionalists have been widely exhibited in the United States and Europe, Basha Maryanska of Athens NY, a member of the Emotionalist group, has been curating some of their shows throughout the USA and in Europe, with the idea that they have been gradually becoming a movement. Exhibiting her own work and acting as curator for many shows brought her into contact with other artists from Europe, Australia, and throughout the United States. She observed that, despite cultural differences, many artists shared feelings compatible with the Emotionalists, and saw that Emotionalism is larger than the existing group. For the past four years, since she began work as a curator, and at the same time expanded the range of showing her own work, she saw Emotionalism growing as an international movement

With this vision, and the backing of the Professor, Maryanska invited artists to a show, *Energy, the Art of Emotionalism*, at New York City's New Century Gallery. As curator she brought together artists from different parts of the world who show internationally, in order to show the universality of Emotionalism. She chose for its site Chelsea, Manhattan, "one of the most international places of the world where all arts meet and create new configurations," she said. She wanted a showing "in the heart of this most contemporary art section in New York City, where

artists from all over the world meet and where all the distant cultures come together."

The invited artists responded passionately to the question about ENERGY, an issue currently so important to everyone. "It touches all of us," Maryanska said, "so of course the invited artists were excited about expressing their thoughts, feelings and emotions in painting, graphics and sculpture."

Professor Tomaszewski began working with energy twenty years ago. Trained as an engineer, he designed and installed a solar energy system in his Connecticut home. It cost \$1,200 and has saved him \$10,000 in the intervening years. Photos of this system are shown at many of his exhibits, along with his rhythmic moving sculpture in metal, wood and stone

Emotions carry a lot of energy, an aspect of the arts that deserve more exploration. Einstein gave impetus to energy concepts with his  $E=MC^2$  formula; this easily applies to visual arts, poetry and writing. E means Energy, which translates into M, Matter, (or vice versa) as it is affected by C, velocity or speed, often thought of as light, the fastest moving observable phenomenon.

Scientists usually start with matter, and find ways to turn it into energy; huge colliders are being built to crash atoms at high speed to measure the resulting energy. Some practical, visual results of Einstein's work are computers, cell phones, the high tech world we have today. The arts go in the opposite direction, turning the energy of ideas and inspiration into physical embodiments of paint, pigment, sounds, music, spoken and written words. The energy of ideas, meanings, emotions, and feelings

are in these arts, and that is what differentiates them from random colors and shapes, sounds and babbling words.

All arts need some form of matter. Visual arts need paint, pigments, color and shape, while music utilizes instruments and sounds. Poetry utilizes images, sensory memories of things seen, heard, smelled, tasted and touched as vehicles to carry things you can't see, abstractions, emotions, qualities, feelings. One poet gives exercises in which you have a teacup full of friendliness, anger, nostalgia, joy, or a blizzard of desolation, hope or possibilities, a concrete block or a river carrying ideas. In poetry, energy builds with images until it explodes into an "Aha!" moment for the reader.

Maryanska has curated other shows, including a May, 2008 international exhibit of Emotionalism in Beacon, NY that proved so popular it was extended for an additional month. At this and other openings there poetry readings and music—emotionalism is not only for the visual arts. Poet Robert Reidy reads while Mietek Glinkowski plays an electric violin, providing another apt expression of energy in art.

Helen Adler, granddaughter of Felix Adler, founder of the Ethical Culture movement, loves and writes poetry. When we spoke of some poems in literary magazines, she said, "I get so tired of all this stream of consciousness and obscure poetic writing that comes out of Academia—poets writing for themselves, from their own subconscious, that doesn't move people unless they are exactly at that point." After listing poets we liked, Adler continued, "Great poets evoke a resonance, a response; they touch each person."

Her last statement might be the goal of Emotionalist writers. At present, however, it's carried largely by visual artists such as Maryanska, Tomaszewski, and their enthusiastic colleagues. Earlier, in Poland, Maryanska carried out an emotional action during Solidarity, when Communist guns were trained on the Gdansk shipyards. When she and other artists were photographed placing flowers in gun muzzles, her secret work for Solidarity became known. To escape prison she was spirited out of Poland, and eventually came to upstate New York.

Tomaszewski, Emotionalist's chief founder, now lives in Connecticut. Earlier he participated in the Warsaw uprising during World War 11. Perhaps heartfelt engagement in the struggles of difficult and terrible times equipped Tomaszewski and many of his colleagues to engage now with a movement called Emotionalism.

(Jeanne Heiberg lives in Athens, NY: [jeannesarts@gmail.com](mailto:jeannesarts@gmail.com)).

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**Calendar**

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

**January Ongoing**

**Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS**  
Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**

**Jan 9 - March 8 "BAD DATES"** Shakespeare & Company, 70 Kremble St., Lenox, MA (413) 637-3353 charge **Berkshire, MA**

**Jan 9-25 "FOLLIES"** Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 charge **Dutchess**

**Jan 22-25 POETRY INSPIRED BY ORIGINS EXHIBIT** Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 Th-Sa 6pm; Sa & Su 2pm **Westchester**

**Thursday, January 1**

**BEFORE YOU BLINK: Photography / NEW YEAR IN SOUTHEAST ASIA** New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 (thru Jan 31) **Rockland**

**BILL RYBAK: Infrastructures And Dreams** G.A.S Visual Art and Performance Space, North Main Gallery, 196 N. Main Street, Poughkeepsie 845-486-1378 (thru Jan 11) **Dutchess**

**BRENT MCCULLOUGH: Photographer** VanBuren Gallery 215 Main St., New Paltz, NY (845) 256-8558 (thru Jan 10) **Ulster**

**ELKE ALBRECHT: Paintings** Ceiling Gallery 1001 Madison Ave., New York, NY 212-879-6761 (thru Feb) **NYC**

**ELLEN HOPKINS: Watercolors** Chappaqua Library Gallery, 195 South Greeley Ave., Chappaqua, NY (914) 921-4642 (thru Jan 11) **Westchester**

**ERMA YOST: Hand-Felted Stitched Constructions** Johnson & Johnson, One Johnson & Johnson Plaza, New Brunswick, NJ (732) 524-6957 (thru Jan 19) **NJ**

**FIELDWORK: Will Kefauver's Landscapes In Oil** Friends of Westchester County Parks, WPA Gallery, Ward Pound Ridge Reservation, Rts. 121 & 35, Cross River, NY (914) 864-7319 (thru Jan 10) **Westchester**

**GREAT WOMAN ARTISTS: Feminist Art from the Permanent Collection** Neuberger Museum of Art, Window Gallery, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Jun 7) **Westchester**

**HERSTORY LESSON 3: REVEALING THE FERTILE GODDESS** Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru May 31) **NYC**

**HOLIDAY 2008 EXHIBIT** Pomona Cultural Center, 584 Rte. 306, Pomona, NY (845) 362-8062 (thru Jan 18) **Rockland**

**HOLIDAY FINE ART EXTRAVAGANZA** Colonie Art League, Broadway Art Center, 488 Broadway / Arcade Building, Albany, NY (518) 489-0866 (thru Jan 7) **Albany**

**HOWARD RAVIS: Photography** Warner Library, Fitzgerald Gallery, 121 North Broadway, Tarrytown, NY (914) 631-7734 (thru Jan 31) **Westchester**

**JULIA SANTOS SOLOMON Exhibit** Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 (thru Jan 17) **Ulster**

**KATHERINE GRAY: Paintings Abroad** The Village Tea Room & Restaurant, 11 Plattekill Ave., New Paltz, NY (845) 255-3434 (thru Jan 31) **Ulster**

**LIGHT OF NEW NETHERLAND: (thru Feb 8) TEXTURAL RHYTHMS: Constructing The Jazz Tradition / MY BROTHER'S THREAD: Fiberwork (thru Mar 1) INVADERS (thru Mar 15)** Exhibition Hall, New York State Museum, Madison Avenue, Albany, NY (518) 486-3696 **Albany**

**ORIGINS** Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul, 26) **Westchester**

**PATTIE EAKIN: Multimedia** 36 Main Restaurant & Wine Bar, New Paltz, NY ((845) 255-3636 (thru Jan 31) **Ulster**

**ROSLYN FASSETT Exhibition** Prince Street Gallery, 530 West 25th St., NYC (646) 230-0246 (thru Jan 24) **NYC**

**SHELDRAKE: A Photographer's Inspiration** Sheldrake Environmental Center, 685 Weaver St., Larchmont, NY (914) 834-1443 (thru Mar 2) **Westchester**

**THE BELLES HEURES OF THE DUKE OF BERRY (thru Feb 8); ENGLISH EMBROIDERY FROM THE METROPOLITAN MUSEUM OF ART 1580-1700 (thru Mar 15)** Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 **NYC**

**THE MAJESTIC HUDSON: Group Show** Paramount Center for the Arts, Upper Gallery 1008 Brown St., Peekskill, NY (thru Jan 31) **Westchester**

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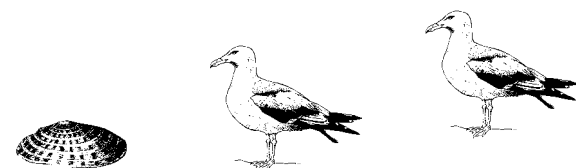
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# Dance Memories of Clive Barnes

By FRANCINE L. TREVENS

TENNESSEE WILLIAMS was responsible for my meeting Clive Barnes. Tennessee was also responsible for my not dining with Clive at that first meeting. Those memories were revived Thanksgiving week when I learned of the dance/theatre critic's death.

It had been apparent for some time that Barnes was ailing. So it should not have surprised when he died November 19 of liver cancer. Still, I felt a distinct personal loss. A long chapter of my past had closed: A chapter ranging from the mid 1970's to the early 21st century.

I met Clive when we were both dance/drama critics; he for the prestigious *New York Times*, me for the *Springfield Daily News*, the afternoon newspaper in Western Massachusetts. He came to West Springfield with a busload of other New York based critics to view a rewritten "Cat On A Hot Tin Roof," being premiered at Stage/West regional theatre.

As I was the catalyst for this production, Artistic Director John Ulmer asked me to liaison with the Manhattan critics. Steve Rothman, then publicist for Stage/West, did an impressive job arranging for their transportation, snacks and entertainment and even more, in getting all the major publications to send critics.

We had a bit of a party in the lobby of the theatre on the arrival of the critical dignitaries. The drinks went down like a hurricane, blowing away memories of the uncomfortable bus trip and providing a mellowing effect. All the critics were friendly, barbing and bantering with each other, but kind and polite to me, including Ted Kalem of *Time*, Walter Kerr of the *Sunday Times*, and a busload of others.

Clive was the one I was most nervous about meeting, since the *Times* was a luminary light in my envious eyes. From reading his reviews I knew he had a great sense of humor and a barbed wit. He was utterly charming, appearing to me to more like a pudgy, overgrown, slightly ruffled elf than a famous critic.

Since we both reviewed Jacob's Pillow and other New England venues, we easily exchanged stories, reactions and tales of letters received from irate actors or disgruntled dancers.

I dined that evening with Mr. Williams, his agent Billy Barnes, Howard Hewes, (reviewer for the *Saturday Review*) and a small group of other local theatre people. Hewes noted he had gotten Tennessee to turn a story into a play, and I noted how, at a press breakfast hosted by Paul Weidner at the Hartford Stage Company a year previously, when Williams said he wished "Cat" with the ending he had wanted in the first place could be staged. (Elia Kazan had insisted on a different ending than Tennessee had envisioned. The play was a great success on stage and film. But Tennessee wondered, would it have worked better as he wanted originally?) I asked the famous playwright why not do the play his way now, and he amazed me and my editor William Poleri, when

he claimed no theatre was interested. I said I knew one which would be more than interested. I mentioned it to Mr. Ulmer, who acted upon it immediately. Thus, my presence at this dinner, instead of being with the press dinner that evening.

I mingled with the New York media during intermission, however, and knew the production was doomed in their eyes. I had seen many points which misfired, but hoped it would still "work." It did not. No one discussed the play, all remained polite, but the critical claque was much less boisterous during that endless intermission than they had been when they first arrived.

Most of the New York press avoided my company, but Clive came over to share another funny story about being both a dance and drama critic with me before we all filed back into the theatre. I was charmed by his kindness, and his English accent and manners.

He "cheeried" me tongue in cheek when he left soon after the curtain came down.

Next time I saw him was about a year later, in New Haven where again, a new version of "Cat On A Hot Tin Roof" was being presented. Clive was in the lobby, alone, still looking more like a loveable uncle than one's image of a theatre critic. I saw him and hesitated, sure he would not remember me. But he did remember, greeted me warmly and we talked about the fact that the Stage/West production was the opening door for this staging. Again, I felt his comments were intended to soothe my disappointment about the harsh (but true) words which had been written about the Stage/West production. Tennessee had reworked the script, it played well, and deservedly, the New Haven production moved to Broadway.

A few years after that, I relocated to my native New York hoping to continue my theatre/dance critic career. I had no luck getting such a job in the recession of 1977. When dancer friend, Sven Svenson asked me to serve in his stead as producer of a play, because he had to go to L.A., I eagerly agreed.

The play's press agent was getting no coverage. Forgetting this was New York City and our play a mere showcase, I complained. The agent invited me to his office. Challenging me to get critics for my little production, he handed me a list and one of his phones.

I called Clive, by then at the Post, and said, "Remember me from Springfield?" We chatted a bit before I asked him to review my off Broadway show. He explained he could not, but promised he'd get someone to do it. Marilyn Stasio, another wonderful critic who loves theatre and was committed to new plays and new playwrights, did review it.

As a result of the phone calls I made in the office, I was offered and accepted a job as a press agent.

One night a few months later, I sat with my young daughter attending a Broadway opening of a play handled through that press office. In the middle of the first act my daughter, oblivious to the fact we were surrounded by

critics, said in her strident voice, "This isn't very good." From behind me I heard the familiar low chuckle of Clive Barnes. I turned to look into his smirking face. Mortified, I whispered my daughter silent. Clive whispered I was raising a potential critic. Neither Clive nor I ever mentioned the incident again.

Most shows I handled when I later had my own publicity office were not on Broadway. But a few off Broadway shows intrigued him, as did one play about a famous movie star. When Clive agreed to come to the showcase production, I saved him two terrific seats in the 75-seat house, and awaited his arrival, slightly late, for the performance. When I walked him into the theatre I found a couple had taken the seats. Clive said he'd sit in the back. I insisted the couple move. They claimed there were no signs on the chairs. I lifted the torn sign from the floor beneath them. Clive did not want me to start anything. I agreed, we would not start anything, particularly the play, until he got his seats. The couple grumbled and moved. Clive smirked his approval.

I would run into Clive at various Broadway plays and he was always friendly and warm.

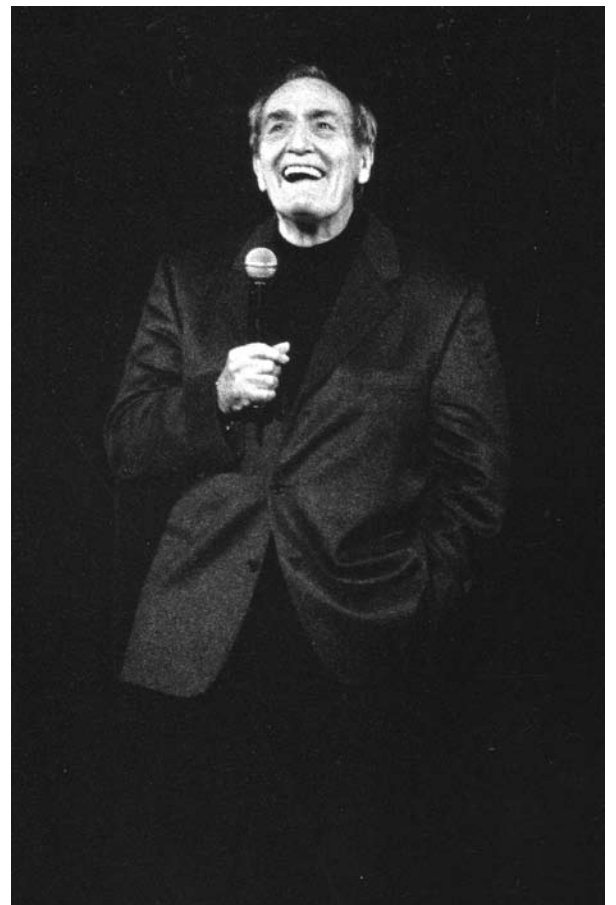
Whatever production I called him about he was always jolly and polite. Only once did he cut me off, because he was expecting a call from overseas where his son Chris was ailing.

Another time, when I was handling the off Broadway transfer of "Tallulah" with Helen Gallagher, Clive said he would be delayed, coming from another show, but to be sure to hold his seats – with no one in them, he added jovially. I told the ushers.

Clive was later than we had thought he'd be. It was 20 past the hour and the house manager wanted to start the play. I insisted he wait another few minutes. The moment Clive's cab pulled up outside the theatre, I told the house manager to start the overture. Clive came huffing and puffing into the theatre, saying he presumed I had not waited for him. I caught the twinkle in his eye as I said I started the overture when I saw him, and again personally saw him into his thankfully empty seat.

One day, he and I were both rushing from Chelsea where we both lived, to the Broadway area, he for a major show, me for an off Broadway one. We chatted amiably about his family and mine as we rushed along the darkening streets.

On another occasion, he and a sister press agent were joshing together, and she plumped herself on his lap just before the curtain went up. I made a remark that rumors might start and they both laughed. Later she told me rumors had started years ago but were long since forgotten. I was embar-



Clive Barnes at the Kaatsbaan International Dance Center's "Starburst of Dance" Gala in 2000, Poughkeepsie, NY. Photo credit: Rosalie O'Connor; courtesy of Kaatsbaan International Dance Center, Tivoli, NY

rassed and wanted to apologize, but was advised against it, and it was never mentioned at all.

I retired from press agency some years ago, but occasionally found myself walking towards the theatre district in his company. Winded though he might have been, rushing as usual, for he had a tendency to be late, we always chatted amiably.

I admired Clive for his honesty as a critic, and his insights into the flaws of productions and performances. I liked him for his good humor, his amiable smile and for being so patient whenever invited to a play or dance event.

I shall miss the man, whose *Times* byline once accidentally read Olive Barnes, leading to many jibes among my fellow Massachusetts theatre buffs. They all took his English accent and mannerisms to indicate effiteness, but his string of wives and various dalliances put an end to that. Another laugh that went around the theatre/dance community was the line that actors wished he would just review dance, and dancers wished he'd just review theatre.

Theatre people often complained he came to the theatre smelling of booze, and often slept through productions. I thought, his reviews caught the essence of the play, its staging and production values. Maybe he was not so much asleep as resting his eyes or mulling over what he was going to write?

I personally wished all reviewers could be as friendly and approachable, as caring and devoted to plays and dance as this wonderful man. He recognized many new talents, supported them with his reviews and chastised them when they fell below the standards they themselves had set. He loved the performing arts and gave obeisance to them. I bow to him.

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# Calendar

Continued from Page 4

## Friday, January 2

**EINNA AKERS Exhibition** Greenwood Lake Public Library, 79 Waterstone Rd., Greenwood Lake, NY (845) 477-8377 x 18 (thru Jan 24) **Orange**

**GROUP SHOW** Albany Center Gallery, 39 Columbia St., Albany, NY (518) 462-4775 Opening Reception: 5-9pm (thru Feb 7) **Albany**

## Saturday, January 3

**13th FRIENDS OF PLEIADES INVITATIONAL SHOW** Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 Opening Reception: 3-6pm (thru Jan 17) **NYC**

**21st CENURY PERSPECTIVES: Printmaking / GOOD ENOUGH TO EAT: The Art of Food** Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception: 5-8pm (thru Jan 31) **Ulster**

**2nd ANNUAL WURSTBORO ART ALLIANCE MEMBERS EXHIBIT** Gallery Link, Ellenville Public Library & Museum, 40 center St., Ellenville, NY (845) 647-5530 Opening Reception: 12-2pm (thru Feb 4) **Ulster**

**DECADENCE AND DECLINE: 2009** Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 Opening Reception: 7pm **Greene**

**ENG TAY& HIDEAKI MIYAMURA** The Harrison Gallery, Williamstown, MA Opening Reception: 5-7pm (thru Jan 28) **MA**

**FIRST SATURDAY GALLERY STROLL** Galleries in Hudson, NY **Ulster**

**FIRST SATURDAY GALLERY STROLL** Galleries in Kingston, NY **Ulster**

**OIL, WATER, ACRYLIC TOO** Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Opening Reception: 2-4pm (thru Jan 30) **Rockland**

**S.I. SALANT: Photography** Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 (thru Jan 28) **Orange**

## Sunday, January 4

**ANNUAL MEMBER'S EXHIBIT & SALE** Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception: 2-5pm (thru Jan 29) **Rockland**

## Monday, January 5

**MATTHEW ZAPPALA winter woodcuts** The Crawford Gallery, 121 Rt 302, Pine Bush (845) 744-2075 (thru Feb 28) **Orange**

**SCNY ART CLASSES SHOW** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 23) **NYC**

## Tuesday, January 6

**ELLEN FISCH: Photography, Architectural Visions in Photography** Jadite Galleries, 413 west 50th St, NY, NY (212) 315-2740 Opening Reception 6-8pm (thru Jan 28) **NYC**

**OUT OF THE KITCHEN & OUT OF THE BOX** National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Feb 6) **NYC**

## Thursday, January 8

**2009 SMALL WORKS** Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Feb 1) **Westchester**

## Friday, January 9

**CHERYL VAN HOOVEN: paintings** Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Feb 3) **Litchfield, CT**

**HYBRID VISIONS: Collages** Orange County Community College, Orange Hall Gallery, 115 South St., Middletown, NY (845) 344-2254 (thru Feb 13) **Orange**

**VYTLACIL RESIDENT SHOW** Art Students League, The Elizabeth V. Sullivan Gallery, Vytlacil Campus, 241 Kings Highway, Sparkhill, NY 10976 (212) 247-4510 Opening Reception: 5-7pm (thru Jan 28) **Rockland**

## Saturday, January 10

**ALTERED REALITY** Westchester Photographic Society, Cancer Treatment and Wellness Center, Northern Westchester Hospital, 400 E. Main St., Mt. Kisco, NY (914) 837-2361 Reception 3-5pm (thru May 11) **Westchester**

**BRENT MCCULLOUGH Photographer** VanBuren Gallery 215 Main St., New Paltz, NY (845) 256-8558 Closing reception 3-6pm (thru Jan 10) **Ulster**

**CONTEMPORARY WOMEN PAINTERS** Carrie Haddad Gallery, 622 Warren St., Hudson, NY (518)828-1915 Opening Reception: 6-8pm (thru Feb 15) **Columbia**

**HISAKO KOBAYASHI: Exhibit** Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Feb 22) **Sullivan**

**MARK MACKINNON: Photography** The Photographer's Place, 508 Main St., Beacon, NY (917) 478-7620 Opening Reception: 4-8pm (thru Feb 8) **Dutchess**

**MICHAEL HARE & D. ALEX BIRD** Woodstock Poetry Society, Woodstock Community Center, 56 Rock City Rd., Woodstock, NY (845) 679-7900 2pm **Ulster**

**MICHELLE MARTIN: Strata** Clay Art Center, 40 Beech St., Port Chester (914) 937-2047 Opening Reception: 5-7pm (thru Jan 31) **Westchester**

**NEW HUDSON RIVER SCHOOL EXHIBIT & Historic Montgomery ARTISTS Exhibit** Wallkill River School, 232 Ward St (17k), Montgomery, Montgomery Village Museum NY (845) 457-ARTS Opening Reception: 5-8pm (thru Jan 31) **Orange**

**SECOND SATURDAY CELEBRATION** Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm **Dutchess**

**SONA YEGHIAZARYAN: Stories of Color** Studio Montclair Block Gallery, Clark House, Montclair State University, 108 Orange Rd., Montclair, NJ (973) 744-1818 Opening Reception: 1-4pm (thru Jan 30) **NJ**

**WILLIAM & SHEPARD MOUNT: LITTLE ANGELS / LITTLE DEVILS** The Long Island Museum, 1200 Rte. 25a, Stony Brook, NY (631) 751-0066 x248 (thru Sep 13) **Suffolk**

## Sunday, January 11

**SCIENCE ROCKS: Photography** Rockefeller State Park Preserve Visitor Center, Rt. 117, 1 mile east of Rt. 9, Tarrytown, NY (914) 631-1470 x 11 Opening Reception: 9-4:30pm (thru Feb 22) **Westchester**

**THE BEST TALENTS OF THE LAST DECADE at the Belskie Museum** Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Artist's Reception 1-5 (thru Feb 1) **NJ**

**THE OPEN WINDOW & THREE STRINGS LIVE PERFORMANCE** New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2PM **Rockland**

**VINCENT BALDASSANO: Solo Exhibit / director's choice: BELL MANES / New members exhibit** Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT (203) 966-6668 Opening Reception: 2-4pm (thru Feb 7) **Fairfield, CT**

**WARREN HURLEY: Peaceful Landings** La Bella Bistro, Main St., New Paltz, NY Opening Reception: 4-6pm (thru Feb 19) **Ulster**

**OUT OF THE KITCHEN & OUT OF THE BOX** National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 6-8pm (thru Feb 6) **NYC**

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w/ Jenny Nelson, January 9 - 30, Fridays

**COLLAGE**  
w/ Pia Öste-Alexander, January 17 - 18

**INTERPRETING THE LANDSCAPE**  
w/ Christie Scheele, February 28 - March 1

**DRILLS, SKILLS & THRILLS FOR DRAWING & PAINTING**  
w/ Mariella Bisson, February 6 - 27,



Vince Natale, *Ram Skull* (detail)

**RENDERING IN BLACK & WHITE**  
w/ Vince Natale, Thursdays

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w/ Eric Angeloch, Thursdays

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w/ Kate McGloughlin, Fridays & Saturdays

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*Altered States*, 2008, acrylic on canvas, 16" x 12"

## Sam Jungkurth

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January 27 — February 21, 2009

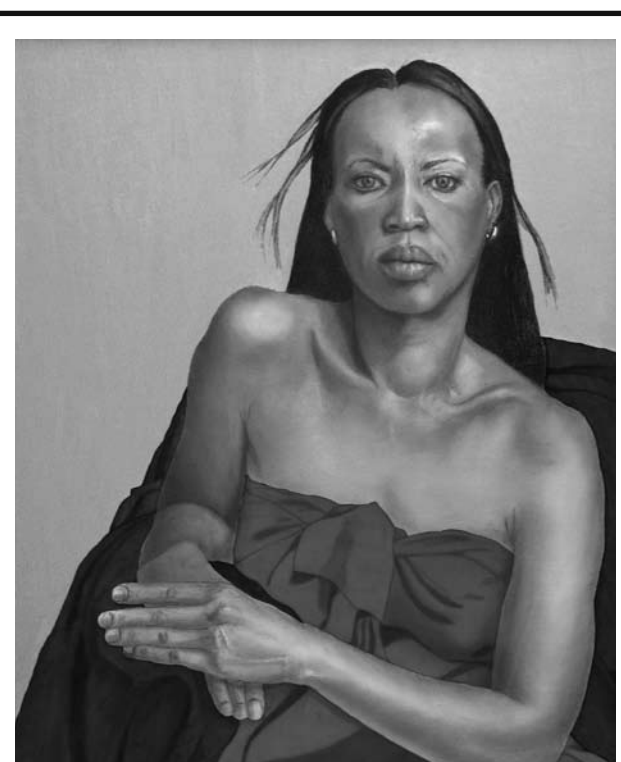
Artist's Reception: Thursday, Jan. 29, 5-8pm



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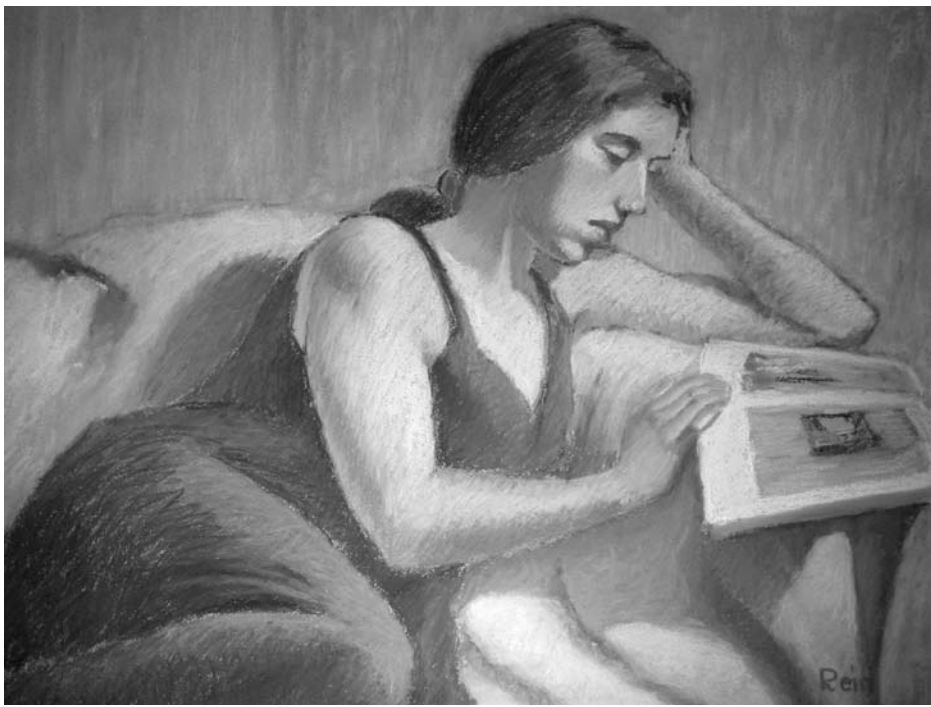
Weekdays: 8:30am - 8:30pm  
Saturdays: 9:30am - 2:30pm



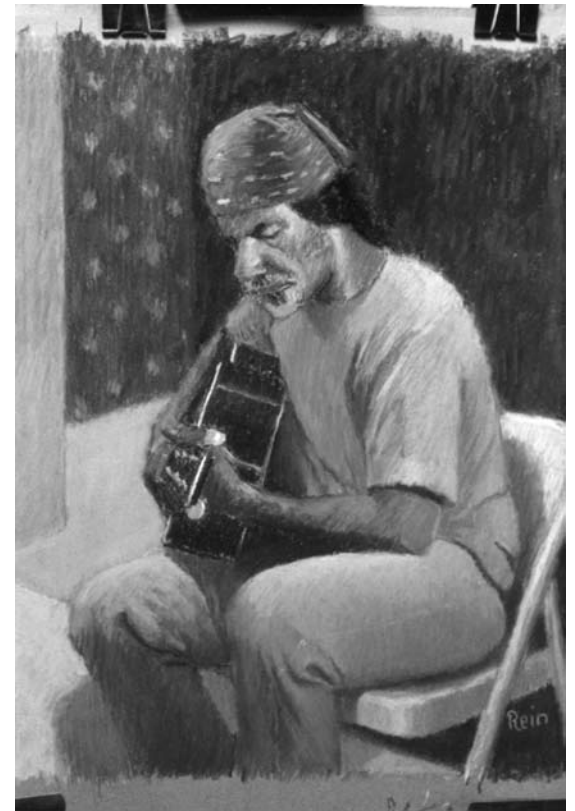
## Critique

# “Life” — Sam Rein

## Solo Exhibition at Barrett Art Center



Blue Reader Pastel



Concentration Pastel

color and form, or to the geometric “less is more” aesthetic in his watercolor, “Still Life With Mimi’s Peppermill.” Finally, if one still needed such persuasion as to Sam Rein’s range of expertise, one might consider that this exhibition features not only figure studies, genre scenes, and still lifes, but also a very fine landscape, “River View” (watercolor), that many a landscape painter might well be proud to include in his/her repertoire.

This is a show well worth seeing and I urge those who are visiting The Barrett House’s Annual Member’s Exhibition and

By **RAYMOND J. STEINER**

Continued from page 1

(with direct “eye-contact”, reveal an endearing penchant for capturing the soft curves of the female form. As enticing as are Rein’s female nudes, however, even more arresting is his charming “Killing Time”, a quiet and loving rendition of an elderly woman painted in soft-edge outline, seated on a bench, her head tilted downward, seemingly oblivious to her surroundings and totally absorbed in reading a book opened on her lap.

Equally impressive to this viewer is Rein’s seeming ease of “updating” (or, perhaps, simply changing for effect) his style from the academic (cf. his charcoal/pencil studies of the nude) to the modernist handling of, say, “Repose”, a pastel that reflects a post-modernist influence in both



Repose Pastel

Sale, to make sure to take the time to stop in Gallery Three to share in Sam Rein’s delightful view of “Life”. Do drop in — you won’t regret taking the time for a leisurely visit with this “old master”.

**“Life” — A Solo Exhibition of Paintings, Drawings, Pastels and Watercolors by Sam Rein (thru Jan 10): The Barrett Art Center, 55 Noxon St., Poughkeepsie, NY (845) 471-2550. A Holiday Member’s Exhibition and Ceramic & Glass Sale will concurrently be on view.**



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**January & February**

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**THE FORM OF MATTER: January 22 - 25**

at The Hudson Valley Center for Contemporary Art, Peekskill  
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**THE BIG READ: ERNEST GAINES February 26, 7 pm**

at Sleepy Hollow High School, 201 N. Broadway  
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## Fiction

## Ballet Noir

By CHRIS FALGIANI

## Overture- "Valentina's Dilemma"

Valentina moves slowly, getting into position at the right of the stage, her face conveying anticipation for the lover she awaits. Her limbs force themselves to acquire the pose of a woman in distress, and her face moves into the proper angle so the audience can see her longing for a man she has not seen in years. Not everyone is here yet, and all they see is Valentina in a corner, slightly askew, moving as if she is in quicksand. All eyes are on her. The crowd is growing larger. She is not aware she is performing before a crowd. Soon she relaxes and becomes a still life of a young lady who longs for the one romance that will save her from unending woe. However, she is wary of the dangerous man she knows she can never refuse if he asks her to be his forever. Then she dances, portraying the past so that onlookers will know how it has come down to one fateful meeting to determine if she will be alone or with the only one who can make her whole. The audience is enraptured by her devastated expression, her flexibility, her ability to enact each movement with perfect technique but with the realization that each step could be her last if he rejects her.

## Movement One- "Closer"

Valentina sees Sergei out of the corner of her eye. His dark hair waves in the breeze she shies away from as she curls over to avoid his gaze. He leaps toward her then pulls back, dancing not for her, but for the crowd, so they can see his glory before he shares it with her. He is powerful and lithe, but he has an edge etched on his brow and a fire burns through his movements. He has a power he wants only the audience to see. Perhaps he is seeking more admirers. Valentina tries to dance near him, but she is afraid, so she tentatively spins around for the crowd, halfway between smiles and tears. When they both stop, they are facing each other, each in a different pose. Each dances alone but knows the other is there, watching. They are each in a different state of flux. She is in anguish imbued with a yearning for his touch, but she cannot reach him, although she does extend her arm out to him. He swells with pride,

head reared back, standing so tall he towers over her and the crowd both, in full display of his talents so everyone can be in awe of what he possesses. Yet he wants to be closer to her, not to overpower her, but to share with her what he has seen, reveal the treasures that come to the gifted.

## Movement Two- "Embrace"

At first reluctant to move, the lovers soon buckle underneath the strain of maintaining their poses and lean toward one another. Her leg extends to give her balance as her arms reach to meet his, which are also outstretched. He leans forward on his toes, appearing as if he will fall, but he does not. Their fingers meet and the electricity of this touch, after so much distance, lights their bodies up from toes to face until their eyes are locked in an embrace as two pairs of hands grasp one another tight. Her eyes do not falter under his infernal gaze, telling her she is his and always will be. His eyes begin to melt as hers convey her longing and vulnerable heart, just waiting for him to grasp it and keep it for the rest of his life. Then their arms are entwined and the gap between them closes. He grabs her waist and pulls her to him. She crumbles in his grasp and is now his doll. He spins her and she is beaming as she performs not for the crowd, but for him, while he flits about her, still spinning her, showing the crowd the beauty of his creation. When she is tired, she falls into his arms and he carries her to the front, leaning over her to whisper words of love in her ear.

## Movement Three- "Entangled"

Sergei flips Valentina over and her hands somehow find solid ground as her legs part and extend, revealing that she is ready to receive his love. Sergei lifts her off the ground and she lies limp in his arms. He turns her over again and her legs and arms become windmills as she tries to swim to an invisible surface. Sergei drops to the floor with his lady in his arms and they crawl over one another, completely melded so that the limbs of one cannot be distinguished from those of the other. The lovers are a blooming flower expanding outward to spread joy. The petals close and open in rapid succession. Valentina does not want to escape, but out of habit she

tries, only he is too strong and they are too intertwined for either of them to flee. Finally, exhausted, he brings her to her feet and she cannot move. He once again connects with her, and they form a spiral together, so high on their toes they could reach the heavens. Yet something is constraining them, so they abruptly part and move to separate corners, still performing movements as if the other were watching them, unaware of the crowd that is fixated on every expression and motion as if the world centered on the two lovers.

## Movement Four- "Separation"

They don't dare look at one another. They are growing tired. Each one is in their corner, contemplating, face tilted downward, arms and legs attempting the movements as if their souls were trapped in a leaden core. They cannot will themselves to extend, to focus, to smile, to enjoy the dance, because they have had their last *pas de deux*. Sergei struggles to maintain his position because he is lost. Valentina performs to a silent symphony where hope is too distant for her to attain. Her arms reach forward then retract. She dances in circles while Sergei moves to the crowd for one last display of his power, but once his leap is completed he crumples to the floor and remains in a ball, too tightly wound for release from his burden. Valentina tries not to see her lover's anguish but does. She wants to go to him, and makes a few steps in that direction, but as if pursued by an invisible assailant she retreats in a feverish rush back to where she was before he arrived, trapped in a pose of anticipation. This time, she awaits not rescue, but death. He, too, knows his fate as he rises and mournfully glides over to his entrance point, taking one last look at her and then dissolving into sorrow as she stands there, frozen in time, until the moment comes when she will be taken away. Too distraught to witness her destruction, he leaves.

## Movement Five- "Lonely, Not Alone"

Valentina waits for a few moments before attempting to leave her corner. Only a spotlight washes over the stage and casts a pall over her pale expression and large, wounded eyes. Her dark tresses are askew

about her angular face and the audience sees she has been weeping. She takes small steps out of her corner, arms moving listlessly about as she bends and sways like she is caught in a current ferrying her to an unknown destination. When she reaches the center of the stage, she is a penitent reaching toward the heavens for a salvation that will not arrive. Then she does a series of mad pirouettes before leaping to the far left of the stage where her expression becomes feral. She dances in no particular pattern like it is her last performance, knowing she is completely forlorn and bereft, abandoned by her only suitor. When she tires, she is front and center, facing the witnesses to the demise of her heart. She falls backwards, knowing she will not be caught. Her motion slows as she nears the ground and soon she is prone, but only for a moment. She resurrects her form, extending both arms forward to the audience, reaching for something they cannot give her. Her left leg goes up until she has grasped it behind her head. Then she spins again as if she will never stop. But she does, and her finishing pose is that of a woman once ruined who will now be reborn. She ends her frenetic whirling in pride, both arms extended outward and upward, one leg slightly in front of the other, as high on her toes as she has ever been, lifting herself up from despair into the next, happier world.

## Final Movement- "The Dance Dies"

As she smiles at her followers in the crowd, her gaze turns to the back of the stage where one blue light illuminates the dark, searching gaze of Sergei, who has returned to claim his lady even if they have to run forever. As she makes a move toward him, she falls downward to the stage as the curtain covers the still separated lovers. The crowd applauds for several minutes and some gasp at the thrilling, cathartic performance, which has brought every buried emotion within them into the light. Then they must leave, because the puppeteer has to pack up and move to his next venue. Valentina and Sergei are reunited in a box marked "Fragile" to which only the puppeteer has the key.

(Chris Falgiani lives in Iowa City, IA)



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# Theatre *Stiff Competition*

By ROBERT W. BETHUNE

I RECENTLY CAME across a statement from a working playwright which laid out the case for trying to be a playwright in today's world. It was fundamentally an appeal to the primacy of creative individualism: "I have important stories to tell. No one can tell my stories the way I can; I am unique in the truest sense of the word."

That may be true—but I have my doubts. It's much, much harder for any writer, including any playwright, to make that idea come true in today's world. Think of it this way: you have to make it through a gate. And that gate is bigger, wider, heavier, and more tightly closed than ever before, just because of simple demographic facts.

Let's say I'm a playwright, just in the simple sense that I do spend some sig-

nificant amount of time writing plays. Never mind if they're getting produced or not, or making me any money or not. Here's my situation: I am one of probably about three billion people on the planet who can write, figuring the world-wide literacy rate at about 50%. That might be off, either too low or too high, of course. I'm no expert on that.

However, whatever that figure is, it means that if I really do have important stories to tell, the importance of those stories had better be pretty significant, sufficiently so to be self-evident to the world, or I have no claim that my stories actually are important enough to deserve to be heard over the stories of the other billions out there. That means I'd better be working pretty damn hard at those stories, and that I'd better be pretty damn successful at it, so that the

results prove their value to the world.

If it is really going to be true that my style of thinking, feeling and writing can be so unique that it would genuinely stand out among all those billions, I had better be able to show that I do something very, very, very special, again so that the results prove their worth to the world.

If I can't do those things, then I need to wrap my head around the idea that writing should be my hobby, not my life. That's not going to be easy to accept. Anyone in that position is going to be prey to all sorts of wishful thinking and wish-fulfillment fantasies, some of which may manage to displace reality at some level. Hard thinking makes hard choices—never a pleasant prospect. In other words, maturity hurts.

That's the curse of being a writer in

such a large world. When Shakespeare wrote for the London audience, he was only competing with maybe fifty other playwrights, counting the ones we never heard of because they never made it through the gate. In the modern world, each of us is competing with many thousands at the least, not to mention the thousands upon thousands upon untold thousands of people competing for the attention of the world in other media.

Ultimately, it's much harder to be an individual in today's huge and compressed world. The special uniqueness of any one voice is very tenuous when seen against the background of billions of other voices. A playwright has to be much more talented, much harder-working, and much luckier to stand out. And that's just the way it is.



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Charles Yoder  
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# Culturally Speaking

By CORNELIA SECKEL

THIS IS OUR January / February issue. If you missed out on our advertising deadline, submitting calendar or opportunity listings, you can still do so. Send an email and we can place it online within a few days. Deadline for advertising materials for the March issue is February 19; calendar and opportunities, February 12.

It was quite a hectic month and I am truly ready for a break to re-create

rationality and Helvetica, developed by **Max Miedinger with Edüard Hoffmann** in 1957 for the **Haas Type Foundry** in Switzerland, began to be used by corporations and governments around the world for signage and advertising. It is clear, readable, straightforward and simple. Today we see it more frequently than any other type style and people are now more in touch with typefaces given the use of personnel computers.



Cast of "It's a Wonderful Life: The Musical" at Westchester Broadway Theater, Elmsford, NY

for the coming year. We expect more changes as we move through our 25<sup>th</sup> year with more opportunities for on-line advertising, and a chance for you to send us comments and video clips of cultural events you attend.

"Helvetica" a film distributed by **Independent Lens** and directed and produced by **Gary Hustwit** will be shown on **PBS** January 6 at 10pm (check local listings). This is a fascinating look at the "typeface that changed the world". I found the film particularly interesting and appreciated the viewpoints of the many Type Designers who discussed various aspects of type, most specifically how type styles effect and reinforce the message and how it is important not to confuse legibility with communication. After WW II, people needed

When individuals create an invitation on their computer or choose a type and design for a Facebook, LinkedIn or MySpace page, it is a reflection of how they see themselves. Choosing the typeface for the **ART TIMES** logo (souvenir demi) and the text (century schoolbook) was a very difficult decision 25 years ago and I'm happy to say I think they still hold up well.

Friends **Jacky & Jörg**, visiting from Berlin, Germany, accompanied Raymond and me when we went to see "A Wonderful Life", the musical at **Westchester Broadway Theatre** in Elmsford, NY—their 159<sup>th</sup> production. The musical was based on **Frank Capra's** classic film of the same name: **Sheldon Harnick** wrote the book and lyrics; **Joe Raposo**

wrote the music; **Richard Safford** was the director and choreographer. I have never been disappointed with a show (or dinner) and have often preferred their productions to ones I've seen in Manhattan. The story is one we all know: self-sacrifice, despair and renewal; the lesson: dreams don't always come true and that's ok. The music and voices were excellent, acting exciting, and the staging made a great use of the space. It was a heartwarming, delightful and fun evening. Westchester Broadway Theatre has perfected Dinner & Theater. They have 5-6 musical productions each year and single night concerts several times a month—the current play will run through February 7 and their next production "Meshugah Nuns" begins February 12. One of their community services is to do numerous benefit performances for organizations that help physically & emotionally disabled people.

Choreographer **Shen Wei's** work, *Connect Transfer* was part of the **Olympic Opening Ceremonies** in Beijing (see more information on the company and a YouTube of the Beijing performance at [www.shenweidancearts.org](http://www.shenweidancearts.org)) and last month I was invited to the gala performance of a limited engagement of *Connect Transfer II*—reimagined for a tour of modern art museums (dates to be announced) at the historic **Judson Memorial Church**, NYC. What an

exciting and sensuous performance as dancers connected, intertwined amoeba-like, disengaged and finally came together as one body that reminded me of a "puppy pile" and for much of the time created calligraphy with their hands, bodies and feet. The music by **Stephen Gosling**, piano, and **The Flux Quartet** was outstanding. Don't miss Shen Wei Dance if you have a chance to see this NYC-based company perform as they tour the US and abroad. They also offer classes and have an Education through Dance program. **Jennifer Tipton**, designer of lighting for dance and theater, was honored at this performance. As part of the company's fundraising efforts the canvas that was danced on /painted during the performance was cut into sections and sold. Shen Wei's focus in all of his works is to build bridges between cultures and artistic disciplines, companies and communities, and does so by incorporating all aspects of the arts into a mode of movement-based performance.

I was able to get to several exhibitions including one at the **Hudson Valley Gallery of The World's Smallest Stretched Canvas Painting**. What a great idea; I thought so (we gave an award that was received by **Beth Kurtz** for "Feather") as did the 75 artists that submitted 141 paintings. Art came from California, New York, Florida, Georgia, New Jersey,



Shen Wei honors Jennifer Tipton at the end of the performance of "Connect Transfer II" at the historic Judson Memorial Church, NYC

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*Illustration by Linda Conoval*

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Jean Hopkins (artist) checks out paintings at the "2 x 1" show at Hudson Valley Gallery, Cornwall-on-Hudson, NY

ful and powerful. Hilda does some wonderful art-related traveling and many of these paintings were done during her residency at **Mt. Desert Island** in Maine. Take a look for yourself at [www.demskyart.com](http://www.demskyart.com) • **Jessica Fromm's** exhibit, **Linear Visions**, was at **noho gallery**, also in Manhattan, and I so enjoyed the color and movement in many of her paintings. Take a look at [www.jessicafromm.com](http://www.jessicafromm.com) • In Saugerties I saw **Julia Santos Solomon's** exhibit at **Mezzaluna Bistro Latino and Gallery**. What a blaze of

Maine, Texas, and Minnesota. The show was judged by **Del-Bourree Bach** who gave the top prize of \$500 to **William Giese** for "In Your Eyes". There were 13 prizes given in all. To date, over half of the paintings have been sold and the range in price is \$20-\$675 (about 1/2 under \$50). **Paul Gould**, Director of the Gallery, said that there was so much enthusiasm that this will be an annual event. The show is also on their website [www.hudsonvalleygallery.com](http://www.hudsonvalleygallery.com).

**Woodstock, NY** held their **27th Annual Open House** with lots of events, art openings and Holiday decorations. I got to **The Kleinert/James Gallery** for the "Annual 5x7 Show", a benefit for the **Woodstock Byrdcliffe Guild** (paintings are sold for \$100 and the artist is unknown until the work is purchased — a lesson in buy what you like, not the name). **The Fletcher Gallery Holiday Group Show**; **Woodstock Artist Association Museum** for **Paul Abrams'** solo show and the **Holiday Show**; **The Rondout Savings Bank** for a show of work by **Marlene Wiedenbaum** and many shops throughout town. These wonderfully festive community events seem to take place in most towns — I hope you enjoyed the one in your area.

In Manhattan I was so pleased to see **Hilda Green Demsky's** paintings at the **Pleiades Gallery**. Many of the paintings were on aluminum, one on copper and what a fabulous effect. Her work is exciting, color-

ful and energy in those oils, limited edition prints, and sculptures. Julia also had Birdhouses on display that were part of a show organized by **Bernice Steinbaum (Steinbaum Gallery)**, formerly of NYC now in Miami) called "It's for the Birds" that traveled to museums around the country from 2004-2007. Each Birdhouse represented a reason why a person would immigrate to another country. Julia made several including a "money hut", "education hut", "resources hut", "dream-house hut", and "weather hut" and each had a Caribbean side, a North American side and a resident alien. Take a look on Julia's

website to learn even more about this established and accomplished artist [www.santossolomonstudio.com](http://www.santossolomonstudio.com).

**The Van Buren Gallery**, New Paltz, NY, owned by **Kevin Van Buren** and **Toni Hokanson** is, according to the owners, "more of an artist incubator rather than a traditional gallery." There are computers and printers available for rent, classes

*Smart Cat (Una Gata Muy Inteligente)* published by **Campanita Books** and written by **Mario Picayo**. This delightful story, written in both English and Spanish, has bright, clear, interesting illustrations by **Yolanda Fundora**. The illustrations are truly paintings unto themselves and each one tells an intriguing story as well as illustrating the doings of



Julia Santos Solomon (R) talking with a visitor to her exhibit at Mezzaluna Bistro Latino Gallery, Saugerties, NY

& workshops, and gallery wall space for rent. Kevin, a landscape photographer, will be available for assistance with equipment and software.

I recently got a copy of *A Very*

very smart and mischievous cat. I met Mario who is also a cultural activist, audiovisual artist and producer. He is the Publisher and Editor in Chief of **Editorial Campana**, an independent publishing house. Learn more about their titles at [www.campanitabooks.com](http://www.campanitabooks.com). He has done work with **LART (Latino Artist Round Table)**, a not-for-profit organization founded in 1999 and whose principal purpose is to promote Latina/o culture in the United States and facilitate interaction between artists and writers living in the United States, Latin America (including the Caribbean) and Spain and Produced *Gente y cultura*, the award winning public television program.

Well that's it for the month, enjoy the winter, I know I will. Remember that the office is closed until Feb 4. We will check messages and email periodically. If you missed the deadline for calendar, opportunity listings or advertising we can accommodate you online. Send an email to [info@arttimesjournal.com](mailto:info@arttimesjournal.com)



(L to R) Vinnie Martucci, Betty MacDonald, Janine Pommy Vega, Michael Esposito performing at the "5 x 7" show at Kleinert/James Art Center, Woodstock, NY

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*Veiled Silence* detail oil 34x40

# Art Byte

By TARA MARVEL

NOW THAT THE weather is colder, it is not as much fun to exercise outside. I put on some music. I close my eyes. I let my body find a way to ease out of the middle of my stolid self.

What happens next always shocks me. Images leap into my mind. Ideas emerge. All I did was listen and move. What happened?

Surely dance is one of the oldest art forms. Is dance as old as sex? Perhaps it is a few minutes older, when you consider how animals attract their mates.

It seems the things that distin-

# Art and Dance

guishes dance from random movement is that there is an element of intent or consciousness of the act that results in a haunting sense of something that is more than the sum of its parts. I often feel there is more meaning in the negative space around the dancer than in the dance itself.

Years ago my son and I walked into a demonstration of the Japanese tea ceremony at the Metropolitan Museum of Art. I had been to these affairs when I lived in Japan; it wasn't until that day that I realized what this stylized

form of movement really was. It was a dance sitting down!

When I think about a New England grange hall on a wintry Saturday night with contra dancers swinging each other down the hall, every single person in the room is engaged with every other in brief but surprisingly intimate encounters, Dance like this can bring quite a large group of people into a state of extraordinary communion. Perhaps this is how spiritual ritual began in the first place.



## Calendar

Continued from Page 6

### Wednesday, January 14

**ARTISTS' BOOKS AS (SUB) CULTURE** Center For Book Arts in NYC, 28 west 27th St., 3rd floor, New York, NY (212) 481-0295 Opening Reception: 6-8PM (THRU MAR 28) **NYC**

**YOUNG ARTISTS ON THE RISE** Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception: 5-7m (thru Jan 16) **Westchester**

### Thursday, January 15

**SCHOLARSHIP & JUNIOR MEMBERS EXHIBITION** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (THRU JAN 23) **NYC**

### Friday, January 16

**OPEN MIKE** Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge **Westchester**

### Saturday, January 17

**THE CREATIVE CONES: a group exhibit** Roxbury Arts Group Gallery, Vega Mt. Road, Roxbury, NY (607) 436-9554 Opening Reception 2-4pm (thru Mar 14) **Delaware**

### Sunday, January 18

**EINNA AKERS Exhibition** Greenwood Lake Public Library, 79 Waterstone Rd., Greenwood Lake, NY (845) 477-8377 x 18 Artist's Reception 12:30-2:30pm (thru Jan 24) **Orange**

**GALLERY TALK: Richard Dupont & Grimes Amorós** Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-7166 4pm **Westchester**

**LONG ISLAND COLLECTS / POETIC JOURNEY / WINSLOW HOMER: Illustrating America / ANDY WARHOLE SILK SCREENINGS / COLISION COUIRSE / BABAR'S MUSEUM OF ART** Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516) 484-9337 **Nassau**

**PROMETHEUS BRASS** Saugerties Pro Musica, Saugerties United Methodist Church, Washington St. cor of Post Rd., Saugerties, NY (845) 473-2273 x1109 3pm **Ulster**

**THE HEAVENS ARE TELLING: Hudson Valley Chorale**, Naurauschaun Presbyterian Church, South Broadway and Burd St., Nyack, NY (845) 729-1783 3pm charge **Rockland**

### Monday, January 19

**ARIEL STRING QUARTET** Rhinebeck Chamber Music Society, Church of the Messiah, Montgomery St. (Rt. 9), Rhinebeck, NY (845) 876-2870 4pm **Dutchess**

### Tuesday, January 20

**CHUCK VON SCHMIDT: Bamiyan** NOHO Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Feb 14) **NYC**

**LIATYOSSIFOR & KATHYSTECKO: Body Language, Painting & Sculpture** Academic Arts Bldg., Fine Arts Gallery, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 (thru Feb 28) **Westchester**

### Wednesday, January 21

**RAPHAEL TO RENOIR: Drawings from the Collection of Jean Bonna** Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 (thru Apr 26) **NYC**

**STUDENT ART EXHIBIT** Dutchess Community College, Mildred I. Washington Art Gallery, Poughkeepsie, NY (845) 431-8610 Opening Reception: 5-6:30pm (thru Feb 13) **Dutchess**

### Friday, January 23

**ANDREA BONFILS: Encaustics** Anelle Gandelman Fine Art, 1989 Palmer Ave., Larchmont, NY (914) 840-4151 Opening Reception: 7-9pm (thru Feb 25) **Westchester**

**WESTCHESTER HIGH SCHOOLS' STUDENT ART EXHIBITION** OSilas Gallery at Concordia College-NY, 171 White Plains Rd., Bronxville, NY (917) 337-9300 x2173 Opening Reception: 7-8:30pm (thru Jan 30) **Westchester**

### Saturday, January 24

**3rd Saturday CATSKILL, POUGHKEEPSIE, RHINEBECK** Arts throughout town **Greene**

**CHERYL VAN HOOVEN: paintings** Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Reception 4-6pm (thru Feb 3) **Litchfield, CT**

**CHUCK VON SCHMIDT: Bamiyan** NOHO Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Artist's Reception 4-6pm (thru Feb 14) **NYC**

**CLASSICAL CONCERT: Piano & Violin Duo** Warner Library, 121 North Broadway, Tarrytown, NY (914) 631-7734 2:30pm charge **Westchester**

**CONTEMPORARY CONFRONTATIONS: a Juried Exhibition** Katonah Museum of Art, Route 22 at Jay St., Katonah, NY (914) 232-9555 Opening Reception 5-7PM (thru Feb 22) **Westchester**

**FELLOWS EXHIBIT: Jeep Johnson And Kathleen Heidman** Dutchess County Arts Council, Poughkeepsie Tennis Club, South Hamilton St., Poughkeepsie, NY Opening Reception: 5-7pm (thru Feb 14) **Dutchess**

**INNOVATIONS IN THE THIRD DIMENSION: Sculpture** Bruce Museum of Arts & Science, One Museum Dr., Greenwich, CT (203) 869-0376 (thru May 24) **Westchester**

**NAOMI BLUM: Exhibit** Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 Opening Reception 4-6pm (thru March 29) **Ulster**

**VINCENT RODRIGUEZ: Photography** Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception 2pm (thru Jan 30) **Westchester**

### Sunday, January 25

**28th REGIONAL JURIED SHOW: Tri State Area** Ridgewood Art Institute, 12 East Glen

Ave., Ridgewood, NJ (201) 652-9615 Opening Reception: 2-5pm (thru Feb 8) **Bergen**

**RENAISSANCE CITY WINDS** Rhinebeck Chamber Music Society, Church of the Messiah, Montgomery St. (Rt. 9), Rhinebeck, NY (845) 876-2870 4PM **Dutchess**

**SUSAN MANSPEIZER: Featured Artist** Katonah Museum of Art, Route 22 at Jay St., Katonah, NY (914) 232-9555 (thru Mar 15) **Westchester**

**VALENTINA CHARLAP-EVANS, viola with JOEL EVANS, oboe and RUTHANNE SCHEMPF, piano** The Grand Montgomery Chamber & Theatre Series, New Senior Center, 36 Bridge St., Montgomery, NY 3pm **Orange**

### Monday, January 26

**HISTORY ILLUSTRATED EXHIBITION** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 13) **NYC**

**LOCUST GROVE'S FINE ART AUCTION** Morse Historic Site, Locust Grove, 2683 South Rd., Poughkeepsie, NY (845) 471-2550 1pm **Dutchess**

**RACE TO THE TOP: Arctic Inspirations 1909 & Today** The Berkshire Museum, 39 South St., Pittsfield, MA (413) 443-7171 (thru May 11) **MA**

### Tuesday, January 27

**PIERRE BONNARD: The Late Interiors** Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 (thru Apr 19) **NYC**

**SAM JUNGKURTH: Nudes in a Geometric Landscape** Blue Mountain Gallery, 530 W. 25th St., 4th Fl., NYC (646) 486-4730 Artist's Reception 5-8pm (thru Feb 21) **NYC**

### Wednesday, January 28

**STUDENT SHOWCASE** Westchester Art Workshop, 27 North Division St., Peekskill, NY (914) 606-7300 (thru Feb 21) **Westchester**

### Thursday, January 29

**TOM SOBOLIK: Photography** Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Feb 15) **Rockland**

### Friday, January 30

**LYRICAL ABSTRACTS: Multimedia** Orange County Community College, Orange Hall Gallery Loft, 115 South St., Middletown, NY (845) 344-2254 Opening Reception: 8:15pm (thru Feb 13) **Orange**

**THE THIRD MIND: American Artists Contemplate Asia: 1860-1989** Guggenheim Museum, 1071 Fifth Ave., NYC (212) 423-3500 (thru Apr 19) **NYC**

**VOICES OF ANXIOUS OBJECTS** Orange County Community College, Orange Hall Gallery, 115 South St., Middletown, NY (845) 344-2254 7:30pm **Orange**

### Saturday, January 31

**CHICK COREA, WAYNE SHORTER & JOHN PATITUCCI** Westchester Jazz Orchestra, Irvington Town Hall Theater, 85 Main St., Irvington, NY (914) 591-6602 8pm charge **Westchester**

**ERICK HAAWKINS DANCE COMPANY** Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 charge **Dutchess**

**LAST SATURDAY ARTS TOUR NEWBURGH** throughout Newburgh **Orange**

**MICHELE RAMO GROUP** Ritz Theatre, 111 Broadway, Newburgh, NY (845) 562-6940 8pm charge **Orange**

### February Ongoing

**Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS** Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**

**Feb 5-7 8pm, Feb 8 2pm, FRESH DANCE** Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 charge **Ulster**

**Feb 13-Mar 1, 6-9; Fri & Sat 8pm; Sun 3pm "A MAN FOR ALL SEASONS"** Albany Civic Theater, 235 2nd Ave., Albany, NY (518) 462-1297 charge **Albany**

### Sunday, February 1

**CELEBRATING BERGEN COUNTY'S DIVERSITY** Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 (thru Feb 26) **Bergen, NJ**

**ERICK HAAWKINS DANCE COMPANY** Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 charge **Dutchess**

**GAIL POSTAL: Solo Exhibit** Edward Williams Gallery, Fairleigh Dickinson University, 150 Kotte Place, Hackensack, NJ (201) 692-2449 Opening Reception: 2-4pm (thru Feb 27) **NJ**

**HENRI DE TOULOUSE-LAUTREC** The Sterling and Francine Clark Art Institute, Stone Hill Center, 225 South St., Williamstown, MA (413) 458-2303 (thru Apr 26) **MA**

**PAUL LADERACH: Memories Of Switzerland / THE MIGHTY RIVER** New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 (thru Feb 28) **Rockland**

**PRIDE OF PLACE: Dutch Cityscapes in the Golden Age** National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 (thru May 3) **WDC**

**STEPHEN HOROWITZ: Paintings** Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 Opening Reception: 1-3pm (thru Feb 28) **Orange**

**TOM SOBOLIK: Photography** Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 Opening Reception: 2-4pm (thru Feb 15) **Rockland**

### Monday, February 2

**CURT BELSHE & LISE PROWN: Signing** Westchester Art Workshop, 196 Central Ave., White Plains, NY (914) 606-7511 (thru Mar 6) **Westchester**

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Continued on Page 18



## New Art Books

**YALE UNIVERSITY PRESS: The History of British Art, Volumes 1, 2, and 3** (Ed.) by David Bindman. 800 pp.; 9 3/4 x 12; 458 Color Illus.; Notes; Bibliography; Timeline; Maps; Glossary; Further Reading; Index. \$150.00 Hardcover. Available as a slipcased set or as separate units at \$50.00 per volume (600—1600; 1600—1870; 1870—Now), *The History of British Art* cover its entire range, from early Saxon times to the present. Lavishly produced and illustrated, this set will long stand as the definitive overview of British art. Scholarly and comprehensive, it is a valuable resource for both experts and enthusiasts. \*\*\*\*\*

**Seventeenth- and Eighteenth-Century Flemish Painting** by Natalya Gritsay and Natalya Babina. 520 pp.; 10 1/4 x 12 1/4; 600 Illus., 400 in Color; Appendix; Index of Subjects; Index of Painters; Index of Literary Sources; Concordance. \$150.00 Hardcover. Assuredly a rare treat for most viewers, *Seventeenth- and Eighteenth-Century Flemish Painting* serves up the work of some 140 Flemish artists represented in the State Hermitage Museum in St. Petersburg, Russia. This official Hermitage Museum Catalogue includes illustrations, commentary, and provenance information supplied by the curators of Flemish Paintings at the Museum. Excellent reproductions. \*\*\*\*\*

**Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium, B.C.** by Joan Aruz, et al. 548 pp.; 9 x 12; 460 Illus., 410 in Color; Appendices; Map; Chronology; Index. \$75.00 Hardcover. Published in conjunction with an exhibition currently at The Metropolitan Museum of Art (thru Mar 15, '09), *Beyond Babylon* is an exhaustive study that brings to light the rich cultural heritage shared by ancient Asian civilizations. A major scholarly presentation that belongs in educational institutions across the U.S. Impressive. \*\*\*\*\*

**G.F. Watts: Victorian Visionary** by Mark Bills and Barbara Bryant. 324 pp.; 9 3/4 x 11 3/8; 220 Color Illus.; Bibliography; Index. \$75.00 Hardcover. With his seductively enchanting vision, it is easy to see why George Frederic Watts, the subject of this lavishly illustrated volume celebrating his life and work, was hailed as a "genius" during his life as a painter of portraits and landscape, as a sculptor, and, near the end of his seventy-year career, as a sym-

bolist. Handsomely produced. \*\*\*\*\*

**William Morris & Edward Burne-Jones: Interlacings** by Caroline Arscott. 260 pp.; 9 3/8 x 11 3/8; 122 B/W & Color Illus.; Notes; Bibliography; Index. \$75.00 Hardcover. The latest release in the Paul Mellon Centre for Studies in British Art Series, this beautifully-illustrated book explores the relationship between the art and design of Burne-Jones and Morris (respectively) insofar as their life-long friendship influenced their individual aesthetic visions. Engrossing. \*\*\*\*\*

**The Art of Illumination: The Limbourg Brothers and the "Belles Heures" of Jean de France, Duc de Berry** by Timothy B. Husband. 388 pp.; 9 1/2 x 11 1/2; 378 Color Illus.; Appendices; Time Line; Bibliography; Index. \$65.00 Hardcover. This gorgeously illustrated catalogue accompanies an exhibition currently at the J. Paul Getty Museum (thru Feb 8, '09), which will then travel to The Metropolitan Museum of Art (Sep 22, '09 — Jan 3, '10), and features the exquisitely-rendered illustrations of the Limbourg brothers commissioned by the Duc de Berry. A beautiful addition to any library! \*\*\*\*\*

**Art and Love in Renaissance Italy** by Andrea Bayer. 392 pp.; 9 x 12; 375 Illus., 300 in Color; Bibliography; Index. \$65.00 Hardcover. Dedicated to Philippe de Montebello and published as the accompanying catalogue to an exhibition currently at The Metropolitan Museum of Art (thru Feb 16, '09) which will then travel to the Kimbell Art Museum, Fort Worth, (Mar 15—Jun 14, '09), *Art and Love in Renaissance Italy* is a lovely presentation of art and artifacts dedicated to 15<sup>th</sup>-century traditions of love and art. A beautiful work. \*\*\*\*\*

**William Eggleston: Democratic Camera—Photographs and Video, 1961—2008** by Elisabeth Sussman, et al. 320 pp.; 9 7/8 x 11 1/2; 240 Illus., 227 in Color; Chronology; Works in the Exhibition; Selected Bibliography; Index. \$65.00 Hardcover. Published as the accompanying catalogue to a retrospective exhibition of Eggleston's work presently at the Whitney Museum of American Art (thru Jan 25, '09), which will then travel to the Haus der Kunst (Munich), this volume offers a fifty-year overview of his work. Handsomely produced and lavishly illustrated. \*\*\*\*\*

**Why Photography Matters as Art as Never Before** by Michael Fried. 320 pp.; 8 5/8 x 11 1/8; 160 Illus., 70 in Color; Notes; Index. \$55.00 Hardcover. Already celebrated for his

stand on minimalist art, in this new book critic Michael Fried argues for final acceptance of photography as a bona fide work of 'art'. Whatever your personal belief on the subject, Fried presents a formidable and comprehensive argument. \*\*\*\*\*

**HARRY N. ABRAMS/ROYAL ACADEMY OF ARTS: Behind the Mirror: Aimé Maeght and His Artists: Bonnard, Matisse, Miró, Calder, Giacometti, Braque** by Nicholas Watkins. 174 pp.; 8 7/8 x 11 5/8; B/W & Color Illus.; Endnotes; Bibliography; Artists' Books Published by the Maeght Family 1946-1981; List of Works in the Exhibition; Index. \$65.00 Hardcover. Published in conjunction with an exhibition currently at the Royal Academy of Arts (thru Jan 2, '09), *Behind the Mirror* showcases some of the key figures represented by the famous Galerie Maeght in Paris. Excellent reproductions. \*\*\*\*\*

**AMON CARTER MUSEUM: The 100 Best Illustrated Letters of Charles M. Russell** by Brian W. Dippie. 216 pp.; 9 3/8 x 11 1/4; Color Illus.; List of Letters. \$50.00 Hardcover. As much American History as an artbook, *The 100 Best Illustrated Letters of Charles M. Russell* is a treasure trove of humor, wisdom and just plain good drawing. If you like the work of Russell, I guarantee that this delightful book will keep you absorbed for hours. \*\*\*\*\*

### FURTHER BOOKS RECEIVED:

**YALE UNIVERSITY PRESS: Revisiting the Glass House: Contemporary Art and Modern Architecture** (Eds.) Jessica Hough and Monica Ramirez-Montagut. 144 pp.; 8 1/4 x 10 1/2; 100 Illus., 89 in Color; List of Plates; Index. \$39.95 Softcover. Published in conjunction with The Aldrich Contemporary Art Museum and Mills College Art Museum, *Revisiting the Glass House* explores the collaboration between artist and architect. Includes the work of some 21 artists. \*\*\*

**Francis Bacon: Studies for a Portrait** by Michael Peppiatt. 208 pp.; 6 3/8 x 9 1/2; 35 B/W Illus.; Chronology; Index. \$35.00 Hardcover. Hailed as Francis Bacon's 'Boswell', author Michael Peppiatt is renowned as the leading 'authority' on both the artist and his life. *Studies for a Portrait* includes interviews and essays that cover some forty years of their relationship. \*\*\*

**What is Research in the Visual Arts? Obsession, Archive, Encounter** (Eds.) Michael Ann Holly and Marquard Smith. 246 pp.; 7 x 9 1/2; 61 B/W Illus.; List of Contributors. \$24.95 Softcover. The latest release in the Clark Studies in Visual Arts, *What is Research in the Visual Arts* offers some thirteen scholarly essays which explore both practical and philosophical considerations that lie at the heart of the discipline. Comprehensive. \*\*\*\*

**PRESTEL: Jörg Immendorf** by Tayfun Belgin. 128 pp.; 9 1/2 x 11 3/4; 100 Color Illus.; Biography; Exhibitions; Bibliography; List of Works. \$55.00 Hardcover.

**Jonathan Meese: Fräulein Atlantis** by Karlheinz Essl, Jr. and Robert Fleck. 184 pp.; 9 1/2 x 11 3/4; 146 Color Illus.; Biography; Bibliography; List of Works. \$65.00 Hardcover.

**UNIVERSITY OF CALIFORNIA PRESS: Dreambook** by Mark di Suvero. 288 pp.; 9 3/4 x 11 1/4; 209 Illus., 169 in Color; Appendices. \$49.95 Hardcover.

**Asian/American/Modern Art: Shifting Currents, 1900-1970** (Eds.) Daniell Cornell and Mark Dean Johnson. 176 pp.; 9 1/2 x 11; 107 Illus., 95 in Color; Bibliography; Index. \$45.00 Hardcover.

**PHAIDON PRESS, INC.: Marina Abramovic** by Kristine Stiles, et al. 160 pp.; 9 7/8 x 11 3/8; 160 Illus., 110 in Color; Chronology; Selected Exhibitions; Bibliography. \$49.95 Softcover.

**ISBS/MUSEUM TUSCULANUM PRESS: Performance Design** (Eds.) Dorita Hannah and Olav Harsløf. 336 pp.; 8 1/4 x 8 5/8; B/W & Color Illus.; Bibliography. \$60.00 Softcover.

**NEVVILLAGE PRESS: Art and Upheaval: Artists on the World's Frontlines** by William Cleveland. 352 pp.; 7 x 9 1/4; 100 B/W Illus.; Notes; Index. \$20.01 Softcover.

**F&W PUBLICATIONS INC.: An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers** by Danny Gregory. 272 pp.; 10 x 8; 200 Color Illus.; Index. \$19.99 Softcover.

Compiled by Raymond J. Steiner



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# Fiction *The Good Daughter*

By JOYCE FULLER

MY DAUGHTER SARAH is 37, and living alone. She finds it intolerable if I say anything that even hints at criticism. How I long for her to be with a husband or lover, and, oh yes, a child. For both our sakes. Children don't forgive their parents until they are parents themselves.

In many ways Sarah has been an exemplary daughter. She was nine years old, her sister 17, when their father died. The 17-year-old was half-way out the door, had a backpacking trip to Europe planned, her college applications done. She grieved for her father, but galloped away into life.

Sarah and I were alone together through massive waves of shock and loss. Evening after evening her father, so zestful of life, so abundant with questions and answers, didn't come home.

He didn't bring us news of the world, and his high hopes for it and us. He wasn't there to listen and to love.

It was a struggle to keep afloat and impossible to remain dry-footed or dry-eyed. I'd heard about widows who were forgotten or even rejected, but that didn't happen to us. Sarah's father had been a generous and attentive friend; his old friends, our friends, continued to reach out. It was good I had to go on teaching.

Sarah and I don't see a great deal of each other these days—she has an OK job in educational research. And she continues to talk about trying to find herself. What she means is that she's still struggling to believe in herself—in a vacuum, as I see it. Several years ago I told her that that kind of thing is for earlier or later in life. Now she should be finding herself through connections to other people, in the real world. Surely, I'm right.

So much has seemed fine and bright in Sarah's life. She always did well at school. I only complained that she

sometimes stayed up too late studying when I thought she needed sleep. She spent her junior year in college in India. Her closest friend at the time of her father's death was Indian. The Menon family was wonderfully supportive, but then Radha's father relinquished his post at the UN, and they all returned to India. Sarah learned Hindi and how to play the veena, and she visited the Menons, often. But it wasn't an easy year for her.

It isn't only her mother who thinks Sarah is beautiful with her long, dark red hair, and the compassion in her eyes, dark-etched like her father's. I have liked the men in her life that I have met. She was always the one who ended things. The last time was over five years ago, and I don't think there's been anyone since.

I think she's depressed. She hardly talks about herself at all, and she cares less and less about her appearance.

On Mother's Day Sarah presents me with a magnetic support band for my weak ankle, and she takes me out to dinner. I am on my best behavior. I have put on the band, and it seems to help, though I am more skeptical than she is.

"How your father adored you," I say to her over dessert that I have and she doesn't.

She raises an eyebrow. "I don't really remember that," she says. I've reminded her of her loss and of how much she wants to remember but can't.

Recently I read an article by a woman who'd lost her father when she was a small child. She said that if her father had lived, she would have known sooner how flawed even the best men were.

"Sarah," I say, "you know how much I respect you. I think you're absolutely wonderful. I don't want to sound critical — but maybe you

expect too much of men. You need to give them a little more time, be a little more flexible."

She looks at me, and then she looks away.

She says, "You don't respect me. You don't respect my feelings. You never have." Her voice is careful, but the words are there.

I am shocked. My hands are heavy in my lap.

She hears my shock, and she goes slowly and her voice includes love, but she doesn't stop. "I don't think you understood what my father's death meant to me. You never understood how lost I felt without him. You wouldn't let me speak to you about it."

"That can't be true," I say.

What can she mean? I was always trying to get her to talk, I always liked to hear what she had to say. Just as I loved to hear her practicing on the piano — all her careful Chopin filling the house.

"I never forgot for a moment that you were a child who had lost her father," I say.

Everything we did for years was connected to the loss of him. I had to make sure life had a good face for Sarah. I took her to plays and concerts I thought she'd like. I invited people to dinner as I had when her father was alive.

"I thought you liked all the parties we gave, the trips we took — all the things we did together. You never said you didn't."

She doesn't say it now. She doesn't say she didn't like them. She doesn't say she did. They don't seem to matter.

Sarah has always been considerate of me. I thought that showed we understood each other. We never had the kind of flare-ups, the confrontations I'd had with her older sister — over candy, clothes, hours,

whether she could go to Woodstock or on a Washington protest march in a heavy rain.

None of that with Sarah.

In the second summer after her father's death, I'd sent her to a camp run by Quakers, a beautiful place in Vermont. She didn't want to go, but I insisted it would be good for her.

Now I see something. "You didn't like going to that Quaker camp, did you?"

"No, I hated it." She looks at me quickly.

"How could you hate that wonderful camp?"

"You were getting rid of me."

"I guess I thought you would understand that maybe I needed some time for myself."

"You never said anything about that."

I had to keep going — for her sake and her sister's. I had to be cheerful, positive. But that didn't mean I didn't miss her father. I knew we were all grieving.

I say, "Why didn't you try to tell me how you felt? Was it entirely up to me to get you to talk?"

"Don't you remember," she says. "The year Daddy died was the same year Grandpa died, and Uncle Max and Dan and your friend Jane. I thought everybody was going to die. I couldn't afford to lose you too."

The meal is over. Before we go off in our opposite directions, Sarah looks at me, and then she puts her arms around me, and it's almost the way I hugged her in the early years, when I was the taller one. Surely those hugs were filled with my concern for her.

How much have I misunderstood? All the time I was taking care of her, she was taking care of me.

It is as if at this late date she is still struggling through the birth canal, and I am still pushing down. All those years I had thought we were managing well enough, my daughter was in pain. Grief over her father's death is still dominating her life.

Am I wrong to think she is stuck in some terrible place I could try to dislodge her from? I am only a mother, a relic of the past. I don't want to sound bitter. I am lucky to have near me this beautiful hurt person who gives her love to me.

It is not what I think I wanted. It may be the best that either of us can do.

(Joyce Fuller lives in NY, NY)



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Kingzett, Gary (Ship Model Society of NJ) 2006  
Lukach, Andrew 2006 • Manning, Gerald C. 2004  
McGuire, Noelle • Mubiru, John 2008 • Nash, Harold 2005  
Nickford, Juan 2004 • Novina, Ulla 2004 • Oh, Sun Chong 2006  
Reddy, Uma 2003 • Silverman, Elijah 2003, 2007  
Silverman, Susan 2005 • Winick, Jerry 2002

### ARTIST RECEPTION

Sunday, January 11, 2009 - 1-5pm

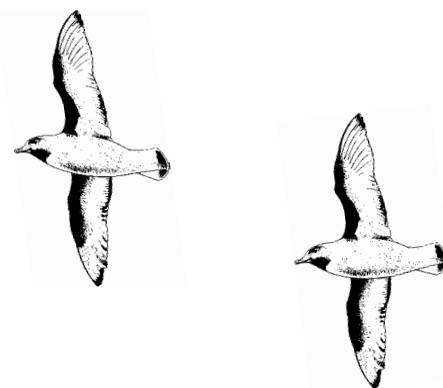
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# Film *Something Else to Watch Out For*

By HENRY P. RALEIGH

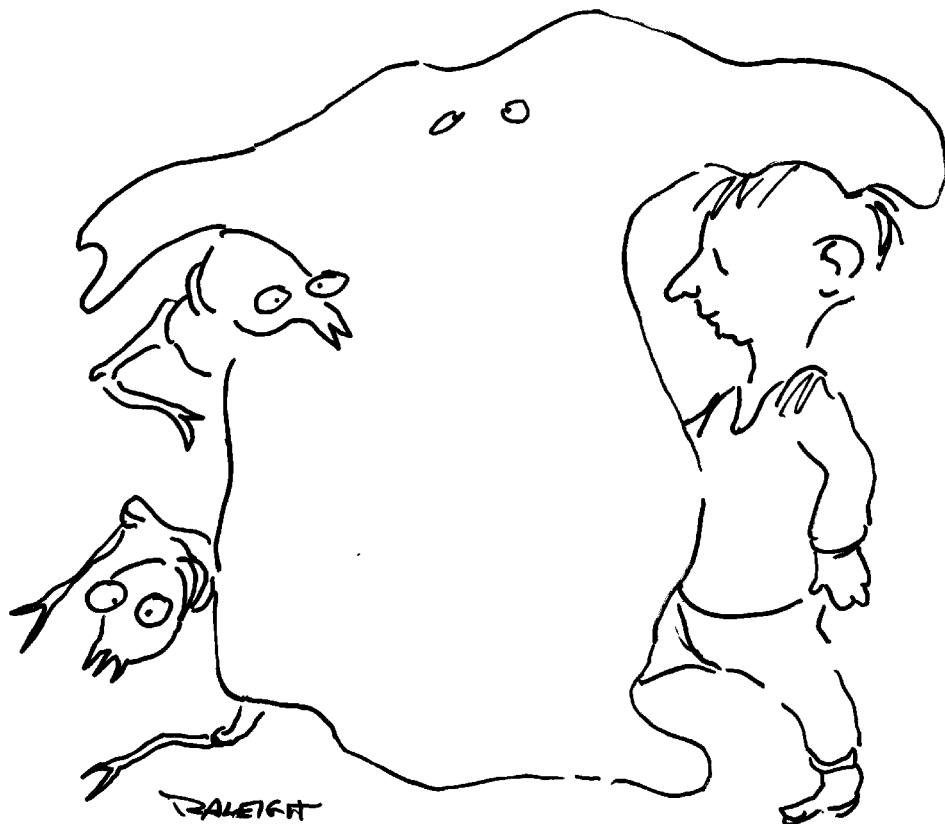
WAY BACK IN 1913. A fellow named Edward Bullough noticed there was something funny about fog. He was on a boat at sea when it entered a fog bank and everyone on board, including himself, got pretty antsy because you couldn't see a damn thing. Even objects close by looked a bit blurry and misshapen. His wife, hanging on the deck railing but a few feet away, appeared in the swirling murk like one of the witches of Endor just as he had begun to suspect she was, anyhow. Right off the bat he labeled this effect 'psychical distance', a sense of being separated from reality and not being keen about it, either. Unfortunately Mr. Bullough also called this sensation a 'disjointedness' and much later a group of youths misunderstood his theory and applied it to mean things like, 'Hey man, try disjoint, it's far out' — the 'distance', you see.

Now Mr. Bullough's 'psychical distance' was actually an idea he had about the aesthetic response to art and early filmmakers apparently became very fond of it, especially the fog part. And, as you know, there hasn't been a vampire, a werewolf, a Frankenstein, or Jack the Ripper film since "Nosferatu" that doesn't have a generous lathering of fog all over the place. One of the obvious advantages of loads of fog, besides its creepiness, is its ability to conceal shoddy sets and over-the-hill actors. And it's cheap, too.

Still, fog remained no more than background to the blood-sucking people and other monsters that wandered through its enveloping billows, a mere second-banana, so to speak, even waiting at times for a full moon before making a decent entrance.

There was simply no recognition for the major contribution fog made to any film it was in. Well, it was that way until 1980 when John Carpenter, following the success of "Halloween", decided to do something about it. Clint Eastwood had made a half-hearted effort when in 1971 he tossed in a bit of California's coastal fog at the beginning of "Play Misty for Me". However, this was entirely misleading and the 'misty' had no dramatic connection to the fog who had thought the film's title would at least give it some cast credit. Well, Sir, Mr. Carpenter changed all that with "The Fog", a film that made fog the central motivation factor, upstaging all the actors including Jamie Lee Curtis, pressing up against windows, sneaking under doors, spewing out pirates a mile a minute. Fog at least had come into its own, taking a place alongside cornfields as fearsome things that we must watch out for. As we have learned now from this and previous movies, fogs and cornfields (see my earlier report on the horror of cornfields) conceal all manner of terrible things.

"The Fog" was not the end of fog's hideous career. In 2007 came "The Mist", although I have some reservations about the title. A mist to me is something that sprays out of an aerosol can and the mist, so called, in the film seems to have the consistency of vanilla pudding — it's really a fog and a pretty thick one at that. A rose by any other name, I suppose, yet I feel you should call something for what it is, no matter that you've lifted the plot from a Stephen King novel and some other director has a lock on the title. At any rate, "The Mist" is a fair vehicle for fog, academy award per-



formance without a doubt despite a certain shakiness in the story's rationale. To say a fog loaded with gigantic flesh-eating bugs had slipped out a window to another world opened by a military experiment and let it go at that doesn't really satisfy. There were other confusions especially regarding the conclusion and I figure the writers got into lot of argument until finally one of them said, 'To hell with it; at the end of 196 minutes the cast must be exhausted so we'll have the lead human actor shoot all the remaining principals and be done with it' — and they did.

I must offer a caution here, something to think about. You might recall that any film which has a scene or two taking place in heaven shows

a great deal of fog — it's just all over. True, it's not the sort of fog that seems to be reaching out to grab you; more a bouncy, cottony type. "Here Comes Mr. Jordan" and its remake, "Heaven Can Wait", come to mind. Why, when Robert Montgomery and Warren Beatty walk about heaven they kick up a little non-threatening puffs of the stuff. What does this mean? Are somewhere in heaven's fog enormous killer insects and vengeful pirates just waiting for you? Isn't that supposed to be situated elsewhere? Surely there is a difference between a sinister, vanilla pudding fog and the Marshmallow Fluff fog that makes up a filmic heaven. It's something to think about, I can tell you.



## Call for Entries:

### "First Response: Artists Imagine...America."

How will Obama's election change our world?

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Entry Deadline: February 2, 2009

Exhibition: March 5 - March 29, 2009

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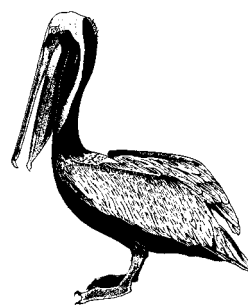
Entry Deadline: February 9, 2009

Exhibition Dates: April 2 - April 26, 2009

For information or prospectuses, Download a prospectus from [www.penandbrush.org](http://www.penandbrush.org), or send SASE: The Pen and Brush, 16 E. 10<sup>th</sup> St., NY NY, 10003

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# Opportunities

**Artists:** 1800 Tequila Seeking Entries for Design Your Own Bottle Contest. Visit Website for more information. [www.1800tequila.com](http://www.1800tequila.com)

**Artists:** Art League of Long Island, (631) 462-5400 Seeking entries for 42nd Annual Art in the Park, to be held at the Hecksher museum park, Huntington, NY May 30 - May 31. Download application from website or call Art League. [www.artleagueli.net](http://www.artleagueli.net) Deadline: Feb 29.

**Sculptors:** Arts Society of Kingston Gallery, Kingston, NY 12402 & The City of Kingston Seeking Sculpture entries for the 2009 Kingston sculpture biennial go green and keep the Hudson clean July 4 - Oct. Visit website for more information. [www.asforarts.org](http://www.asforarts.org) Deadline: Mar 28.

**Artists:** Artwell, 19 Water Street, Torrington, CT 06790 (860) 482-5122. Seeks entries for Show 4 a Show 2009 Apr 4-May 17. Website for information. [www.artwellgallery.org](http://www.artwellgallery.org). Drop-off: Mar 21-23 5-8pm

**Photographers:** Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Entries of photography and photo/mixed media for the Photowork 09, 22nd Annual National Juried Photography Exhibition, Mar 21 - May 2. Juror: Malcolm Daniel, Curator in Charge, Photography, Metropolitan Museum of Art, NY, NY. Cash awards/exhibition opportunities. Send SASE for prospectus or visit website. [www.barrettartcenter.org](http://www.barrettartcenter.org) Deadline: Feb 14.

**Artists, Performers:** Bazaar Productions, Berkshire Fringe, Daniel Arts Center, Bard College, 84 Alford Rd., Great Barrington, MA 01230 (413) 320-4175. Seeking applicants for the 2009 Berkshire Fringe season. Call, email, or visit website for more information and to download prospectus. [sara@berkshirefringe.org](mailto:sara@berkshirefringe.org) [www.berkshirefringe.org](http://www.berkshirefringe.org). Postmarked Deadline: Feb 2.

**Artists:** Family of Woodstock, PO Box 3516, Kingston, NY 12402 (845) 331-7080 X 133. Seeking entries for our themed art show. Please call or email for more information. [kwolfeil@familyofwoodstockinc.org](mailto:kwolfeil@familyofwoodstockinc.org) [www.familyofwoodstockinc.org](http://www.familyofwoodstockinc.org) Deadline: Feb 1, 4:30pm.

**Artists:** Glass Art Society, 6512 23rd Ave. NW, Suite 329, Seattle, WA 98117 (206) 382-1305. Requesting proposals for lectures, demonstrations, and panels for the Louisville, Kentucky conference (theme "Ingenious Possibility"). Call or visit web site for prospectus. [info@glassart.org](mailto:info@glassart.org) [www.glassart.org](http://www.glassart.org). Deadline: Jan 15.

**Artists Ceramics, Jewelry, Glass, Fiber:** New York Artists Online Seeks artists who have a high quality website for Free website listings through June 2009. Send email [gloriarabinowitz@newyorkartists.net](mailto:gloriarabinowitz@newyorkartists.net) [www.newyorkartists.net](http://www.newyorkartists.net)

**Artists all Media:** Hopper House Art Center, 82 N. Broadway, Nyack, NY 10960. 845-358-0774. Seeks entries for exhibit celebrating Hudson-Fulton-Champlain Quadricentennial. SASE to gallery or download prospectus from website. [www.hopperhouse.org](http://www.hopperhouse.org). Deadline March 20.

**Artists:** Hors'n around Saugerties, Saugerties Economic Development office, (845) 246-2800 x 371 Seeking artists proposals for Hors'n Around Saugerties, a summer long celebration, 2009. Download form from website. [www.horsnaroundsaugerties.com](http://www.horsnaroundsaugerties.com). EDC@saugerties.ny.us. Deadline: Jan 7.

**Artists:** Hudson Valley Art Association, Inc. Seeks original oils, w/c, pastels, graphics, in American Realism, for 78th

Annual Open Exhibition Jul 6 - Jul 26, 2009 to be held at the Ridgewood Art Institute, Ridgewood, NJ. SASE to Winnie O'Dougherty 699 Canistear Rd., Highland Lakes, NJ 07422 [www.hvaaonline.org](http://www.hvaaonline.org) Slide deadline April 4.

**Artists, Musicians, Writers, Architects:** I-Park Artists' Enclave, 428 Hopyard Rd., East Haddam, CT 06423, 860-873-2468 Accepting applications for the 2009 Residency Season. For more information please call, email or visit website. [ipark2002@ureach.com](mailto:ipark2002@ureach.com) [www.i-park.org](http://www.i-park.org). Deadline: Entry Postmark Jan 5; Composers Jan 17.

**Poets:** InDeArts POB 556 Housatonic, MA 01236. Seeking prose poetry submissions for online publication. Please email for more information. [indearts@aol.com](mailto:indearts@aol.com) [www.indearts.org](http://www.indearts.org).

**Artists:** Katharine Butler Gallery, 1943 Morrill St., Sarasota, FL 34236 Seeking 2D or 3D for 4th Annual Juried Exhibition April 15 - May 9, 2009 in any traditional medium including fiber, ceramics, metal and glass from the past 3 years. No Giclées or videos. Entry fee \$25 for up to 3 works. Juried by Roy Slade, Director Emeritus, Cranbrook Art Museum and former director Corcoran Gallery of Art. Cash Awards. SASE or go online for prospectus and application. [falkc@kbutlertgallery.com](mailto:falkc@kbutlertgallery.com) [www.kbutlertgallery.com](http://www.kbutlertgallery.com). Deadline: Feb 14.

**Artists:** Katonah Museum of Art, Route 22 at Jay St., Katonah, NY 10536 914 232-9555 ext 0. Seeks entries for KMA's juried exhibition Contemporary Confrontations, Jan 25-Feb 22. visit website to download prospectus. [www.katonahmuseum.org](http://www.katonahmuseum.org) Deadline: Jan 16 & 17.

**Artists:** Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking wall work in all media for Small Works Show, May 6 - May 23, 2009. Max. 15' in any direction. SASE or download application. [www.mamaroneckartistsguild.org](http://www.mamaroneckartistsguild.org). Entry Deadline: March 13.

**Artists:** Nat'l Park Artist-in-Residence Program Whiskeytown Nat'l Recreation Area & Turtle Bay Exploration Park PO Box 188, Whiskeytown, CA 98095. Seeks artists to participate in the 2009 Residency program. Write Sheila Edridge, Coordinator or go online. [whiskeytown.art@gmail.com](mailto:whiskeytown.art@gmail.com) [www.nps.gov/whis](http://www.nps.gov/whis). Deadline: Feb 15.

**Artists:** National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011, (212)-675-1616. Seeks entries for National Juried Small Works Exhibition Feb 26 - March 20. Open to women 18+. Cash prizes and solo show awarded. For prospectus send SASE to NAWA or download from website. [office@nawanet.org](mailto:office@nawanet.org) [www.nawanet.org](http://www.nawanet.org). Entry postmark deadline: Jan 10.

**Artists:** National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 55th Annual Juried Exhibition, at the Salmagundi Club, Feb 16- Feb 27. for prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., 245, NY, NY 10128 [doug602ku@aol.com](mailto:doug602ku@aol.com) Deadline: Jan 15.

**Artists (U.S. based, 19 and over):** Pelham Art Center, 155 Fifth Ave., Pelham, NY 10803 (914) 738-2525. Seeks Entries for the 2009 Alexander Rutsch Award and Exhibition for Painting, May 15-Jun 27. SASE, email, or visit Website for prospectus. [rutschaward@pelhamartcenter.org](mailto:rutschaward@pelhamartcenter.org) [www.pelhamartcenter.org](http://www.pelhamartcenter.org). Deadline: Feb 6.

**Women - Media:** Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks entries for "In Your Dreams: Reveries, Fantasies, and Impossible Wishes", Apr 2 - Apr 26. Send SASE or

Download form from website. [www.penandbrush.org](http://www.penandbrush.org). Deadline: Feb 9.

**Women Artists:** Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks entries for First Response: Artists Imagine...America. How will Obama's election change our world, Feb 12 - Mar 1. Send SASE or Download form from website. [info@penandbrush.com](mailto:info@penandbrush.com) [www.penandbrush.org](http://www.penandbrush.org). Deadline: Jan 15.

**Women Artists:** Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks entries for "Art into Life / Life into Art", celebrating Women's History, Mar 5 - Mar 29. Send SASE or Download form from website. [www.penandbrush.com](http://www.penandbrush.com) Deadline: Feb 2.

**Artists:** Pine Bush Area Arts Council, Linda Malmendier, President PBAAC, P.O. Box 220, Walker Valley, NY 12588 (845) 744-5418. Seeks artists interested in exhibiting in the gallery space at Crawford Gallery for the 2009 season. Interested parties please email. [Linda5420@frontiernet.net](mailto:Linda5420@frontiernet.net)

**Artists, All Media:** Pleiades Gallery, 530 W. 25 St., 4th fl. NY, NY 10001-5516 (646) 230-0056. Seeks entries for the 27th Annual Juried Exhibition July 9 - Aug 1, 2009. Open to all media. Juror Nat Trotman, Assistant Curator at the Solomon R. Guggenheim Museum. Download prospectus from website or call for more information. [www.pleiadesgallery.com](http://www.pleiadesgallery.com). Deadline: Apr 18.

**Artists:** Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 29th Open Regional Juried Show, January 24-February 8. Call or visit website for prospectus. [www.ridgewoodartinstitute.org](http://www.ridgewoodartinstitute.org). Receiving January 10.

**Artists:** Roca Exhibitions, 27 s. Greenbush Rd., West Nyack, NY 10994 (845) 358-0877 Seeking artists for the 2009 members exhibit January 11- February 15. Email for application. [AmyRCA@aol.com](mailto:AmyRCA@aol.com) [www.rocklandartcenter.org](http://www.rocklandartcenter.org) Deadline: Jan 7.

**Photographers, Graphics Designers:** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, June 15 - June 26. Go to: [www.Salmagundi.org](http://www.Salmagundi.org). Postmarked Deadline: Mar 13.

**Painters, Sculptures:** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, June 29 - July 10. Go to: [www.Salmagundi.org](http://www.Salmagundi.org). Postmarked Deadline: Apr 15.

**Artists all media - CT, MA, ME, NH, NJ, NY, PA, RI, VT:** Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 60th art of the Northeast USA May 7 - June 5th. Send #10 SASE AONE Silvermine Guild Arts Center or download from website. [www.silvermineart.org](http://www.silvermineart.org) Deadline: Mar 14.

**Artists:** Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Call for entries for "A Pinch and a Dash", an exhibit examining the American Woman's changing role in the kitchen in celebration of Women's History, Mar 28- Apr 19. SASE to STAC or visit website for more information. [www.stacarts.org](http://www.stacarts.org). Deadline: Feb 13.

**Sculptors:** Socrates Sculpture Park, PO Box 6259, 32-01 Vernon Blvd., Long Island City, NY 11106 (718) 956-1819. Seeking Applicants for 2009 various exhibition categories. Visit website or call for guidelines. [info@socratessculpturepark.org](mailto:info@socratessculpturepark.org). [www.socratessculpturepark.org](http://www.socratessculpturepark.org). Deadline: Jan 26.

**Photographers:** SOHO Photo Gallery, 15 White St., New York, NY 10013, (516)485-6951. Entries for the 14th annual juried national photography competition, any medium. SASE #10 or visit website. [www.sohophoto.com](http://www.sohophoto.com) Deadline: May 2.

**Artists of Soft Pastel:** The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 Seeks entries for the 5th Annual Northeast National Pastel Exhibition, June 13 - July 12, 2009. Jurors: Maggie Price, PSA and Michael Chesley Johnson, MPAC, PSA. Cash awards \$35/1 or 2 - 35 mm slides or digital submissions. download prospectus or send a #10 SASE Attn: "NNPE". [www.artscenteroldforge.org](http://www.artscenteroldforge.org) Deadline: Mar 2.

**Artists:** The Blue Heron Gallery & Laura Craig Gallery, PO Box 813, Wyalusing, PA 18853 (570) 746-4922. Entries for the US Route 6 in Art and Poetry, Mar 15 - May 1, 2009. Call or visit website for more information. [bkeeler@epix.net](mailto:bkeeler@epix.net) [www.blueheronart.org](http://www.blueheronart.org). Deadline: Feb 15.

**Artists:** The Lake George Arts Project Gallery Committee, Courthouse Gallery, 1 Amherst St, Lake George, NY 12845 (518) 668-2616. Submissions of exhibition proposals for Courthouse Gallery's 2010 exhibition schedule. Email or visit website for information. [mail@lakegeorgearts.org](mailto:mail@lakegeorgearts.org) [www.lakegeorgearts.org](http://www.lakegeorgearts.org). Deadline: Jan 31.

**Artists:** The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeks artists for "A Brilliant Disguise", 6th annual juried portrait show, Feb 6 - Apr 6. Please visit website to download prospectus [www.huntingtonarts.org](http://www.huntingtonarts.org) Deadline: Jan 23.

**Artists:** Viridian Artist Inc. 530 West 25th St, New York, NY 10001. Seeking entries for 20th Annual international Competition from US & International artists working in 2D & 3D media. Juror: Elisabeth Sussman, Curator, Whitney Museum, NYC. Cash Prizes, Power-Point presentation, group exhibition June 30-July 17, 2009. \$40/3 pieces, \$5 each additional. SASE or download. [www.viridianartists.com](http://www.viridianartists.com). Deadline: April 10, 2009.

**Vocalists:** Westchester Concert Singers, Joan Robinson (914) 666-2747. Seeks singers in all voice parts. Call or visit website for information. [joan.m.robinson@gmail.com](mailto:joan.m.robinson@gmail.com) [www.WestchesterConcertSingers.org](http://www.WestchesterConcertSingers.org).

**Artists, Craftspeople:** White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 47th Annual Juried Show, May 30 & May 31, 2009. SASE or call for application or information. [www.whiteplains-outdoorartsfestival.com](http://www.whiteplains-outdoorartsfestival.com)

**Artists in CT, MA, NJ, NY, VT:** Woodstock Artists Association & Museum, 28 Tinker St., Woodstock, NY 12498 (845) 679-6159. Entries for The River, A Regional Juried Show, work exploring: history, people, ecology, landscape, industry, conservation and politics of the Hudson River Apr 4 - May 3, 2009. Send SASE or download application & guidelines. [www.woodstockart.org](http://www.woodstockart.org) Slide or CD deadline: Jan 26; work to be hand delivered.

**If you have an opportunity to list, email: [info@arttimesjournal.com](mailto:info@arttimesjournal.com) or write: ART TIMES PO Box 730, Mt. Marion, NY 12456. Please follow above format and include deadline and contact phone number.**

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# Music

# Words, Words, Words...and Music

By FRANK BEHRENS

I ALWAYS LIKE to play some quiet music while dining in the evening to help the mood and digestion. This very evening, I was playing a CD set with 40 selections of love songs from those old Andre Kostelanetz LPs; and by the time we were halfway through "I don't know why I love you like I do," that old nagging question arose in my mind, *What makes songs like this last so long?*

Of course, there were no vocals in these musical settings, but the words to many of them have become so inextricably bound to the melodies that it is impossible to hear the latter without the lyrics (or as much of them as one recalls) flowing right along. It is like trying to hear the last section of the overture to "William Tell" without hearing "Hi-yo, Silver, away!" far in the back of whatever part of the brain stores these things.

I might have mentioned in an earlier article that a childhood friend of mine had a recording of classical music with childish lyrics written for the selections. And to this day, I cannot hear Offenbach's "Barcarole" without also hearing "When I float my little toy boat." And this was back in 1945!

Yes, there are surely lyrics that stick in one's mind as well as the mel-

ody to which they are set. Take "Tea for two." Those three words make little effect alone; but when combined with the rest of the line—"Tea for two and two for tea"—the seven words form a strong DNA-memory link in the synapses of the brain. The line is the next best thing to a palindrome. Another song title that comes close is "When I'm not near the girl I love, I love the girl I'm near" (from "Finian's Rainbow"). These see-saw sentences are not super-clever but they do stick in the memory. In fact, they do not necessarily have to appear at the start of the song at all. It is enough that they come at the end of a refrain, as does the Finian song.

In the past, I have written essays about the clever lyrics of such artists as Cole Porter, Larry Hart, Noel Coward, and Ira Gershwin. Examples of the clever lyric are all too easy to find, but they do not make the entire number into a memory-lingerer. "I'm bidin' my time because that's the kind of guy I'm" (from "Girl Crazy") certainly calls attention to itself, but again the song is seldom if ever sung out of the context of the show.

In some cases, parallelism has no part of making a fragment of lyric memorable. What about "All alone,

by the telephone" (Irving Berlin)? Why the devil does that stick around in the memory? It is followed by "Waiting for a ring, a ting-a-ling," which follows the same pattern: a phrase, a pause, a rhyming phrase. Is it that little pause that does it? Or the anything but clever rhymes of "alone/telephone" and "ring/ting-a-ling"? Who can account for these things?

Another attention-getter title uses a rhyme, "Rock around the clock" and the 1911 Harry Lauder standard "Roamin' in the gloamin'" being good examples.

Nothing made Ira Gershwin more angry than some vocalist singing "It's wonderful" instead of the "Swonderful" that is in the printed lyrics. After all, Ira knew what he was doing in using an unusual form of a phrase, while the singer obviously did not know or did not care.

This reminds one, of course, of the nonsense songs like "Mairzy Doats" (which is explained later as "mares eat oats") and "Hut sut song" (which starts with a lot of Swedish expressions, later explained). The former is always fun to sing to a person not in on the joke, while I have yet to meet a person who understands the

latter. With "Zip-a-dee-doo-dah," we have simply a catchy nonsense line that has its own appeal without any translation needed. An older example of the nonsense phrase is the 1891 British "Ta-ra-ra-boom-der-e," a song of which everyone knows the title and not a single word of what comes after it!

And what about the use of antithesis? "I found a million dollar baby in a Five and Ten Cent Store" gives a neat contrast between lots of money and a few coins and is therefore memorable. "Red roses for a blue lady" is just as good. And "When the idle rich become the idle poor" is an example of a song (again from "Finian's Rainbow") that is never sung outside of the context of the show.

Now there are plenty of songs that have even more clever titles or tag lines but never lasted any appreciable time. But those that have just might owe their longevity to the very elements I have touched on in this essay.

If any Reader can think of more examples for each category—or indeed more categories with examples—I would be most grateful. My e-mail is fbehrens@ne.rr.com, and I thank you in advance.



## Poets' Niche



### MASTER POET AND ME

*We were fishing in the same stream, you and I,  
My string and stick, my safety pin and worm  
Trying to get the job done,  
While you were reeling them in.  
No matter, it had to happen  
That we would wind up together  
Untangling and becoming more entwined  
As we tugged at hook and line,  
That we would have found each other  
In the pools of quiet along the banks,  
Clawed creatures, bugs, tiny fishes, moss, rocks,  
No more mysterious or common than you or I  
All worth the reach beneath the surface.*

Judy Steiner Grin  
—Fly Creek, NY

### SEVERED

*She severed ties with them  
as soon as she was able to leave home  
and fend for herself.*

*They never took care of her;  
she told anyone who asked  
that her parents had died years ago  
in a tragic carnival accident.*

*After her youngest child finally left home,  
she decided to resurrect mom and dad.*

*She realized she had a lot in common  
with them; maybe they weren't  
such bad parents after all.*

*She couldn't wait to tell her own kids  
the good news, but two of them  
weren't speaking to her,  
and the youngest one didn't leave  
a forwarding address.*

Cathy Porter  
—Omaha, NE

### OCEAN PRAYER

*Preacher man hops at my ear  
like a crow does roadkill.  
His god seems short of cash again.*

*He offers up light  
that always seems to be somewhere else;  
says beware mimicry of flight.*

*So now I lay me down to sleep  
breathe the prayers I am and keep:  
though I shall never wait for Godot,  
I dream of dolphin ponies and ride.*

*They and I curvaceous alive,  
erect into the ocean's  
deep remarkable,  
fly, break surface.  
All is ocean still.*

Daniel Beatty  
—Lincoln, NE

### POETRY CAN STUTTER

*Our emotions can spurt or spit but often are hesitant,  
shy, almost embarrassed by their own inner clarity  
and blurred outward expression.*

*And poetry can stutter, hiding perhaps ambiguities  
which somehow manage to both destroy and  
create it.*

*Poets, being beautifully disordered, entropic and  
slightly irresponsible, can live comfortably with  
opposites, appreciating the need of anode for  
cathode, matter for antimatter.*

*Yet being no more eclectic than anyone else, they  
stutter or hiccup now and then, interrupting the  
intended flow or creating a pause for doubt or  
reflection.*

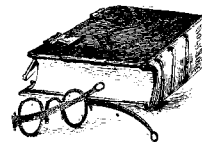
*And then, they press forward in the everlasting  
search for meaning in what they have just written.*

Margaret H. Brooks  
—Memphis, TN

### FOOTNOTES

*Blots of tears and  
lipstick smears;  
a heart, a line  
from Stein,  
letters scribbled, etched  
and stretched,  
lost and tossed,  
placed into another  
space;  
words set, not in  
stone,  
erased, honed.  
at last a poem.*

Gilda Kreuter  
—Brick, NJ



### ON VIEWING WINSLOW HOMER'S CIVIL WAR SHARPSHOOTER IN THE TREE

*Only his stance, only his readiness  
I think the drunk driver, the wrong plane  
Hurricane at the door, construction brick of the building  
And no protection, no insurance, but the decision  
To shut down, stay home, head for the cellar*

*And it can happen to those I care for  
Daughter in her first car, first plane trip, first love  
I visited the World Trade Center the Friday before  
Look out the window, tell my friend*

*So high that in free fall  
You reach terminal velocity  
You float, the skydiver's dream*

*There's a word for all of this  
But I can't think of it*

Greg Moglia  
—Huntington, NY

# Calendar

Tuesday, February 3

**STUDENT SHOWCASE** Westchester Art Workshop, 27 North Division St., Peekskill, NY (914) 606-7300 Artist's Reception: 5:30-7pm (thru Feb 21) **Westchester**

Wednesday, February 4

**ART FROM THE HEART** Gallery Link, Ellenville Public Library & Museum, 40 center St., Ellenville, NY (845) 647-5530 (thru Mar 4) **Ulster**

Thursday, February 5

**IN CHELSEA: Group Show / MARK PERRY: Solo Show** New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception: 5-8pm (thru Feb 14) **NYC**

**OUTSIDE PHOTOGRAPHERS** Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Mar 1) **Westchester**

Friday, February 6

**A BRILLIANT DISGUISE: 6th Annual Juried Portrait Show.** Huntington Arts Council, Main St. Petite Gallery, 213 Main St., Huntington, NY (631) 271-8423 (thru Apr 6) **Suffolk**

**ELEGANT DISTORTION: Group Show** Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception: 2-5pm (thru Mar 8) **Rockland**

**MODFEST 12: Dance Performance** Frances Daly Fergusson Dance Theatre, Kenyon Hall, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 8pm charge **Dutchess**

**WENDY SHALEN & BARNEY HODS: Class Show** Art Students League, The Elizabeth V. Sullivan Gallery, Vytlacil Campus, 241 Kings Highway, Sparkhill, NY 10976 (212) 247-4510 Opening Reception: 5-7pm (thru Feb 27) **Rockland**

Saturday, February 7

**ARTISTS IN THEIR STUDIOS: Photographs** Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru May 25) **Berkshire, MA**

**CREATIVE ARTS ENSEMBLES SHOWCASE** Pelham Art Center, 155 Fifth Ave, Pelham, NY (914) 738-2525 1-3pm **New Rochelle**

**LES VIOLINS DU ROY Chromatic Concerts**, Troy Savings Bank Music Hall, Troy, NY 518-273-0038 8pm charge **Rensselaer**

**LORIE GURIAN: Paintings** Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception: 2pm (thru Feb 22) **Westchester**

**PERI KARKHECK: Watercolors** Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Opening Reception: 2-6pm (thru Feb 22) **Rockland**

**RICK ALTMAN & DAVID OLIVER: Concert** The Pine Hill Community Center, 287 Main St., Pine Hill, NY (845) 254-5469 7-9pm **Ulster**

Sunday, February 8

**CAROL HAMOY: Psalmsong** Opalka Gallery at Sage Colleges, 140 New Scotland Ave., Albany, NY (518) 292-7742 Artist's Reception 1-4pm (thru Feb 22) **Albany**

**CELEBRATING BERGEN COUNTY'S DIVERSITY** Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 Reception 2-4pm (thru Feb 26) **Bergen, NJ**

**CELLIST AMIT PELED: Haydn's Concert in D Major & Tchaikovsky Serenade for Strings.** Westchester Chamber Orchestra, Iona College, Christopher J. Murphy Auditorium, cor of Summit & North Aves, New Rochelle, NY (914) 654-4926 3pm charge **Westchester**

**GUITAR BLUES** Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 7pm charge **Dutchess**

**KAREN SARGSYAN: HVCCA Artist-in-Residence** Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 Gallery talk 4:00pm with reception to follow (thru May 10) **Westchester**

**PERI KARKHECK: Watercolors** Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Opening Reception: 2-6pm (thru Feb 22) **Rockland**

**SAM "THE MAN" WAYMAN AND BAND** New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2pm **Rockland**

**ZEMLINSKY STRING QUARTET** Rhinebeck Chamber Music Society, Church of the Messiah, Montgomery St. (Rt. 9), Rhinebeck, NY (845) 876-2870 4pm **Dutchess**

Tuesday, February 10

**MASTERPIECES OF EUROPEAN PAINTING: From the Norton Simon Museum** The Frick Collection, 1 E. 70th St., NYC (212) 288-0700 charge (thru May 10) **NYC**

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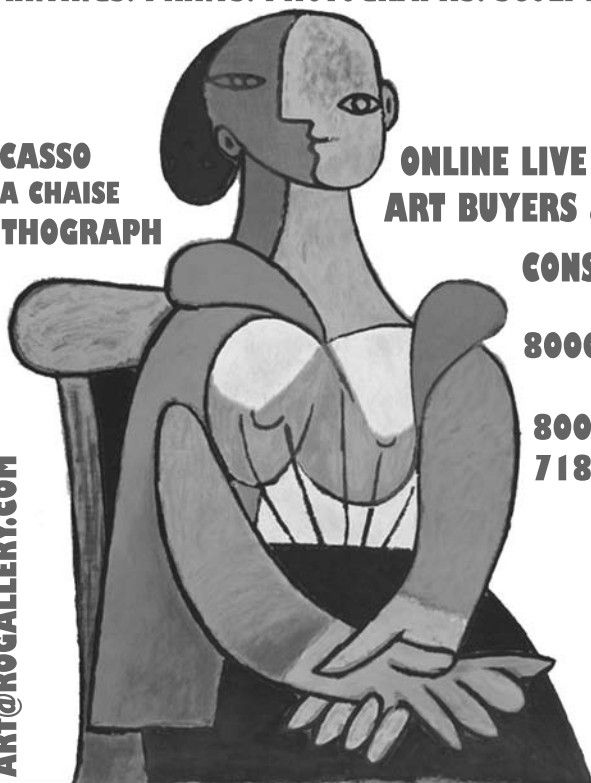
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## Speak Out

# Showcasing Young Artists

By JOHN COYNE

NOW IN ITS 15th year, The College of New Rochelle High School Women Artists Exhibition this fall attracted entries from 119 artists at 35 high schools in six states — Connecticut, New Jersey, Louisiana, New Hampshire, Vermont and New York.

The 2008 winner for first prize was Breyanna Faulkner, a student at Yonkers International Baccalaureate High School, for her mixed media work "My Inner Self Portrait." She was nominated by her teacher Grace Garcia.

Second place winner was Laurent Dominga Maria-Ramos, a student at Mt. Vernon High School for her charcoal drawing "Fear of Clowns." She was nominated by her teacher Rose Tavernia.

Third prize went to Sara Cha of Ardsley High School for her "Untitled" oil pastel. She was nominated by her teacher Stephanie Rosen.

This annual competition at The College of New Rochelle was created to offer aspiring young female artists the opportunity to show their work. As a women's college, CNR, with its strong art education program,

wanted to give high school women the opportunity to have their artistic work taken seriously and judged and installed in a professional juried exhibition.

Dr. William C. Maxwell, Professor of Art in the School of Arts and Sciences at the College, describes the exhibit as "a wonderful way for aspiring artists to have an opportunity to exhibit their work early in their academic years." The Art Department of CNR offers programs in Studio Art, Art Education, Art History, and Art Therapy.

According to the Dean of the School of Arts & Sciences, Dr. Richard Thompson, who greeted the students and their parents at the award ceremony, held on November 9, 2008, "Art is the lifeblood of The College of New Rochelle. And as you walk around campus, in the various galleries of this College, you will be aware of the presence of art touching our lives, helping us to view the world and ourselves in different ways and through different eyes."

Dr. Thompson congratulated all the young artists for their creative work, saying, "The creative work

you have shared with us contributes to our greater appreciation of the ordinary and extraordinary in life."

Two judges, both of whom were professional practicing artists and curators from Westchester County and not connected to the College, selected the three winners of the show.

Emily Stern, Associate Professor of Art at CNR, made the point that this exhibition "provides artists a forum for critical feedback and dialog, the essential elements for growth. The exhibit also fosters recognition, independence, risk-taking, and self-confidence."

The works of these students were selected for the exhibition by their art teachers. "This exhibit is very advantageous to our students," explained Sr. Anne Therese Dillen of the Ursuline School in Westchester, "in that it offers them the possibility of showing their work formally in a wider context than that of their own in-school situation. It also gives them a taste of the importance of meeting deadlines and following directions, not just at the demand of their teachers, but for life in general."

Dr. Maxwell pointed out to the high

school students attending the reception that two previous participants in the annual exhibition — Janine Napierkowski and Alexander Gizzo — are both seniors at the College and their work is currently on display in one of the College's galleries.

In his presentation to the young artists, Dr. Maxwell pointed out that within the wider program of liberal arts in the School of Arts and Sciences, the Art Department "provided a nurturing and professional environment for women students to gain an understanding about the logistics of an art career, the choices and hurdles they may confront as art professionals, and the multiple and unique possibilities that studying the arts offers."

By displaying their creative work in The College of New Rochelle High School Women Artists Exhibition, these students had taken their first steps in following their dreams of becoming artists and teachers of art.

**(John Coyne is Manager of Communications at The College of New Rochelle)**



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In the N.A.W.A. GALLERY:

*Out of the Kitchen & Out of the Box*  
January 6 - February 6, 2009  
Jennie Roles Walter & Friends  
(To benefit cancer charity)  
Reception: January 13th, 6 - 8 pm

*National Open Small Works Show*  
February 26 - March 20, 2009  
Reception: March 3rd, 6 - 8 pm

N.A.W.A. Gallery Hours: M - F, 11 am - 5 pm



National Association of  
Women Artists  
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*N.A.W.A. Celebration of 120 Years*  
February 16 - March 13, 2009  
Delaware County Community College  
901 S. Media Line Road, Media PA  
Reception: February 18th, 3 - 7 pm

*N.A.W.A. 120th Anniversary Exhibit*  
February 20 - April 26, 2009  
HUB - Robeson Galleries  
Penn State University  
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Reception: April 2nd, 5 - 8 pm

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## Calendar

Continued from Page 18

**Wednesday, February 11**

**ELLEN GRIESEDIECK, Artist & Founder of American Mural Project** Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Mar 7) Litchfield, CT

**Thursday, February 12**

**FIRST RESPONSE: Artists Imagine... America** The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Mar 1) NYC

**Friday, February 13**

**EVA WATSON-SCHÜTZE: Photography / BRADFORD GRAVES: Selected Works / GROUPINGS: Selections From The Collection (thru Jun 14) / TAKING A DIFFERENT TRACK: Maggie Sherwood And The Floating Foundation Of Photography (thru Apr 8)** Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 5-8pm (thru Jun 14) **Ulster**

**SHAKESPEAR'S CLOWNS** Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 7pm charge **Dutchess**

**UNEARTHING THE TRUTH: Egypt's Pagan and Coptic Sculpture** Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru May 10) **NYC**

**Saturday, February 14**

**ELLEN GRIESEDIECK, artist & Founder of American Mural Project** Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Reception 4-6pm (thru Mar 7) Litchfield, CT

**SPOTLIGHT ON 11: Group Show** Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception: 3-5pm (thru Feb 28) **Westchester**

**Sunday, February 15**

**PRETTY FIRE** New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2pm **Rockland**

**ROBERT & SHANA PARKEHARRISON EXHIBIT; DIRECTOR'S CHOICE: Ann Conrad Exhibit; JURIED GUILD GROUP SHOW** Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT (203) 966-6668 Opening Reception 2-4pm (thru March 15) **Fairfield, CT**

**Monday, February 16**

**N.A.W.A. CELEBRATION OF 120 Years National Association of Women Artists** Delaware County Community College, 901 S. Media Line Rd. Media PA (212) 675-1616 (thru Mar 13) **PA**

**NATIONAL SOCIETY OF PAINTERS IN ACRYLIC & CASEIN: Annual Exhibition** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 27) **NYC**

**Tuesday, February 17**

**OUR PRESENT PLANET: Group Show** The Mikhail Zakin Gallery, at the art school at Old Church, 561 Piermont Rd., Demarest, NJ (201) 767-716 (thru March 20) **NJ**

**Wednesday, February 18**

**N.A.W.A. CELEBRATION OF 120 Years National Association of Women Artists** Delaware County Community College, 901 S. Media Line Rd. Media PA (212) 675-1616 Reception: 3-7pm (thru Mar 13) **PA**

**Thursday, February 19**

**THE BALLETS RUSSES: Celebrating The Centennial** Wadsworth Atheneum, 600 Main St., Hartford, CT (203) 278-2670 (thru May 24) **Hartford, CT**

**Friday, February 20**

**N.A.W.A. CELEBRATION OF 120 Years HUB - Robeson Galleries** Penn State University, University Park, PA 16802 (212) 675-1616 (thru Apr 26) **PA**

**OPEN MIKE** Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge **Westchester**

**Saturday, February 21**

**CELEBRATING MANDELSSOHN AND DISCOVERING EDUARD FRANCK** Close Encounters with Music, Mahaiwe Performing Arts Center, Great Barrington, MA (800) 843-0778 6pm charge **Berkshire, MA**

**Sunday, February 22**

**BRASS ROOTS TRIO: Con Brio GraceMusic**, Grace Episcopal Church, 130 First Ave., Nyack, NY (845) 358-1297 x160 4pm charge **Rockland**

**Monday, February 23**

**GOODNIGHT MOON & THE RUNAWAY BUNNY** Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 11 am charge **Dutchess**

**Tuesday, February 24**

**CAST IN BRONZE: French Sculpture from Renaissance to Revolution** Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 (thru May 24) **NYC**

**Wednesday, February 25**

**CHRISTINE OWEN & JUDY SIGUNICK** Dutchess Community College, Mildred I. Washington Art Gallery, Poughkeepsie, NY (845) 431-8610 Opening Reception: 5-6:30pm (thru Mar 20) **Dutchess**

**Thursday, February 26**

**ADELE GRODSTEIN Oil Paintings** Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Receptions during all gallery hours Th & Su 1-6; Fr & Sa 1-9 (thru March 15) **Rockland**

**N.A.W.A. NATIONAL OPEN SMALL WORKS EXHIBITION** National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue@ 14th St., Suite 1405, New York, NY (212) 675-1616 (thru Mar 20) **NYC**

**NINA WEINBERG DORAN: Photographs** Westchester Art Workshop, 27 North Division St., Peekskill, NY (914) 606-7300 Artist's Reception: 5:30-7pm (thru Apr 4) **Westchester**

**Friday, February 27**

**HERNAN BAS: Works from the Rubell Family Collection** Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru May 24) **NYC**

**NATIONAL SOCIETY OF PAINTERS IN ACRYLIC & CASEIN: Annual Exhibition** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception and Awards Ceremony 7pm (thru Feb 27) **NYC**

**Saturday, February 28**

**REMEMBER SHOW** Kleinert/James Art Center, 34 Tinker St., Woodstock, NY 845- 679-2079 Opening Reception 5-7pm (thru Mar 29) **Ulster**

**Monday, March 2**

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**Tuesday, March 3**

**N.A.W.A. NATIONAL OPEN SMALL WORKS EXHIBITION** National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue@ 14th St., Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 6-8pm (thru Mar 20) **NYC**

**Thursday, March 5**

**ART INTO LIFE/ LIFE INTO ART: Celebrating Women's History** The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Mar 29) **NYC**

**HERB YOUNER Exhibit** Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Mar 29) **Westchester**

