

INSIDE:

**Raleigh on Film; Bethune on Theatre;
Behrens on Music; Seckel on the Cultural Scene;
Trevens on Dance; Iwan on Faces of the Renaissance;
Potpourri of art at Hawthorne, Henoch & The Morgan;
DeVillez 'Speaks Out' on Art Roadies;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!**

ART TIMES

Vol. 28 No. 4

January/February 2012

Holiday Potpourri: Critiques: Lauren Sansaricq at Hawthorne Fine Art; Janet Rickus at Gallery Henoch; Review: Drawings from the Louvre at The Morgan

By **RAYMOND J. STEINER**

REPRESENTATIONAL ART IS alive — and more, it seems, than well! A trip to the Big Apple the day before Thanksgiving brought me a cornucopia of goodies that far surpassed

by dropping in on any of the following exhibits during “the season”.

Lauren Sansaricq, in her “Nature’s Poetry”* at Hawthorne Fine Art, invites the viewer to a nostalgic



Sunrise over the Hudson River, Early Autumn

the feast of turkey and trimmin’s set before me on the following day. If you are an aficionado of classical art — as am I — then you will be well rewarded

journey into the past (as does the entire Hawthorne gallery, in fact — back to a time when John Cole and his friends lured artists from all



The Top of Kaaterskill Falls

over to the Hudson Valley/Catskill Mountain Region to found what became known as “The Hudson River School” of painters. If originally used by the 19th-century neo-modernists in New York City as a derogatory term for those whose eyes were directed backward to the strictures of academic “rules”, “The Hudson River School” not only held its own but — as the work of Sansaricq proves — has endured, continuing to please viewers down to the present day. Indeed, the paintings of Lauren Sansaricq (though still in her early twenties) might well be mistaken in style, subject and motifs as contemporary works of Cole, Church, *et al.* — as well

as easily taken for the “school’s” secondary generation of luminists (see, e.g., her delicate use of diffused light in *Scene in the Catskills*, *View from Sunset Rock*, *Sunrise in the Catskills* or *Scene in the White Mountains with Mt. Chocorua*). This is beautiful work and Sansaricq an exceptional artist with surely a long and successful career ahead of her.

***“Nature’s Poetry: The Paintings of Lauren Sansaricq” (thru Jan 13): Hawthorne Fine Art, 74 East 79th St., Suite 3A-B, NYC (212) 731-0550**

Images courtesy of Hawthorne Fine Art

Continued on Page 7



Mt Chocorua

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Peeks and Piques!

I WAS WATCHING the news recently — on the evening of December 3rd, actually — and saw lines of people who paid \$30 a pop to stop in at Christie's to see Liz Taylor's jewels that were going up for auction. Their anticipation was obvious and one could almost feel the TV screen quivering with the bottled up excitement of the crowd. Interspersed with stills and panned sweeps by equally excited camera- and newsmen inside the galleries of the movie queen's 'treasures', one could catch quick glimpses of flashy stones, necklaces, brooches, and rings, all colorfully seducing the eye — a conglomeration of rocks and metals awaiting the shivering and eager crowd impatiently waiting outside along the sidewalk. The event had been touted for over a week, "teases" given to the audience to keep them glued to future tidbits — shots of the glamorous Liz with the various husbands who had given her this or that bauble, shots of her with this necklace around her neck, that brooch perched above her breast, that ring on her finger — all in preparation for this opening night. Not much of a jewelry person — I could never quite understand the primitive penchant for hanging shiny stones and metal from or attaching to one's person — I just couldn't get "into" the feverish hullabaloo of auctioning off someone's (no matter

whose) knickknacks (no matter how expensive) to a zealous mob of status-seekers. As far as I'm concerned, I've already seen one of Liz Taylor's real treasures up close and personal, one given to her by Mike Todd in the form of their daughter Liza Todd Tivey. Liza, more precious than any piece of stone or metal and equally as beautiful as is her mother, stands at the opposite pole of "celebrity" as does Liz, content to live quietly and creatively on her upstate New York farm, confident in herself, in her talent, and in her choice of jealously guarding her privacy. An extremely gifted sculptor exquisitely attuned to nature, Liza has a sensitive talent of portraying animals in drawings, clay or bronze, quietly making her name in the artworld as a master sculptor of horses, having already back in 1986 completed commissions to portray "Northern Dancer" (1981), "Nashua" and "Clem" (1982), "Ruffian" (1983), "Producer" (1984), "Seattle Slew" and "John Henry" (1985). I have since learned that in 1990 a cast bronze of her "Secretariat" had been completed and am not surprised at the commission. Familiar with horses since the age of 4, Liza had eventually parlayed her love of animals into the enviable position of being named one of the world's foremost equestrian portraitists. I had the great honor and pleasure to

spend an afternoon in October 1986 with Liza (profiling her in the following month in our November 1986 Issue), an afternoon of autumnal color and cerulean skies that, even after 25 years, I still can clearly recall. An outdoors person, Liza was anxious to get out of her studio (where I prefer to hold my interviews in order to get a "feel" for an artist's space) and to take me on a slow-paced tour of her farm — which I soon found out was her real "creative" space. Her baby son Quinn snug in his carrier on her back and accompanied by "Bocci", her pet donkey (a gift from Mom who kept getting his nose nudged between us as if to protectively guard his mistress) and her dogs, we strolled her grounds, checking on her horse, her cats, and "her" Canadian geese resting in her pond ("They're late this year," she whispered), speaking of things that move her, that "call" her, that shape her thoughts and that eventually get gently nudged into artforms. I'll never forget Liza — diminutive, intense, focused, completely unaffected or pretensions — in brief, a genuine treasure of the finest quality. You can have the trinkets — I'll cherish the memory of Liza.

Raymond J. Steiner

(Visit my blog at rjsteiner.wordpress.com for more "Peeks & Piques!")



Letters

To the Publisher:

On behalf of the Fall for Art Committee, thank you for supporting Fall for Art sponsored by Jewish Federation of Ulster County the past 15 years. Art Times has always provided publicity, advertising space and your personal remarks prior and following Fall for Art are a pleasure to read!

Your recent introduction to place us on You Tube is indeed a wow! I just love how you have highlighted the event. This year was truly a challenge ... Wiltwyck Golf Club received their power several days before the show and the day before, Storm Lee left many residents without power. One of our artists Harriet Forman Barrett from New Paltz had to cancel as well as many guests who were not able to leave their homes. In spite of nature, we still had a great attendance and your video captures the enthusiasm and importance of sponsoring this event.

We are looking forward to celebrating the 16th year on Thursday, September 6, 2012. Our goal is to provide a venue where artists of the Hudson Valley can show and sell their work and support the good work of Federation. All proceeds are directed to Federation programs and humanitarian projects. Sharing the commitment and responsibility to "repair the world" through Tikkun Olam is what we are all about!

As we approach Thanksgiving we

think of our friends and supporters and how blessed we are to have Art Times in our community.

Warm Regards,

**Barbara Cohen, Chairperson
 Fall for Art, Kingston, NY**

To the Publisher:

Thank you for including the summary about the Chagall in High Falls Exhibit in the Nov/Dec Art Times. The more promotion the better especially in the world of art. Also enjoyed reading that your editor, Raymond J. Steiner, wrote a history of the Arts Student League! Will want to read as soon as possible. I do have a few old publications from the Arts Student League's Summer Programs in Woodstock published in the late 1930's, early 1940's until they closed for the war years. Many of the League members who came to Woodstock for the summer session would go to Rondout, Eddyville, and Rosendale and even as far as High Falls when seeking new subject matter.

Would be interesting to do a show at the D & H Museum Chapel on this Woodstock/Ulster County/ D & H Canal connection! We have a beautiful space in our mini-gothic like chapel and the recent success of the Chagall in High Falls show was, in no small part, assisted because of this most interesting setting. Again, thanks, keep up the good work and stay in touch,

**RiK Rydant
 High Falls, NY**

To the Publisher:

You're always the best at supporting

our Company and efforts. We raised enough to send 4 dancers for a pilot teaching program in January and will continue to gather funds to send 10 of the Company for the Shilpgram Festival next December 2012.

Meanwhile, I don't know if I mentioned but please save the date for Bill's symphonic premiere with the Hudson Valley Philharmonic March 31, 2012 at UPAC. It will also be the 40th Anniversary of our very first concert. Big gala event being planned and Bill is writing 24/7. Very exciting.

Warm wishes to you!! and thank you again.

**Livia Vanaver
 Vanaver Caravan**

To the Publisher:

Thank you, Cornelia (and Ray)! It is a fabulous review!!! ["Drawings at The Frances Lehman Loeb Art Center" Nov.Dec 2011].

**Emily Darrow
 Vassar College
 Poughkeepsie, NY**

To the Publisher:

Great! ["Janet Rickus at Henoch", Jan/Feb 2012]

**Andrew Liss
 Gallery Henoch, NYC**

To the Publisher:

How wonderful, Cornelia—thanks so much for sending our way! ["Drawings from the Louvre at The Morgan", December 2011 online]

**Very best,
 Alanna
 The Morgan Library & Museum
 New York, NY**

To the Publisher:

Great! ["Janet Rickus at Henoch", Jan/Feb 2012]

**Andrew Liss
 Gallery Henoch, NYC**

To the Editor:

In your Peeks and Piques! column (Nov/Dec 2011 page 2) you conclude with the statement: "I don't see any ready-made cure on the horizon." Well, I do! Advocate for NON-juried art shows. I am amazed that so many "genuine" artists put up with juries.

Our local arts club holds an annual members exhibit which allows each member to display three works, no jury. We get a much wider variety and more genuine creativity than do juried shows.

**Donald A. Windsor
 Norwich NY
 windsorda@roadrunner.com**

Contents

Art	1, 7, 12
Art Book Review	8
Calendar of Events	4
Critiques	1, 3
Classifieds	18
Culturally Speaking...	10
Dance	13
Editorial	2, 3
Fiction	14, 19
Film	9
Letters	2
Music.....	15
Opportunities	16
Peeks & Piques!	2
Poets' Niche	18
Speak Out	3
Theatre	17
Travel and Culture.....	5

Speak Out *Art Roadie*

By RANDY DEVILLEZ

THE DARK SKIES were scattered with dimming stars and the remaining glow of moonlight... a slight wind out of the west. I was surrounded by a swarm of cars and trucks and minivans all jockeying for position near their allotted spots. I let the sport ute idle as I followed the woman walking slowly in front of us, the woman with the serious face, the flashlight, clipboard, and huge mug of coffee. Finally, she stopped and pointed at the lines spray painted on the pavement: space number 22... our "home" for the next twelve hours.

As I opened the back hatch and began to wrestle the pop-up tent from beneath the sandbags, I looked at my artist wife, Billinda, grumbled, "Had I known what being your art roadie entailed, I never would have signed up." I followed with a wink, likely lost in the early morning darkness.

"I love you, too, baby," she said, beginning to unload plastic bins of prints and cards. Within an hour, the sun was up, the tent was up, tables set up, our chairs in place, a mug of hot tea and hot coffee to satisfy our addictions. Life on the road was good again. Don't tell my wife, but I love being her art roadie. The experiences are varied; the learning never stops.

I get to meet people and travel: to art supply and mat and frame and glass and print and screen-printing shops. I have witnessed some amazing machines and some truly gifted people operating them. I have become fans of the counter folks at the state sales tax offices.

I have learned new skills: sport-ute packing, sport-ute unpacking (including in rain, in darkness, in high winds, and in one hundred three degree temperatures), matting, framing, gluing, tent erecting (not as kinky as it sounds), chit-chatting with strangers at galleries and art

shows, swallowing my first reactions when a browser in our tent says to a friend, "Oh, Gladys. Don't pay that much for that. You can buy a cheaper painting at Wal-Mart for your bathroom... and the frame will match your toilet paper holder." (I can't make up stuff this good, trust me.)

I have learned new terms: pointillism, giclée, and sumi-e (none of which, for the uninformed, have anything to do with sushi). I have also learned new uses for household items: hors d'oeuvres-sized crock pots are great for melting wax, an auto-graph Sharpie is great for touching up a nicked metal frame, a safety pin is great for puncturing a sealed archival bag to reduce moisture build up on a hot-and-humid day from hell at a blacktopped-parking-lot art show, and blue painter tape is not a great substitute for affixing a print to a mat when the archival tape dispenser is empty and you have one print left to mat at two in the morning.

The best part has been watching my wife receive praise and compliments from the people who pass through our display. From fellow artists to art lovers (like myself) to those just passing a lazy summer or fall afternoon, people stop and spend time looking. They don't all make purchases, obviously, but the majority of them pay tribute to the talent. And that makes getting up at four, lugging two hundred pounds of sandbags, and setting up shop all worth it.

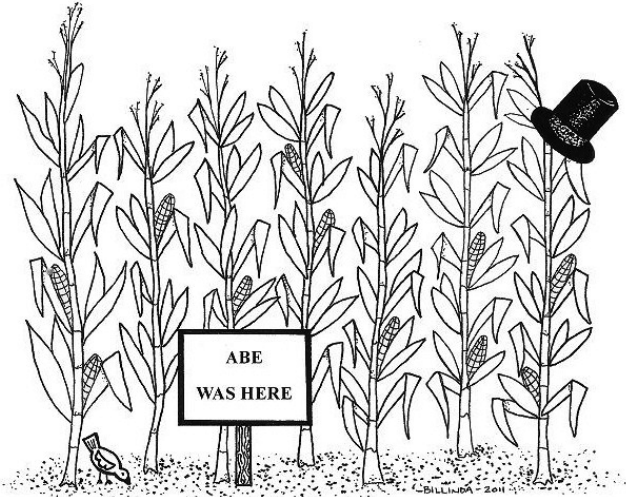
Sometimes, I even get to be involved with the creative aspect of my wife's art. Billinda and I are currently collaborating on a book manuscript of art and poetry, so working together on a creative level adds another layer of intimacy to our relationship. She has work installed in co-ops and galleries in Springfield, Illinois, where Abraham Lincoln tourism is big busi-

ness. Most Springfield artists offer tourists something with a Lincoln theme.

Late one night, as we were about to kiss goodnight, Billinda said, "You know, I want to do something about Lincoln, but not the usual."

I heard her, but didn't reply except to say, "Sleep well... kiss you in the morning."

"Rest well, dream even better,"



was (and is) her nightly reply.

I heeded her advice. Upon awaking, I shook her, said, "Wake up. I dreamt your Abe item. Central Illinois is known for cornfields and Lincoln. In my dream, I saw Abe's hat hanging on a stalk of corn in a field of corn."

She smiled, kissed me, said, "I like it.... I can see it," and grabbing her robe, she was off to her desk. It was not long before she showed me pen and ink with a touch of watercolor: my dream on paper. I had dreamt writing ideas before, but never a work of art.

I now have my very own roadie shirt with this design on it. Most roadies are not that lucky.

For me, the best part of art shows or festivals, juried or otherwise, is watching the patrons. Some stand silently and stare. Some very carefully look through cases of prints. Some shuffle roughly. Others talk a lot about matching, either the furniture, wallpaper, window treatments, upholstery, or, in one case, the dog and its collar. I love when a person simply gushes, "I love that, must have it."

Another great benefit of being an

art roadie is getting to view and study a lot of art, meeting lots of creative people. Co-ops, galleries, and art shows are always alive with conversation. It might range from gossip to business to technique, but the conversation is never dull. And let's be honest, all of us creative types are a little left or right of center, which makes us interesting and fun to be around. Toss in some wine, a shot or two, and some cheese and crackers and it hardly seems like work...

...until it is time to break down and pack up. At least this totally disorganized disaster occurs in daylight...usually. I often say at least I can see who runs over me. Of course, once we arrive home, we need to unload

the truck one more time, store the goodies, take inventory for the next show, and prepare orders to replenish. If I am lucky, I am treated to a wonderful home-cooked meal or taken out. We roadies like to eat. We should; we do a lot of work for a tee shirt... and love. I often see artists who do it alone, without the help of a roadie, loving or otherwise, and feel like someone in those artists' lives is missing a really wonderful experience.

The next time you attend an art festival or art show, after you greet the artist and compliment him or her, notice the person sitting in the chair in the corner... perhaps napping, reading, or simply watching the people. Just walk up, quietly say, "Hey, roadie. Nice job anchoring the tent with those sandbags."

(Randy DeVillez, retired college writing teacher, poet, writer, and art roadie, lives in Athens, IL. He can be reached at papabear8648@aol.com; his wife Billinda's artwork can be seen at www.billinda-brandli.devillez.artistwebsites.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.

Ongoing

Jan 3-8 FOCUS DANCE: A celebration of U.S.-based dance, featuring performances by eight companies in a repertory schedule The Joyce Theater 175 Eighth Avenue New York NY 212-242-0800 charge www.joyce.org

Jan 6, 7, 8 AMERICAN BUFFALO (for adult audience); Jan 13-29 Annie The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.Centerforperformingarts.org

Sunday, January 1

GROUP SHOW of photographic work by Gallery Artists Galerie BMG 12 Tannery Brook Rd Woodstock NY 845-679-0027 free (thru Feb 6) www.galeriebm.com

JUDITH BANYAS LANDSCAPES Les Malamut Art Gallery 1980 Morris Ave Union NJ 908-851-5450 free (thru Jan 15) http://lesmalamutartgallery.web.officelive.com

JOSE MIGUELEZ Oil and acrylic landscapes Casano Community Center Art Gallery 314 Chestnut St Roselle Park NJ 908-245-0666 free (thru Feb 17)

"BEHOLDEN TO BEAUTY" a group exhibit Windham Fine Arts 5380 Main Street Windham NY 518-734-6850 (thru Jan 9)

ABUNDANCE THE ARTS Upstairs Gallery 60 Main St Phoenicia NY 845-688-2142 free Opening reception December 17, 6-9pm www.ArtsUpstairs.com

IN THE SEARCH OF AN ABSOLUTE: Art of Valery Yurlov The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru June 3) http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=105

CURIOUS GEORGE SAVES THE DAY: The Art of Margret and H.S. Rey Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru Feb 5)

THE MIND'S EYE: 50 Years of Photography by Jerry Uelsmann (Feb 11); FISH, SILK, TEA, BAMBOO: Cultivating an Image of China (Mar 18); Free-Port [No. 002]: MARIANNE MUELLER (Mar 26); SHAPESHIFTING: Transformations in Native American Art (Apr 29); PAINTING THE MODERN IN INDIA (Jun 1) East India Marine Associates Peabody Essex Museum East India Square 161 Essex Street Salem MA 978-745-9500 charge http://pem.org/

Monday, January 2

DREAMSCAPES AND DAYSCAPES: Prints and Paintings by Martha Ives Suffern Free Library 210 Lafayette Ave. Suffern NY 845-357-1237 free (thru Jan 30) www.suffernfreelibrary.org

Tuesday, January 3

SCNY ART CLASSES EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 20) www.salmagundi.org

SCNY JUNIOR & SCHOLARSHIP MEMBERS' Exhibit Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 20) www.salmagundi.org

Thursday, January 5

18th ANNUAL SMALL WORKS EXHIBIT Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru Jan 29) www.upstreamgallery.com

THE NON-I PROTECTS THE I SOHO20 Gallery 547 W. 27th Street, Suite 301 New York NY 212-367-8994 Opening Reception 6-8pm free (thru Jan 28) http://www.soho20gallery.com

Friday, January 6

DRAW-A-THON with Live Models, Demos, Music, Pool, Cash Bar & Pizza Draw All Night & Stay for Breakfast Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 9pm-7am (thru Jan 7) www.salmagundi.org

INVITATIONAL PRINTMAKING show: Mapping the Familiar Adirondack Artists' Guild 52 Main St. Saranac Lake, NY NY 518-891-2615 Opening reception 5 - 7 pm free (thru Jan 29) adirondackartistsguild.com/

ASSOCIATE MEMBERS Winter Exhibition National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Jan 26) http://www.thenawa.org

Saturday, January 7

GOTHAM DANCE Skirball Center for the Performing Arts 566 LaGuardia Place New York NY 212-352-3101 Scheduled to perform in two separate programs over two nights are artists from across the globe. charge skirballCenter.org

"CUISINE 'N ART" - multi-media show featuring food related people, places and things Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening reception 5-8 pm. Pot luck fundraiser; BYOB \$10 per person donate (thru Feb 1) www.guildofcreativeart.org

THE ITALIANS--PHOTOGRAPHS BY LEONARD FREED/PAINTINGS BY JANET LAGE Garrison Art Center Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 free (thru Jan 29) www.garrison-artCenter.org

PLACE + Images of built and natural environments by David F. Donnelly Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Feb 4) www.harrisonpl.org

HENRY KLIMOWICZ Exhibit Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6PM (thru Feb 2) www.hotchkiss.org/abouthotchkiss/tremaine-gallery/index.aspx

Continued on Page 6

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Hudson Valley Impressions

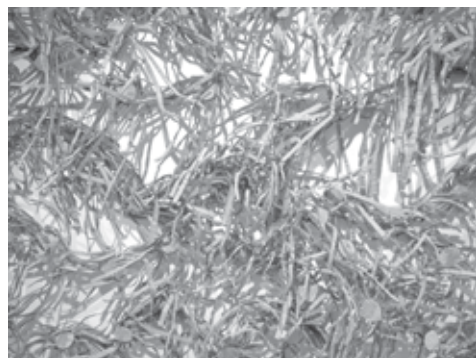
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Spiral #2 (detail), corrugated cardboard, 2010. Photo courtesy The Re Institute.

HENRY KLIMOWICZ

JANUARY 4 -
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ARTIST'S RECEPTION:
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4 - 6 P.M.

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REAL AND IMAGINED ARCHITECTURE



Xavier Delory, Lidl, 2010. Archival pigment print, 27"x41"

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XAVIER DELORY
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Travel and Culture

Puerto Rico

By CORNELIA SECKEL

THE MEMBERS OF the Woodstock Arts Fair's workers and volunteers were invited by one of our members to join her in Puerto Rico after the Fair. There were 6 of us and it was wonderful. **Christopher Columbus** landed on the island of Puerto Rico in 1493 on his second voyage of discovery, and originally named it **San Juan Bautista** in honor of **Saint John the Baptist**. The name of the island's present day capital, **San Juan**, honors the name Columbus first gave the island. In 1508, it was settled

minican. Puerto Rico is a combination of all these cultures and has a distinct Latin temperament. Often when I would question something my friend would tell me "this is Puerto Rico, there is a different time sense here". We stayed in **Isabela**, located in the north-western region of the island where the annual precipitation is around 62.8 inches, and average temperature is 84.7°F. (ask me if I'm ready to return). For most of our time we walked the beach, ate typical Puerto Rican food, did some shopping and exploring. One day several of the women happened upon **Aguadilla** and we understood that it was a catholic holiday (beginning of Advent perhaps) and festivities included Santa coming to town and a truck that had a snow making machine shooting snow out amongst the thousands of people that lined the streets. They had a great time and were treated to local culture

Though there are numerous galleries throughout the island, I visited just a few. The **Gaba Gallery** in Aguadilla is owned by artist **Nayda Bonet**. She has many paintings, sculptures and jewelry from local artists. **Myra**, our hostess in Puerto Rico and my co-chair of the Woodstock Arts Fair, is a

sculptor and painter. She brought one of her paintings "Las Brisas del Secreto" to have framed and Nayda asked if she could have it to sell at the gallery. Nayda has a small coffee bar and Thursday evenings she has Jazz musicians performing. Myra's friend **Deborah's** apartment is a gallery unto itself. She had several paintings by **Wichie Torres** whose landscapes and cityscapes and portraits of indigenous people are powerful with bold colors and strong brush strokes.



Hand carved mask often used in ceremonies

by explorer **Ponce de Leon** and the island stayed under Spanish possession for over four centuries until 1898 when it became a commonwealth of the United States. Today there is a blending of cultures including the ancient **Taino** people that were exploited/ eradicated (although with DNA testing many Puerto Ricans are reconnecting with their roots), the **Africans** who were brought there as slaves, and peoples from **Spain, France, Cuba, Lebanese** and **Do-**



Myra Schwartz and Nayda Bonet with Myra's painting "Las Brisas del Secreto"



Woodstock Arts Fair Committee members in Puerto Rico. (L to R) Ann Silverman, Cornelia Seckel, Myra Schwartz, Ruth Beyl, Betsy Oden, Elaine Jaffe

Another painter whom we all seemed to like is **Movra** whose work is reminiscent of the social realists here in the states. Other predominant artwork includes masks (many worn at certain festivals), santos (usually a carving of a saint on wood also used for religious purposes), prints, and jewelry.

An important art museum in Puerto Rico is the **National Gallery**, located in **San Juan** in an old **Dominican Convent** that was built in the 16th century and contains a gallery of paintings from Puerto Rican masters such as **Jose Campeche y Francisco Oller**. Additionally there are a number of rooms of paintings and other works of art (paintings and decorative) from Puerto Rican artisans of the 18th - 20th centuries. As I understand it, serious students of Puerto Rican art go to the **Institute of Puerto Rican Culture** in the Dominican Convent in Old San Juan. It's the best source of information on the island about Puerto Rican arts and crafts.

Also in San Juan is the **Museum of the Americas** housing a number of exhibits, some permanent, and some temporary all with the focus to bring about understanding of the history and culture of the Americas. It covers art from the **pre-Columbian** era to the present and a variety of artists from **Latin America, the United States and Puerto Rico** are showcased at the Museum. The **Museo de Arte de Ponce** opened its doors on January 3, 1959, in a colonial house in the heart of Ponce, the second largest city in Puerto Rico. The first works in the museum's collection were acquired in 1957, when **Luis A. Ferré**, a successful businessman,

philanthropist, and future governor of Puerto Rico, purchased 24 paintings at auction in **Sotheby's** in New York City. Thirteen of these are still part of the museum's collection that now has over 4,500 works of art from many cultures dating from the 9th century to the present. Nineteenth-



Painting by Puerto Rican artist Wichie Torres

century English painting and seventeenth-century Baroque painting are the 2 strongest collections in the museum. The **Anton J. Konrad Conservation Center**, founded in 1979 by **Anton J. Konrad** is part of the museum complex. It was the first laboratory for the conservation of art works to be established in Puerto Rico, and its dual mission has been to conserve and protect the collections of the Museo de Arte de Ponce and to offer professional services to museums, historical societies, cultural institutions, private collectors, and local and international artists.

I expect to travel again to Puerto Rico, and this time to visit with individual artists.



Calendar

Continued from Page 4

Sunday, January 8

GOTHAM DANCE Skirball Center for the Performing Arts 566 LaGuardia Place New York NY 212-352-3101 Scheduled to perform in two separate programs over two nights are artists from across the globe. charge skirballCenter.org

WEATHERING SCAPE: TOMOKO ABE Clay Art Center 40 Beech Street Port Chester NY 914-937-2047 Opening Reception 3-5pm free (thru Feb 11) www.clay-artCenter.org

Monday, January 9

UNDER 30 - Group Exhibition of works under 30" Skylight Gallery NYC 538 West 29th Street (between 10th and 11th Ave.) New York NY 845-222-0177 free (thru Feb 17) www.skylightgallerynyc.com

Wednesday, January 11

ASSOCIATE MEMBERS Winter Exhibition National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception: 5-7pm free (thru Jan 26) http://www.thenawa.org

Thursday, January 12

UNDER 30 - Group Exhibition of works under 30" Skylight Gallery NYC 538 West 29th Street (between 10th and 11th Ave.) New York NY 845-222-0177 Opening Reception 6-9 pm free (thru Feb 17 www.skylightgallerynyc.com

ON YOUR MARK: group exhibit Blue Door Gallery 13 Riverdale Avenue Yonkers NY free (Feb 18)

Friday, January 13

ANNIE OPENING NIGHT FUNDRAISER benefits the Dutchess County SPCA. The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.Centerforperformingarts.org

Saturday, January 14

ARTIST'S CHOICE SHOW Sussex County Arts and Heritage Council 133 Spring Street Newton NJ 973-383-0027 Opening Reception 4-6 pm. free (thru Feb 4) www.scahc.org

THE COMING OF AGE in America: The Photography of JOSEPH SZABO (thru Mar 25) A WAY WITH WORDS: Text in Art works from the Permanent Collection (thru Apr 15) The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge www.heckscher.org

BAU 85 GO WEST-KARLOS CARCAMO, GREG SLICK AND ELEANOR WHITE Beacon Artist Union bau Gallery 161 Main Street Beacon NY 845-440-7584 Opening Reception 6-9 pm free (thru Feb 5) baugallery.com

THE ITALIANS--PHOTOGRAPHS BY LEONARD FREED/PAINTINGS BY JANET LAGE Garrison Art Center Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Artists' Reception 6 to 8pm free (thru Jan 29) www.garrisonartCenter.org

PLACE + Images of built and natural environments by DAVID F. DONNELLY Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Feb 4) www.harrisonpl.org

MICHAEL FAUERBACH: A Retrospective The Roxbury Arts Group The Walt

Meade Gallery 5025 Vega Mountain Road Roxbury NY 607-326-7908 free (thru Mar 16) www.roxburyartsgroup.org

Sunday, January 15

HOUSTON PERSON QUARTET in Concert The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 7:30pm charge www.schoolhousetheater.org

STRAWBERRY HILL FIDDLERS in Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org

Tuesday, January 17

KINGSTON'S PLAYWRIGHTS LAB presents an Actors' Marathon Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 6:30 p.m. donate The snow date Jan. 24. www.askforarts.org

Wednesday, January 18

SURFACE TENSION: works by AYAMI AOYAMA & FLORENCE MOONAN The Gallery at Mercer County Community College 1200 Old Trenton Rd. West Windsor NJ 609-570-3589 Opening Reception 5-7:30pm; Gallery Talk: February 1, 7pm free (thru Feb 9) www.mccc.edu/community_gallery

Thursday, January 19

BAROQUE BLOCKBUSTERS - DAVID SHULER, organist Music & Arts at St. Luke in the Fields 487 Hudson Street (1 block South of Christopher Street) New York NY 212-414-9419 8-9:30 pm charge concerts.stlukeinthefields.org

MAUREEN KELLEHER: solo exhibit Tender Strength All Around Me Freyberger Gallery Penn State Berks Tulpehocken Rd, PO Box 7009 Reading PA 610-396-6140 free (thru Mar 4) www.bk.psu.edu/information/community/freyberger.htm

WITNESS Freyberger Gallery Penn State Berks Tulpehocken Rd, PO Box 7009 Reading PA 610-396-6140 Reception 6 pm free (thru Mar 4)

Friday, January 20

HEARTS FOR HAITI: A Haitian Art & Handcraft Sale Vassar Haiti Project Convent of the Sacred Heart School, 1177 King St., Greenwich, CT 845-797-2123 5-8pm

Saturday, January 21

CHINESE NEW YEAR CELEBRATION Pelham Art Center 155 Fifth Avenue Pelham NY 914-738-2525 1:30-3:30pm free pelhamartCenter.org

THE AMAZING MAX: family magic show Manhattan Movement and Arts Center 248 West 60th Street New York NY 212-787-1178 charge (thru Mar 10) www.manhattanmovement.com

27TH ANNUAL National Juried Contemporary New Directions '12 Dutchess County Art Association / Barrett Art Center 55 Noxon Street Poughkeepsie NY 845-471-2550 Opening Reception 3-5 pm. free (thru Mar 9) www.barrettartCenter.org

HEARTS FOR HAITI: A Haitian Art & Handcraft Sale Vassar Haiti Project Convent of the Sacred Heart School, 1177 King St., Greenwich, CT 845-797-2123 10-4pm

Sunday, January 22

32ND ANNUAL Regional Juried Show The Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 Opening Reception 2-4pm (thru Feb 3) www.ridgewoodartinstitute.org

YONKERS PHILHARMONIC All American Concert Fine Arts Orchestral Society Saunders High School 183 Palmer Road Yonkers NY 914-631-6674 3pm free Copland, Barber, Diamond and Gershwin. Tamara Tsoutsouris, soprano soloist. www.yonkersphilharmonic.org

Continued on Page 8

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Art **A Holiday Potpourri: Critiques: Lauren Sansaricq at Hawthorne Fine Art; Janet Rickus at Gallery Henocho; Review: Drawings from the Louvre at The Morgan**

Continued from Page 1



"Lili's Jarre" Oil on Canvas

Gallery Henocho has long been ahead of the curve when it comes to keeping faith with the allure of traditional art during its forced obscurity through the '80s and beyond when visual "emptiness" was all the rage. Janet Rickus is but one more of a long line of realists that the gallery has featured over the past...but definitely not "just" one more. Some seventeen paintings comprise the exhibit**, each riveting the eye as soon as one enters the gallery. An attention to near-minute detail – e.g. in the classical treatment of folds and creases in the multi-sized, multi colored cloths that cover the surfaces of tables — is faithfully repeated in the shapes of fruits and vessels. An adept draftsman, some of her edibles — for instance the mangoes in *Turned Away* — invite plucking from the canvas, while her near-jumble of cups, bowls, and vases in *Lili's Jarre* dazzle the eye by their distinctly-rendered individual forms. Never harsh, Rickus's paintings are yet starkly presented to the viewer's eye in carefully chosen primary colors, presenting her chosen objects as "things-in-themselves" without benefit of the usual chiaroscuro or over-subtle nuance. This is classical art by one its superb modern masters.



"Turned Away" Oil on Canvas

** "Janet Rickus: Recent Paintings" (thru Dec 10): Gallery Henocho, 555 W. 25th St., NYC (917) 305-0003. Images courtesy of Henocho Gallery



Théodore Géricault "The Artist's Left Hand"

The viewing of classical drawings has long been my passion (see, e.g. our last issue, Nov/Dec 2011, with its review of master drawings at Vassar's Loeb Art Center) and the current exhibit*** at The Morgan, a sumptuous, visual treat. Some 80 works comprise the show, each a standout example of master draftsmanship — an art, alas, almost ignored by so many of our present-day painters. Along with depictions of the usual array of courtly, mythological or military exploits, there were several that I found myself pondering over: Pierre-Paul Prud'hon's *Standing Female Nude Resting Her Arms on a Branch*, Théodore Géricault's *Studies of Cats* and *The Artist's Left Hand*, Victor Orsel's *Study for Eternity*, Camille Corot's *Stream in the Woods near Civita Castelanna*, Eugène Delacroix's *View of the Duquesne Quay at Dieppe*, Paul Huet's *The Côte de Grâce at Honfleur*, Honoré Daumier's *Head of a Young Woman, Turned Three-Quarters to the Right*, and Jean-Auguste-Dominique Ingres's *Studies for the Turkish Bath* (just one of many of his stunning drawings) — all exceptional, all master works. What a loss to our world of art that such talent is now sloughed off as *passé*!

*** "David, Delacroix, and Revolutionary France: Drawings from the Louvre" (thru Dec 31): The Morgan Library & Museum, 225 Madison Ave., NYC (212) 685-0008. Images courtesy of the Morgan Library



Honoré Daumier "Head of a Young Woman Turned Three-Quarters to the Right"



Calendar

Continued from Page 6

Monday, January 23

BLACK & WHITE EXHIBIT Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 10) www.salmagundi.org

DUTCH TREAT: THE WELL-TRAVELED LANDSCAPE exhibit Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 10) www.salmagundi.org

THE DISAPPEARING LANDSCAPE: Selections from the Hofstra University Museum Collection Hofstra University Museum David Filderman Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Mar 18) www.hofstra.edu/museum

MAUREEN KELLEHER: solo exhibit HOLD FAST Azarian-McCullough Art Gallery St. Thomas Aquinas College Costell Hall, Room 110, 125 Route 340 Sparkill NY 845-398-4195 free (thru Feb 19) www.stac.edu/amag.htm

Wednesday, January 25

STORIES FOR INQUIRING MINDS, "last Wed" monthly guest tellers ROBIN BADA and Open Mike JANET CARTER, producer The Inquiring Mind Bookstore Partition and Main Sts. Saugerties NY 845-246-5775 donate

Saturday, January 28

RACHEL PERRYWELTY: 24/7 The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru July 1) <http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=100>

Sunday, January 29

DEMONSTRATION BY JOHN PHILLIP OSBORNE The Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 1:30pm free www.ridgewoodartinstitute.org

RED WORKS, PAINTINGS BY BASHA MARYANSKA CONNIE NOELLE LOIS SCHNAKENBERG MAUREEN ROGERS, Closing Reception LaBella Bistro 194 Main Street New Paltz NY 845-255-2633 5-7pm free (thru Feb 14) www.labellapizzabistro.com

February Ongoing

Feb 3-19 SOUTH PACIFIC; Feb 24-Mar 11 HAIRSPRAY The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.Centerforperformingarts.org

Feb 23-Mar 3 GREAT EXPECTATIONS: World premiere production celebrating the 200th anniversary of Charles Dickens' birth. University at Albany Department of Theatre Performing Arts Center 1400 Washington Ave. Albany NY 518-442-4202 charge jknapp@albany.edu

Continued on Page 18

New Art Books

YALE UNIVERSITY PRESS: And Diverse Are Their Hues: Color in Islamic Art and Culture (Eds.) Jonathan M. Bloom and Sheila S. Blair. 408 pp.; 9 1/4 x 11 3/4; 270 Illus., 265 in Color; Glossary; Bibliography; Index. \$85.00 Hardcover. *****
National Gallery Technical Bulletin: Volume 32: Leonard da Vinci: Pupil, Painter, and Master (Eds.) Ashok Roy et al. 112 pp.; 169 Color Illus.; Notes. \$70.00 Softcover. *****
Leonardo da Vinci: Painter at the Court of Milan by Luke Syson et al. 320 pp.; 9 3/4 x 12 7/8; 266 Illus., 255 in Color; Bibliography; Index. \$65.00 Hardcover. *****
Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art (Eds.) Maryam D. Ekhtiar et al. 448 pp.; 9 3/8 x 11 3/8; Map; Glossary; Bibliography; Index. \$65.00 Hardcover. *****
Duncan Phyfe: Master Cabinet-maker in New York by Peter M. Kenny et al. 312 pp.; 9 3/4 x 12 1/4; 341 Illus., 273 in Color; Appendices; Bibliography; Index. \$65.00 Hardcover. ****
The Radical Camera: New York's Photo League, 1936-1951 by Mason Klein et al. 248 pp.; 9 3/4 x 11 1/4; Plates; Bibliography; Index. \$50.00 Hardcover. ****
The Three Graces: Snapshots of Twentieth-Century Women by Michal Raz-Russo. 160 pp.; 6 1/4 x 8 1/2; 142 Color Illus.; Checklist. \$26.50 ***

Universe is Flux: The Art of Tawara Yusaku by John Teramoto et al. 144 pp.; 10 x 8; 90 Color Illus.; Notes. \$40.00 Softcover. ***
5,000 Years of Chinese Jade: Featuring Selections from the National Museum of History, Taiwan, and the Arthur M. Sackler Gallery, Smithsonian Institution by John Johnston et al. 130 pp.; 9 x 11; 103 Color Illus., Bibliography. \$29.95 Softcover. *****

WATSON-GUPTILL: Drawing the Clothed Figure: A Complete Resource on Rendering Clothing and Drapery by Michael Massen. 224 pp.; 9 1/4 x 11 1/4; B/W & Color Illus.; Index. \$35.00 Hardcover. *****
Lessons in Classical Drawing: Essential Techniques from Inside the Atelier by Juliette Arstides. 208 pp.; 7 3/4 x 10 1/4; B/W & Color Illus.; Instructional DVD; Afterword; Bibliography; Index. \$29.00 Hardcover. *****
Painting Portraits and Figures in Watercolor by Mary Whyte. 160 pp.; 8 1/2 x 11; B/W & Color Illus.; Resources; Index. \$24.99. *****

FORDHAM UNIVERSITY PRESS: New York's Golden Age of Bridges Paintings by Antonio Masi; Essays by Joan Marans Dim. 119 pp.; 12 1/4 x 9 3/8; 56 Color Illus.; Selected Bibliography; Index. ****

SANKOFA/ADOQUEI: Origin of Inspiration: Seven Short Essays for Creative People by Samuel Adoquei. 99 pp.; 5 x 7 3/4; Color Illus. \$15.95 ****

Compiled by Raymond J. Steiner

UNIVERSITY OF WASHINGTON PRESS: Mirror of the Buddha: Early Portraits from Tibet by David P. Jackson. 240 pp.; 10 x 12; 200 Color Illus.; Notes; Bibliography; Index. \$75.00 Hardcover. *****



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By Henry P. Raleigh

www.arttimesjournal.com/film/filmarchive.htm

Dance:

Great Start For Holiday Dance Season
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By Francine L. Trevens

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New ART TIMES videos on YouTube (see arttimes channel)

Film

Watch the Skies!

By HENRY P. RALEIGH

THERE ARE PLENTY of people still around who will tell you that the 1950's was the last good decade before everything started going downhill. OK, there was a cold war and a hot war but save for the participants in these affairs they could be pretty much ignored by a country happy enough to be living in that good decade. And it was a particularly good time to be a post-atomic mutated monster. You might say the decade was the movie Golden Age of such beings. It began inauspiciously in 1952 with a George Pal production "When Worlds Collide" but really gathers steam with "The Thing From Another World" in that same year. Also known modestly as "The Thing" it was notable for having delivered the very first known space monster. After that there was no stopping the parade of monsters, creatures, and beasties. They came in a great variety of forms although fashion trends ran to overly large heads heavily veined, single or multi-eyed and numerous waving arm-like appendages and little else. While a jingly sound was preferred among mutated insects most of the others were quite capable of impressive shrieks, yowls, howls and slurping noises. Those few monsters incapable of sound for reasons of bodily structure or lack thereof settled for scary musical accompaniments.

Among the 1953 invasion was the highly regarded "It came From Outer Space", the first to use desert scenery sending SouthWest real estate prices plummeting, and the "The Beast From Twenty Thousand Fathoms". The very best of the lot in 1954 was "Them", a candidate for an Oscar had there been a category for enormous ants. 1955 was a busy year and gave us "It Came From Beneath

the Sea", "The Beast With a Million Eyes", and "This Island Earth". Never getting a well-deserved break 1956 saw the monsters in "It Conquered the World", "The Creature Walks Among Us", "Attach of the Crab Monsters", and "The beast of Hollow Mountain". 1957 steps up the pace with "The Amazing Colossal Man", "The Monolithic Monsters", "The Giant Claw", "The Astonishing She-Monster", and "Invasion of the Saucer Man".

Just when it seemed that surely the over-worked, over-stressed monsters could not continue this hectic performance the following years right up to 1959 provided "The Blob", "The Terror From Outer Space", "The Atomic Submarine" and "Attack of the Giant Leeches". Admittedly this last hinted at a slight loss of vigor, a certain lessening of élan — perhaps because the subject lacked the cozy familiarity of ants, crabs and spiders. In any case it was just not the same after that. Most of the monsters returned from whence they came and sadly the next decades featured them if all, in cruel parodies. "The Attach of the Killer Tomatoes" in 1979 shamefully ended their once Golden Reign.

While the monsters may have retreated to lick their wounds, left behind were the actors who had been regulars in many of these low budget B movies. A few had been so closely associated with the genre that their careers in film were cut short. Best known for escaping this fate was James Arness, the monster in "The Thing", who soon found himself helping out John Wayne in "Big Jim McClain" and incinerating giant ants in "Them" before going to Gun Smoke fame. Another is Barbara Rush, lucky enough to



distance herself from "This Island Earth" and "When Worlds Collide" and find important roles in the 1954 "Magnificent Obsession", "The Young Philadelphians" in '59 and a respectable long run in Hollywood films. Faith Domergue was less fortunate. After a promising start in film she was given a supporting role in "This Island Earth" and "It came from Beneath the Sea", wound up in "Prehistoric Planet Women" in 1966.

An actor who managed to benefit from the B stigma was Kenneth Tobey who was such an ubiquitous figure in the monster movies he created an illusion that he must somehow have been in all of them.

Any film title that included the words 'beast', 'terror', 'invaders', 'outer space' or 'strange' would almost certainly see Kenneth Tobey in some part or another. In tribute of sorts later films found him in cameo roles — "Inner Space", "Gremlins", "Honey, I Shrunk the Kids", among others.

The good decade and the Golden Age of movie monsters and mutants has long gone by but we should recall and heed the words that closed the 1951 "The Thing From Outer Space":

"I bring you warning — to everyone of you listening to the sound of my voice. Tell the world, tell this to everyone where ever they are: Watch the skies, watch everywhere, keep looking — watch the skies!"

Damn right, I say.



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 80 Fifth Avenue, Suite 1405,
 New York, NY 10011
 When: January 6 - 26, 2012
 Reception: January 11, 2012 5-7pm

Annual Open Small Works Exhibition
 Where: the N.A.W.A. Gallery,
 80 Fifth Avenue, Suite 1405,
 New York, NY 10011
 When: February 1 - 27, 2012
 Reception: February 8, 2012 5-7pm

**Mary Alice Orito / MAO
 "Whimsy & Torn Paper"**
 Where: the N.A.W.A. Gallery,
 80 Fifth Avenue, Suite 1405,
 New York, NY 10011
 When: March 2 - 29, 2012
 Reception: March 9, 2012 5-7pm

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Culturally Speaking



Visitors to the 4th Annual Woodstock Arts Fair held each year the Sunday after Thanksgiving at the Woodstock Jewish Congregation, Woodstock, NY and co-sponsored by ART TIMES and the Woodstock Jewish Congregation



By CORNELIA SECKEL

FIRST OFF, I hope you all had a good Holiday season and are ready for the winter when you can pull your resources together in preparation for the reawakening of creativity/ nature. As I thought about the past 2 months, it didn't seem that I had been out and about much until I started writing down all the places and things I did.

some areas dumped a foot of snow. Having been out of power, the Saturday evening performance had been cancelled. It was with great joy that on Sunday morning power was resumed and preparations were made for a performance. Just barely 2 hours before show time a car hit the main transformer on the main road to town and all power was lost yet again. Dancers insisted on going

When I deliver the issues to the galleries in Chelsea I get another chance to see artists' work that I may not have had on my radar. Marcia Clark was showing paintings and oil sketches from her travels. I particularly like her use of Mylar panels that gave such a wide view of the landscape she painted. See her work at marciacclarkpaintings.com

Art Club's 115th Annual Open Exhibition Awards Dinner is a delightful affair. I get to meet lots of women who I have spoken with on the phone and usually get to greet the winner of the ART TIMES



New York Theatre Ballet Performance at Kaatsbaan International Dance Center in Tivoli, NY. Note the natural lighting from the windows as there was no electricity

Performances at Kaatsbaan International Dance Center (kaatsbaan.org) in Tivoli, NY are always exceptional. New York Theatre Ballet (nytb.org) (known for their revivals of classic ballet masterworks), and founder and Artistic Director Diana Byer, showed their true colors when they finished up a 3-week workshop with a public performance. It was the day after the "October Snow Storm" that knocked out power for a million homes along the Northeastern corridor and in

through with the performance and the natural light from the very tall windows on each side of the stage area (the size of the Metropolitan Opera house stage) gave some very interesting lighting effects. Music was provided by pianist Michael Scales. Fortunately, it was a beautiful and sunny day. The dancers are exquisite — strong, passionate, and technically sound. What troopers!! Expect a short video of this performance on the **arttimes YouTube channel**

HeartShare, Human Services of New York, (heartshare.org), annually presents the work of artists with intellectual and developmental disabilities at the New Century Artists (newcenturyartists.org) galleries in NYC. It is a very exciting group of artists' work varying in quality but always passionate.

Lynne Friedman's (lynnefriedmanart.com) Northeast/ Southwest was at the Prince Street Gallery. I like Lynne's work; she uses bold and bright colors in most all of her paintings. When I went to her website I took a look at her drawings which are excellent.

Allied Artists of America (est. 1914) held their 98th Annual Exhibit at the National Arts Club in NYC. The goal



Carole Dakake, left, winner of the ART TIMES award for her painting "Woman in White". Cornelia Seckel is to the right of the painting. (Photo credit: John Whinston)

of the Allied Artists of America, Inc. is to further the cause of contemporary American artists through its Annual National Open Exhibition, demonstrations, lectures, and \$24,000 awards in cash and medals at the Annual.

award. This year's award went to Carole Dakake for her painting *Woman in White*. I was one of the painting judges for this show and for the first time chose Carole's painting to receive an award (although not specifically which award) and it was thrilling to see work again that I had

The Catharine Lorillard Wolf



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Some of the 81 newly elected members of the National Association of Women Artists (est. 1889) that were inducted into the organization at a general meeting held at the Rubin Museum of Art in NYC.

spent hours looking at and then had chosen for awards. I was pleased to be able to speak for a few minutes during the awards presentation and to congratulate all the artists whose work was in the show and to briefly describe how difficult it was to make the choices we (the judges) did. **Bob Trien** received the **Creative Hands Award**, given to someone who is a strong supporter of the club. **Catharine Lorillard Wolfe** (1828-1887) was a prominent New York philanthropist and art collector, and the only woman among the 106 founders of **The Metropolitan Museum of Art**. In addition to bequeathing her painting collection to the museum, Ms. Wolfe left an endowment to **Grace Church** in Manhattan to promote "women's work." At the urging of **Rector Dr. William Reed Huntington** and several parishioners, the **Catharine Lorillard Wolfe Art Club** was established in 1896. The purpose at the time was to provide aid, counsel and exhibition opportunities to young women artists in New York City.

The **4th Annual Woodstock Arts Fair** cosponsored by **ART TIMES** and the **Woodstock Jewish Congregation** was again a big success. There were more people than in previous years that came to the Fair and artists and craftspeople were, for the most part, happy with their sales and the fair in general. It is the goal of the organizers to provide a professional and relaxed venue for participants to sell their work; to introduce the community to the WJC and its facilities, and be a fundraiser

for the WJC. Early next summer, look for the notices for applications for the **5th Annual WAF**.

It was my mother's birthday and we went to **Tilles**, (www.tillescenter.org) the **Performing Arts Center at CW Post Campus of Long Island University** in Brookville, NY. Touted as Long Island's premier concert hall they offer over 100 performances by world-renowned artists in music, theater and dance each season. In addition, Tilles Center is home to regional arts organizations including the **Long Island Philharmonic** and **Eglevsky Ballet**. We went to a family performance of **MOMIX**. The performance was at 11am and was just a shortened program from the previous evening. The audience consisted of children with their parents and/ or grandparents, and Seniors who don't want to drive at night. I never thought to look at the Family offerings, but what a good idea. **MOMIX** is a company of dancer-illusionists under the direction of **Moses Pendleton**. The program was breathtaking. They are fabulous dancers, presenting innovative choreography in beautiful costumes and flowing props. You might see them in film and television, and commercials. If they're in your area don't miss them, they are great (www.momix.com).

Bard College Symphonic Chorus and the **Bard College Chamber Singers** give an annual concert and I've been to quite a few of them over the years. Composed of Bard students and community members they are under the direc-

tion of conductor **James Bagwell**. This year's program included the **Franz Joseph Haydn Mass "Harmoniemesse"**. My only complaint was that the program was too short.

In November, 81 newly elected members of the **National Association of Women Artists** (est. 1889) were inducted into the organization at a general meeting held at the **Rubin Museum of Art** in NYC. Currently, more than 800 artist members are located in 42 of the 50 States with members working in a variety of mediums within the visual arts. The heads of the various committees spoke and new members were then able to sign up for specific volunteer work for the organization. Membership is open to all professional women artists in the US and Puerto Rico and in March and September applicants are selected by a jury from slides and cds. **Mary Cassatt, Gertrude Vanderbilt Whitney, Isabel Bishop, Anna Hyatt Huntington, Alice Neel, Louise Nevelson, Audrey Flack,**

had been a very large warehouse. **Stephen Tenner, Lou Sina** and **Erica Price** are the 3 principals in this very enthusiastic and ambitious undertaking. "If you can dream it, you can do it" is their motto. They have great determination to bring all the arts under one roof. It is their idea to use the 14,000 sq. ft. of their part of the building (the other half being used by the owners' business) and offer a Theatre, an Art Gallery, Opera, Jazz and Cabaret, Photography, Fashion Design, Dance and more. It is expected that this will provide economic development and tourism for **Ulster County** while showcasing the arts and enhancing the already existing cultural outlets. Soon they will launch an event that will be a collaborative effort to bring all the arts organizations together and promote them. At the first of several focus group meetings, there were artists, actors, filmmakers, musicians, directors, writers, arts business people and a representative from the economic development



An informational meeting of the Saugerties Performing Arts Factory (SPAF) located in Saugerties, NY

Miriam Shapiro, Pat Adams, Faith Ringgold were/ are all members of this important organization that provides numerous exhibition opportunities, educational programs, networking events and an image registry and historic archive. Applications are available at www.thenawa.org

I was invited to an informational meeting of the **Saugerties Performing Arts Factory** located in Saugerties, NY and housed in what

council. It is expected that there will be an **Arts & Entertainment Fair** at SPAF in the next few months. Take a look at their site for more information: stellamayproductions.com

Have a good winter and make sure to say hello if you see me out and about.



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Art Review

Gesichter der Renaissance - Faces of the Renaissance Masterpieces of Italian Portraiture

(Images courtesy of the Boden Museum, Berlin, Germany)

By J. IWAN, PhD

ON OCTOBER 27, my wife Jacky took the opportunity to snatch two of the last “early bird” tickets for the exhibition “Faces of the Renaissance”* at the Bode Museum on Museum Island in the very center of Berlin/Germany. These tickets enabled us to get into the exhibition halls an hour before the regular crowd was let in, portion by portion. When we arrived at the Bode Museum next morning shortly before nine o’clock, an unbelievable number of people had already queued up in front of the entrance — the line stretching beyond a distance of definitely more than 500 yards. As we passed all these unfortunate art lovers waiting for their turn to be admitted to the exhibition, I was even more grateful to Jacky for having obtained our special tickets, which saved us an incalculable waiting period. The exhibition is a cooperation between the Bode Museum in Berlin and the Metropolitan Museum in New York City, and it unites for the first time unique masterpieces of (mainly) Italian portraiture of the Renaissance era from both locations, Berlin and New York. Therefore, after closing down over here on November 20, the majority of the exhibits will travel to the Metropolitan Museum, which is going to show them from December 19, 2011 to March 18, 2012.

The collection gathered for both above-mentioned events comprises paintings, drawings, sculptures and portrait medals, which for several reasons were very popular in the 15th century at Italian courts. Altogether, the exhibition is structured geographically, with Florence, Milano, Rome and Venice being the focal points. In my opinion, this grandiose assembly of Renaissance art work strikingly demonstrates the transition from medieval to



Leonardo da Vinci *Lady with an Ermine* (portrait of Cecilia Gallerani), 1489/90 Kraków, owned by Princes Czartoryski Foundation, at the National Museum © bpk / Scala



Antonio del Pollaiuolo *Portrait of a Young Woman*, c 1465/70 Milan, Museo Poldi Pezzoli © Museo Poldi Pezzoli, Milan

modern painting and sculpturing. Paintings of Raphael, the Pollaiuolo brothers and — above all — Leonardo da Vinci (just to name a few) illustrate this development quite clearly. It is reflected not only by technical details (e.g. change from tempera to oil or change of the visual angle from full profile to half profile) but also, and most importantly, by the intention of the artist, not just to create a more or less superficial similarity to the person depicted but also to unveil characteristic properties of his/her soul and the feelings prevailing at moment caught in the respective representation. All this is

most obvious in Leonardo’s painting “The Lady with the Ermine”, which is the undisputed highlight of the entire exhibition. Unfortunately, this piece will not be shown in New York since it has meanwhile been shipped to London/GB and is going to return to the Czartoryski Museum in Krakow/Poland afterwards. But even without Leonardo’s Lady, the exhibition is an absolute *must*, as in the face of all these masterpieces the eternal question — what is art, and what not? — becomes irrelevant. So much to whet your appetite for the upcoming exhibition in the Metropolitan Museum. I am sure,

you will read a true expert review in the next issue of *ART TIMES*, when the collection of “Faces of the Renaissance” has become open to the public in New York City.

***(Venues: Berlin, Bode Museum, August 25, 2011 - November 20, 2011; New York City, Metropolitan Museum, December 19 - March 18, 2012)**

**As a layman, my own definition of art is this: Everything I couldn’t do better.

(J.Iwan, PhD., lives in Berlin, Germany).



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Dance

Labors for Loves Lost

By FRANCINE L. TREVENS

WHEN PERCY BYSSHE SHELLEY died in 1822 his widow, Mary Wollstonecraft Shelley (author of *Frankenstein* and subsequently many other stories and novels), dedicated many years of her life to gathering, fair copying and getting published all his works as a memorial to him. She persisted in this throughout her life, even though her father-in-law refused funds to raise his grandson if she honored the poet's name.

When Clive Barnes died in 2008, his widow, Valerie Taylor Barnes (former Sadler's Wells/Royal Ballet Dancer), dedicated the years following to establishing a foundation in his honor. This year, The Clive Barnes Foundation celebrated its second year of awards to outstanding new talents in the fields of drama and dance, both



Isabella Boynton as soloist in "Bright Stream"
photo by Rosalie O'Connor

of which Clive covered so assiduously as a theater/dance critic of great dedication, integrity and insight.

This year's Awards were held in early December. I spoke subsequently with Ms. Taylor-Barnes, a gracious, vivacious and very personable woman with her charming English accent, about how she managed to get this foundation established, able to award \$5,000 to two winners each year and \$500 to each of the 3 finalists in each of the two artistic disciplines.

I queried how she knew how to go about establishing such a foundation and she admitted, "I didn't. I had lots of help. First from Gwin Job Chin and Jennifer Dunning, and later from many others, especially Adrian Bryan Brown."

The misses Chin and Dunning were co-staffers at the *New York Times* during Clive's stint as the critic for theater and dance at that esteemed publication.

A critic has a special task: to define and uphold standards of the art which he assesses. It is not his job to tell the story of the work – it is his job to grade the work against the highest level of such achievements. Only then has he

honored the art he loves and the artists who work towards those goals. Clive Barnes was such a critic of dance and theater. He did not reflect the opinion of the audience; he reflected the aims of the theater and dance disciplines. He delighted in finding dedicated and talented new dancers and actors and in bringing them to the attention of his reading public.

On first meeting, Valerie Taylor-Barnes and I chatted, reminiscing about Mr. Barnes. She and the critic had married on July 24, 2004. The year they married, "Clive went through four surgeries, so we had to pick a date when he would not be in hospital."

He called to tell his first wife of the date (*they* had wed on the 26th of July many years before, and he, with no memory for dates, had set his second

marriage on the 26th of July some years later, which naturally appalled the previous wife.) This time the first wife remarked, "Well, at least it isn't the 26th!"

We reminisced about 17 year-old Valerie's first trip to America with Sadler's Wells as the youngest dancer in the company. "Being the youngest in the company, I was stand-by for everyone."

They were housed in Boston in a hotel where everything was pink. She wondered about it, as did the other dancers. Turns out, they had been booked rooms in a "brothel!" as she called it, a short rental by the hour hotel.

We talked about Clive's reputation for sleeping through some performances. I knew he had not slept, because his reviews always indicated he had heard everything. Myself having been a daily dance/theater critic in Springfield, Ma. and then a theatrical press agent in New York, I often closed my eyes after attending plays every night plus Wednesday, Saturday and Sunday matinees! I think she was pleased that I had realized Clive was not asleep.

Ms Taylor-Barnes said during her years married to Clive she went to the theater with him 8 or 9 times a week. His work, therefore, entailed a great deal of sitting. Because he loved food, his weight was erratic, even though he exercised every day.

"One month he could be 155 pounds, and several months later, top 200. He had two sets of clothes." I know many women who also have skinny clothes and heavy weight clothes and was amused by this.

Clive was so dedicated to his work that a mere three weeks before his death he attended an American Ballet Theater performance at City Cen-

ter. In the last thing he wrote, Clive compared Daniil Simkin, American Ballet soloist, to Baryshnikov.

In early winter the year following Clive's death, his widow held a celebration of Clive's life. From the many remarkable people who attended and spoke to her about the critic and his good works, was born the idea of the foundation. So many people at this celebration of life urged, "Go on, do not stop," that a foundation appeared to her the most logical way to do so.

"It took a year to get it going and acquire the 501C3," Valerie Taylor-Barnes said. Once it was made an official charity, it could accept tax-deductible contributions. To make it easier, they set it up so anyone can make a donation via pay pal at the official site: www.theclivebarnes-foundation.com.

That accomplished, Valerie began concentrating on getting grants for the foundation. That's not an easy feat in these recession days. Grant givers generally favor very high profile companies, which can add to the grant giver's public profile! Finding the right grant writer is a job in itself.

The awards given by the Clive Barnes Foundation are designed to celebrate the work of young actors and dancers, a goal Clive himself favored. Since the idea for the foundation did not occur to the widow until after Clive's demise, she never discussed it with him. I asked if she thought he would be pleased or would he have demurred.

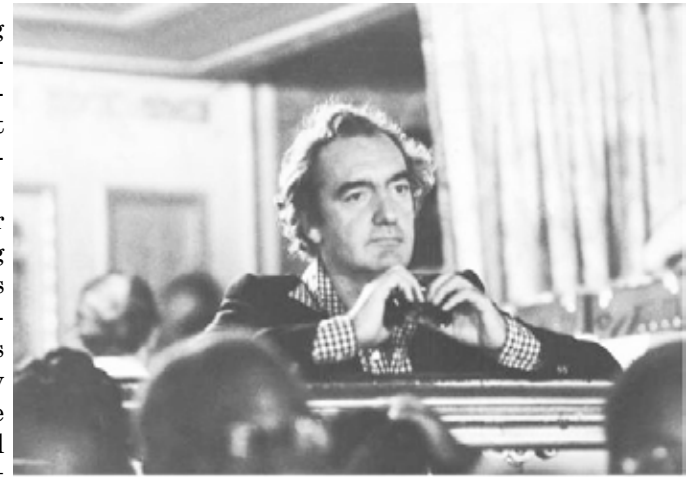
"I think he'd have fancied it – he had an incredible life," she responded.

Nina Arianda, winner of last year's theater award, presented this year's award to MJ Rodriguez in the off Broadway production of "Rent." (The finalists were Annaleigh Ashford, Jennifer Damiano, and Josh Grisetti.)

Winner of the dance award this year, Isabella Boylston, soloist with American Ballet Theatre, had the added distinction of being presented the award by Frederic Franklin, a much honored and outstanding dance luminary. Finalists here were Michael Novak for the Paul Taylor Dance Company, Barrington Hinds and Natalie Mackessy, both of the Stephen Petronio Company.

This year's distinguished selection committee consisted, in addition to Ms. Taylor-Barnes, of Edward Albee, Alexandra Ansanelli, Gwin Job Chin, George Dorris, Barbara Hoffman, Howard Kissel, Jacques Le Sourd, Patrick Pacheco, Damian Woetzel and Craig Wright.

The awards last year were also held at the Walter Reade Theatre at Lincoln Center. At that time, each of the finalists went on stage and was asked



Clive Barnes's favorite photo of himself.
Courtesy Clive Barnes Foundation.

to say something to the audience. The actors had no problem with that, but several of the dancers shyly abstained.

This year, Michael Riedel was MC. After the winner was announced, awarded flowers and winner's envelope, finalists, having been pre-advised that they were to speak, each said a few words when they were called.

"I originally wanted the winning money to be earmarked for further training in their art," Ms Taylor-Barnes admitted, "I was voted down by the committee who said most young artists need money for their rent more than anything else, so the money is awarded with no strings."

Valerie is also dedicated to young people. She has taught dance at Martin Luther King High School and La Guardia High. One of her favorite projects was getting these 14 and 15 year-olds, to go on stage to enjoy dancing in public. She is proud that the winners of the Clive Barnes Foundation awards went on to greater successes in the year after they won. "I think winning helped their careers."

Last year's dance winner was Chase Finley, who was subsequently promoted to soloist with NYCB during the year after winning the award. Ms Arianda, the theater awardee last year, is now being praised for her work in "Venus in Furs."

If their future successes were based in part on their having been recognized for this award, she has achieved her aim, "The idea for The Clive Barnes Foundation arose out of my strong desire that my husband, Clive will not be forgotten and that his wish to encourage and promote talented, young artists should continue. We offer them recognition, encouragement and financial assistance and I know that this is something that Clive would applaud and love."

It's something the rest of us can applaud and support as well. I Appreciated Ms Taylor-Barnes frankness and glimpses into little known facts about Clive Barnes. Too often people on the arts mock or demonize critics, forgetting they serve as a guide for the average viewer and a standard for the creative people involved in the arts.

As a fan of Mr. Barnes myself, I applaud and laud this foundation and admire the love and dedication of the woman who started it all. We should all have such devoted other halves.



Fiction

Just Another Story About Dead Horses

By S. BRADY TUCKER

MATTHEW "PINKY" SCALERO believed he was a handsome and intelligent man. Such was the absurd power of belief. In truth, Matt was a man plagued by adolescent acne and suffered from an impoverished intellect. In short, he was the type of narcissist who was prone to believe that looks of disgust and astonishment from haggard bar wenches were merely the disguised and confused gazes of lust and need. Matt was a convicted felon twice over, and this mistaken confidence in his abilities had made him the stool pigeon of every heist he had ever had the misfortune of being involved in.

The Black Lagoon Casino, just outside Stillwater, Oklahoma, was in many ways his last chance for employ-

ment in his home state. Tommy Red, a massive sack of fat and muscle and innards, sans brain, was an old friend of Matt's deceased father, and in homage to Jose Scalero's memory, offered his idiot son a job. Matt's father had been a kind and integral part of the Stillwater Pentecostal community, and was a compassionate supporter of Gambling Anonymous, among other diverse recovery communities in the city. He was god fearing, and zealous, and had the keen ability to engender fear of the unknown in any would be criminal or gambler. He was loved and he was feared. And in a moment of rare fatherly pride, he had named his son after his favorite disciple in the New Testament. He had high hopes for Matt, all of which were all but utterly destroyed by his son's third year on earth. Matt's poor

character was so evident by then, that Mr. Scalero, for the first time in his long life, gave up on one of God's own creations.

Tommy Red didn't trust Matt from the start — he put him on the floor as a nickel changer for the slots. Surprisingly, Matt was the fastest and best coin changer Red

had ever seen — his mathematical powers were unmatched. Most of his customers never even saw the change from paper money to rolls of nickels occur. There it just was. It seemed that Matt had a skill after all. Within two months, Matt was dressed in purple satin shirts and slacks, dealing to the big boys at the blackjack tables, and taking money from them all — even the cons and counters who came in occasionally.

Matt soon discovered his second talent: palming one hundred-dollar bills into his tight back pocket. Matt worked for Red for three years, and consistently had the highest take per night. However, as time went by, it was obvious that the take was slowly decreasing in increments exactly made up of hundreds. Red had slowly come to appreciate Matt's felicity, but he also knew that he had to face him with the theft, and if necessary, bury Matt in his back yard with a mouthful of his own genitals.

When Red confronted him with his mashers Sully and Pete in tow, Matt actually dribbled a bit of piss, and in a remarkable burst of speed and panic, ran out the back door and down the wet streets, never to return.

Over the course of the three years of employment, Matt had saved one hundred-twenty thousand dollars exactly by laying off the booze, heroin,

and hookers which were a part of his normal monthly budget of necessary expenditures, and his savings were all in hundreds, and all hidden in assorted places in his apartment. In some ways, Matt had learned his lesson from his brush with death and/or extreme torture. With the money he had saved, Matt created a new line of slot machines, whose popularity took off almost immediately. Sure, Matt fell off the wagon from time to time, but he never gambled again. For the first time in his life, he made an intelligent observation: from the other side of the table, gambling was a stupid waste of time and money.

Soon, Matt was rolling in dough from casinos all over the world, and through a broker of gambling machines, The Black Lagoon was unwittingly one of his biggest clients. He made sure he doubled the price when selling to them though, in an effort to ease the humiliation of dribbling piss, and running.

After a period of making enough money to wipe his ass with hundred dollar bills (which he actually occasionally did) and drinking seven thousand dollar bottles of wine (if the woman sharing it with him was a sure thing), all the crime and addiction of his past was a faded memory. Matt never saw a jail cell again, and never found himself on the other side of a botched robbery, but in 1992 he was killed while fishing in the innards of one of his machines for a wedged nickel. He just couldn't bring himself to ship the machine while money still remained inside. The nickel turned out to be a quarter, but that is neither here nor there.

(S. Brady Tucker lives in Erie, CO.)

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Music Mythical Elements in Works for the Musical Stage: The Outsider

By FRANK BEHRENS

HAVING CONSIDERED SO far the Unknown Son of a God (or equivalent) and the trickster, we come to one last (for now) major mythical element: the Judas figure. Researchers have found that happy events in pre-historic Greece were interrupted by an Outsider, an Ill-Wisher. (This character is called an "alazon" by Wylie Sypher in his book "Comedy.") It was his purpose to shout curses at the happy couple or newly instituted king, or fertility rituals to assure the next crop. A sort of pre-historic Scrooge. But the real purpose was to keep the gods from becoming envious of the happy humans.

This figure is most familiar in Shakespeare's comedies. There is the aptly named Malvolio in "Twelfth Night," the vile Thersites in "Troilus and Cressida," the cynical Jacques in "As You Like It," and the loud-mouth critic Lucio in "Measure for Measure." Of them and all the rest like them, only Jacques leaves them peacefully, in this case to find a "convertite" from whom "there is much matter to be heard and learn'd" [Act 5]. Malvolio leaves, swearing vengeance. And Lucio is "married to a punk."

So let us start with "Oklahoma!" (yes, seriously), the plot of which centers around the question of which man will bring Laurie to the picnic. The "good suitor" (i.e., the one who

will marry and produce new life) is Curly, young and vital. The "bad" one is Jud Fry, whose overly symbolic name is 3/5 of Judas and what one will do in Hell. Whether or not Jud really loves or merely lusts for Laurie is beside the point.

Act I, scene 1 contains Jud's soliloquy "Lonesome room," a very important insight into his character and one usually cut from productions, because (1) they can't find a good actor who can also sing or (2) it breaks the light mood of the show. In re the second reason, the director implies that Rodgers and Hammerstein didn't know how to write a play. There is no room here to quote the lyrics, but the loneliness of this alazon seems to be the strongest motivation for Jud's evil acts.

Even when Jud joins Curly in a very comic number, "Poor Jud is dead," the theme is still death. In fact, I am hard pressed to think of any other musical comedy or comic opera in which a character actually dies. Oh yes, in "Gianni Schicchi" Buono has died before the opera begins, so that doesn't count. And no, Jack Point "falls insensible," not dead, at the final curtain of "The Yeomen of the Guard."

Okay. Roberta in "Roberta" does die on stage; but it is from natural causes.

The love between Porgy and Bess



The Original Outsider as Pictured in the Middle Ages

is thwarted by two villains. There is Crown, who has claims Bess as his own property and whose death brings about the crisis to the plot. But more important is Sportin' Life, possibly the slimiest of them all. Not only does he sell "happy dust" to the people of Catfish Row, not only does he mock the Bible's tales that are so dear to those people, but he uses drugs to lure a defenseless Bess to go with him to New York. (This is NOT a musical comedy by any means.) It is quite clear that Porgy, who had killed Crown, will kill himself in the hopeless task of going to New York on his goat cart. (The "happy ending" provided in the recent production—better, perversion—of this great work notwithstanding.)

Of course, the Ultimate Outsider is the Devil himself. He is called Applegate in "Damn Yankees." (How I love these names!) Here the Apple of Temptation and the Gate to Hell uses as his double bait the Senators winning World Series and then Lola to tempt Joe Hardy from home and loving wife. That Applegate should fail is simply part of a long tradition in tales like this: Goodness will always triumph.

Now, "Oklahoma!" was based on a

play called "Green Grow the Lilacs" by Lynn Riggs, but that work itself was a musical. "Porgy and Bess" was based on a play ("Porgy" by DuBose and Dorothy Heyward) that itself was based on DuBose's novel. And "Damn Yankees" was based on a novel by Douglass Wallop. Still it is the finished musical products that we have and on those must we base our conclusions.

A neat twist on all this is J. Pierpont Finch in "How to Succeed in Business Without Really Trying." This musical is based on a satirical manual of the same name by Shepherd Mead. In this play, Finch himself is both the Trickster and the Outsider who rises to the top, a sort of lovable alazon. But the plot needs a character to keep even Finch from happiness; and so Bud Frump, the egomaniacal nephew of the Boss, was invented. Thwarted himself at the end of the first half of the show, he exits declaring, "I shall return." In the second half, he returns nastier than ever and declares, "I have returned." (Is it a coincidence that "Bud Frump" is so close to "Jud Fry"?)

Finch finds love and is redeemed. Frump remains the "company man." And thus do we have a Madison Avenue Mythos for our Modern Times.

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Opportunities

Published Writers: 2012 NY Book Festival 323-665-8080 Seeks books published after Jan 1, 2006 for award. Email or phone for info and forms. Deadline May 25, 2012 www.newyorkbookfestival@aol.com

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 45th Annual Art in the Park, to be held at the Heckscher Museum Park, Huntington, NY Jun 2-3. Event will feature live arts demonstrations, antiques, live music, food and drink. Deadline May 10 www.artleagueli.net

Artists, All Media: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 965-3397 Along with South Broadway BID, Seeks artists to submit designs, 36"x60", for banners to be installed on South B'way, in Yonkers. Call or email for full details. bluedoorbanners@gmail.com www.bluedoorgallery.org

Artists: Bowery Gallery, 530 W 25th St., NYC (646) 230-6655 Seeks entries for juried competition for 21st Annual Juried Competition 2012, July 31 - Aug 18 at the Bowery Gallery, 530 West 25th St., NYC 10001. National Call. This year's juror will be Lance Esplund, art critic. Download application and prospectus from website. Deadline Apr 15. www.bowerygallery.org

Photographers: Catskill Art Society (CAS) (845) 482-5280. Seeks submissions for Jeff Bank 2013 Photo Calendar Contest. App available on website. Deadline Apr 20. Kathryn@catskillartsociety.org www.jeffbank.org

Artists, Musicians, Writers, Architects: I-Park Artists' Enclave, 428 Hopyard Rd., East Haddam, CT 06423, 860-873-2468 Accepting applications for the 2012 Residency Season. For more information please call, email or visit website. Deadline Jan 30 ipark2002@ureach.com. www.i-park.org

Hudson Valley Artists: Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for Fall for 16th Annual Fall for Art Juried Show & Sale Sep 8, 6-9pm, Wiltwyck Golf Club, Kingston, NY email for info of download entry form from website. Deadline Apr 30 info@fallforart.org fallforart.org

Artists, All Media: Lady Audrey's Gallery, 52 Main St., Millerton, NY (518) 592-1303 Seeks entries for International Juried Competition for "You Make My Heart Sing" show. See website for details entry form. Deadline Feb 4 www.ladyaudreysgallery.com

Artists, All Media 18+: Look/Art Gallery, 988 S. Lake Blvd., Mahopac, NY 845-276-2090 Seeks entries under 12" any direction for inaugural exhibition "Art from the Heart" Feb 1-12. Visit website for details. www.lookgallery.com

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 8th Annual Small Works Show, May 9 - Jun 2, 2012. Max. 15" in any direction. Juror: Neil Watson, Ex Dir Katonah Mus of Art SASE or download application; SASE for prospectus. Deadline Mar 16 www.mamaroneckartistsguild.org.

Artists, Mid Hudson Valley Area (18 and over): Muroff Kotler Visual Arts Gallery, SUNY Ulster, Ulster County Community College, Stone Ridge, NY 12484 (845) 687-5113. Seeking entries for Regional Juried Show "WATER" Mar 9-Apr 13, 2012. SASE, email, or visit online for prospectus. Deadline Jan 18 jefferss@sunyulster.edu. www.sunyulster.edu.

Artists, Craftspeople: Nassau County Museum of Art, Nassau, NY Seeks entries for 15th Annual Craft and Fine Art Festival, Oct 27, 29 2012. SASE Raya Zafrina, c/o ACAC, PO Box 650, Montclair, NJ 07042. ASAP acacinfo@gmail.com. www.craftsatlincoln.org.

Artists, All Media: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 82nd Annual Open Juried Exhibition, May 7- Jun 2. Juror/Judge: Edward J. Sullivan, curator associated w/NYC's major museums. Awards. (No crafts/photographs). Send SASE or download prospectus from website. Deadline Mar 24 www.nationalartleague.org

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

Artists, All Media: New Century Artists, 530 W. 25th St. Suite 406, NYC (212) 367-7072 Seeks new members for group/solo shows, \$300 annual fee. Email for full details. newcenturyartists@msn.com

Artists: Piermont Flywheel Gallery (201) 836-8576 Seeks new members. Call Howard www.piermontflywheel.com

Artists: Pine Bush Area Arts Council, Linda Malmendier, President PBAAC, P.O. Box 220, Walker Valley, NY 12588 (845) 744-2075. Seeks entries for 1st Annual "Bizarre Art" competition Apr 28-29 during UFO Festival. Email or call for details, info. Deadline April 14, 2012. Linda5420@frontier.net

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 2012 season. Interested parties please email. Linda5420@frontiernet.net

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 32nd Annual Regional Juried Show, January 22-February 3, 2012. visit website for prospectus. Receiving Jan 7. www.ridgewoodartinstitute.org.

Filmmakers: Silk Screen Asian American Film Festival, 424 South 27th St., #203, Pittsburgh, PA Seeks narrative feature films about Asians. Visit website for guidelines. Deadline Feb 1, 2012 www.silkscreenfestival.org/22/submit-a-film

Connecticut Artists: Slater Memorial Museum, 108 Crescent St., Norwich, CT 860-425-5560 Seeks artists for 68th Annual Connecticut Artists Juried Exhibition Feb 19-Feb 26. Call for full info. Deadline Feb 4 zoev@nfaschool.org

Photographers: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780, 631-862-6575 Seeks work for 32nd Annual Juried Photography Exhibition "The Hand-Made Photograph. Juror: Christopher James. Cash Prizes. SASE for prospectus or go to website. Deadline Mar 23 www.stacarts.org.

Artists, All Media: Sussex County Arts & Heritage Council, 133 Spring St., Newton, NJ 07860 (973) 383-0027. Seeks entries for 25th Annual Skylands Regional Juried Exhibition Apr 28 - Jun 2, 2012 Call or download prospectus from website. Deadline Mar 24 www.scahc.org.

High School Student Photographers: The Art Institute of Mill Street Loft, (845) 471-7477. Seeks submissions for 9th annual juried high school photography exhibition, Mar 31 - May 5, 2012. Download application. Deadline Mar 8. tpoteet@millstreetloft.org. www.millstreetloft.org.

Photographers: The Equine Photographers Network (EPNet). Seeking entries for Online Photography Contest, "Equine Ideal: Winter 2012" Visit website. Deadline: Feb 1. www.equinephotocontest.com

Artist Printmakers: The New York Society of Etchers and the Monotype Society of New York, NYC (212) 590-5229 Seeks entries for 2nd National Juried Exhibit of intaglio prints April 22- April 27 at National Arts Club, NYC. Juried by David Kiehl, Curator of Prints, The Whitney Museum of American Art Download prospectus from website or send SASE to NY Society of Etchers, inc., 120 West 86th St., 7A NY, NY 10024 Deadline: March 15. info@nysetchers.org www.nysetchers.org

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 82nd Art in the Village outdoor exhibit May 26, 27, 28; June 2 & 3 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.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 50th Annual Juried Show, Jun 2 & 3, 2012, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

Artists in CT, MA, NJ, NY, PA, VT: Woodstock Artists Association & Museum, 28 Tinker St., Woodstock, NY 12498 (845) 679-6159. Seeks entries for 4th Annual Woodstock Regional May 12- June 10. Call 845-679-2940 x 101 or send SASE or download application & guidelines. Deadline Feb 11 www.woodstockart.org

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Theatre

Big Fish, Small Pond

By ROBERT W. BETHUNE

LET'S DO A case study here; a hypothetical one, but one based on observations over the years of a number of low-level theater professionals.

You start out young. Your mother or a friend or a teacher puts you into your first production. Maybe it's the school play; maybe it's a community theater; maybe it's a church production; whatever it is, you do it. You're expressing yourself. People are paying attention to you. Your visibility gets a great lift. Your relatives all come to see the show, possibly including people who never paid much attention to you before.

You're hooked.

You keep going. High school, community, maybe local college productions that need young people. You're good at it; you're praised, when you audition, you get cast.

Now your parents are getting seriously worried about you. At first, they liked this new interest of yours; they thought it was good for you to be expressing yourself, taking responsibility, working with others, having contact with adults in a purposeful environment, and so forth. Now they're seeing their child poised to decide to become a theater artist, and visions of starvation dance in their heads — or, more likely, visions of long-term support past the age of your adulthood dance in their heads. (Parents love their children, but sooner or later,

parents want them gone.)

You take the jump to the next level. Now you're a theater major somewhere. You were lucky; somebody, your guidance counselor, the community theater director, a faculty member at a local college who directed you, somebody gave you good advice about what schools to try for, and helped you get into a good one.

It turns out you are good. Your success continues at this new, higher level. Your skills improve. You mature. You start understanding that this is an art form, that the reason to do it is not the attention it showers on you, though that craving continues undiminished. You start learning to deal with your material in depth, to make it valuable and rewarding to watch you. You branch out; you start directing and designing as well as acting.

With the help of your mentors and peers, you make the jump to actual paid work. Now you can call yourself a theater professional. You don't make enough money at it to support yourself, but that doesn't matter — yet. Now things are getting tough. You learn what it's all about to audition and not get cast, to interview and not get chosen to direct. But you do work; you do get paid; your theatrical income starts to be a pretty significant part of your living. Perhaps you're also getting some TV or movie work. And yes, you've moved; you're now liv-

ing in one of the big towns, LA, New York, Chicago.

Time passes. You're not making progress any more. The level of work you do, and the venues in which you do it, are stagnant. But you've gotten involved with a small resident professional company; SPT contract, fly-over country. They like you; you like them, even if it is in fly-over country. Their artistic director retires; they tap you for the job. You're ecstatic. No more day job! Theater now is your day job!

You move from the big city into fly-over country. Five years on, that's where you are. Ten years on, that's where you are.

The audience is stable — read small. The budget is stable — read small. Your income is stable — read small. Are you growing artistically? Is your work of value? Are you making a contribution? Are you a respected artist?

The nagging feeling in the back of your mind is that the answer to these questions just might be — “No.” You meet your local major donors; they think you're “just fascinating” — read freak. You meet your local high school drama club; they think you're amazing; you know what they don't know. You attend your college reunion; your classmates praise you for having toughed it out and stuck by your guns; they sleep at the Hilton, you sleep at the Motel 6.

You've topped out; you've hit your ceiling.

How do you react?

It took a pretty strong ego to get you this far. Now you give it free rein, and there's no one to stop you. You convince yourself that your theater, unlike all the other theaters like yours, is special. You have your own way of doing things that's better than all the others. You do the plays others don't do. You create work of special value and importance, which is unfairly ignored. Your judgment, taste and skill are at the highest level, even if you

choose to stick by the community and the colleagues you have developed.

You have arrived. You are the big fish in the small pond. You make sure you stay that way by making sure that the people who get in at your theater are those who share your opinion of you. You make sure that those who govern your theater appreciate your fine qualities. You go on, and it all becomes a habit; you don't even know you're doing it after a while.

Partly this is you, but more importantly it's the effect of the circumstances of the industry you work in. You aren't alone; most of the people who work in the business are in the same boat you are, and for the same reasons, and with about the same reaction. The industry is so fragmented, so chaotic, so unsuccessful in paying its own way that almost all career paths through it are dead ends, as yours is. It is, essentially, a lottery at every level; equal talents and abilities do not rise equally. It is fundamentally, deeply unhealthy; unhealthy for the work, unhealthy for the people. You have come to the end of your road in it as a big fish in a small pond, with all the personal damage that entails, but both those above you and those below you display the same symptoms: the highly developed ego, the high level of denial, the underlying profound frustration.

There have been, and there are, times and places where your art, and the other arts as well, did not function in such an unhealthy way. It may be possible to change the situation. It may be possible to change your society to the point where artists are respected, where viable career paths exist, where a populace exists that understands and values artistic creativity in adulthood. All this may come to be. It's probably too late for you, but some of those young people you talk to at the high school drama club, who are so highly impressed with you, may see it, if enough of the right sort of work is done.



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Calendar

Continued from Page 8

Wednesday, February 1

RAYMOND J. STEINER Discussion: "Woodstock the Artists' Colony & Reading from his novel *The Mountain*" Lifespring Learning, The Inquiring Mind Bookstore, Partition and Main Streets, Saugerties NY 845-246-5775

AT/ AROUND/ BEYOND: Fluxus at Rutgers, 1962-1984 The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru April 1) <http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=101>

OPEN SMALL WORKS EXHIBITION National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Feb 28) <http://www.thenawa.org>

GALLERY TALK -SURFACE TENSION: WORKS BY AYAMI AOYAMA & FLORENCE MOONAN Mercer County Community College The Gallery at Mercer County Community College 1200 Old Trenton Rd. West Windsor NJ 609-570-3589 7pm free (thru Feb 9) www.mccc.edu/community_gallery

Thursday, February 2

NATURE CALLS: PAINTINGS BY CALLIE DANAE HIRSH Suffern Free Library 210 Lafayette Ave. Suffern NY 845-357-1237 free (thru Feb 28) www.suffernfreelibrary.org

Friday, February 3

SEPARATION ANXIETY Pelham Art Center 155 Fifth Avenue Pelham NY 914-736-2525 Opening Reception and Free All-Age Art Workshop 6:30-8pm free (thru Mar 31) pelhamartcenter.org

DEWEY MOUNTAIN BENEFIT Exhibition and silent auction to benefit local ski area Adirondack Artists' Guild 52 Main St. Saranac Lake NY 518-891-2615 Opening 5 - 7 pm free (thru Mar 4) adirondackartistsguild.com/

DAN CHRISTOFFEL presents Abraham Linclon & Walt Whitman Huntington Arts Council, Inc. Main Street Petite Gallery 213 Main St. Huntington NY 631-271-8423 free (thru Mar 19) huntingtonarts.org

Saturday, February 4

DAVID HAYES Paintings and Sculpture/Group Video Show curated by Greg Slick Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 free (thru Feb 26) www.garrisonartcenter.org

ANNUAL EROTICA EXHIBITION Tivoli Artists Co-op 60 Broadway Tivoli NY 845-757-2667 Opening Reception & Fundraising Party 7-9pm. 8pm performances. Over 18 please, donate (thru Feb 26) www.tivoliartistsco-op.com

NATURE'S BOUNTY at Art-trium Gallery Huntington Arts Council, Inc. Art-trium Gallery 25 Melville Park Road Melville NY 631-271-8423 Opening Reception 1pm-3pm free (thru April 30) huntingtonarts.org

ART FROM THE HEART Look | Art Gallery Look | Art Gallery 988 South Lake Boulevard Mahopac NY Opening Reception 6-8pm free (thru Feb 12) <http://www.lookartgallery.com>

Sunday, February 5

PLAY READING at The Schoolhouse Theater: An Inquiry in Florence by Barton Kunstler The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 3-5 performance followed by talk Back Q&A with the author. charge www.schoolhousetheater.org

SIGNAL FROM OUTER SPACE: PROSPECTIVE ARTWORKS BY DANNY HENDERSON Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Feb 27) www.harrisonpl.org

Tuesday, February 7

BARBARA ROUX: Environments Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 Opening Reception 4-6 pm free (thru April 5) www.hofstra.edu/museum

Wednesday, February 8

OPEN SMALL WORKS Exhibition National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Feb 28) www.thenawa.org

Friday, February 10

SHORT PLAYS & SKIRMISHES University at Albany Department of Theatre Performing Arts Center 1400 Washington Ave. Albany NY 518-442-4200 charge www.albany.edu/theatre

Continued on Page 20



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

BOOKS BY RAYMOND J. STEINER: *Hudson Valley Impressions: Paintings and Text* just released Dec. 2011. 5 1/2 x 8 1/2; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.arttimesjournal.com.

CALL FOR NEW MEMBERS: Piermont Flywheel Gallery located in picturesque Piermont on the Hudson, is now accepting applications for new members. Contact Howard. 201 836.8576, or visit piermontflywheel.com.

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Poets' Niche

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CENTRAL PARK AND THE CITY

*They say the towers of New York scrape the sky.
They do pierce the clouds, but Central Park's green
lights are low on the lawn; granite crouches
all fours on the ground, and lagoons reflect on the fact
that clouds float on pools that bounce high as the sky
from a sink as low as the blue in my jeans.
Thus, heaven may stoop to conquer a faux pond,
and cement can stack up to tickle the airways.*

*The Park genuflects before such altitudes
of aggregate. It stays quiet. In summer, it tans.
It pops the dogeared question: Are sapiens
made out of muscle or mind? This cloud-spiking Merlin
keeps upping the ante of his sorceries.*

*The Park's the guts of this rebar-boned body.
It centers the urban senses' five-in-one
and doubles as the Metro's solar plexus.
Breathe in what the leaves breathe out, and both shoddy
and shiny songs emerge, and Christ! Mon, the moon
rising over this dancer spangled at midnight!
It's not romantic exactly; it's more like phallic.*

Andrew H. Oerke
—Miami, Fl

Fiction

Just One More

By EDGAR BEE

I CHECKED MY watch — fifteen past one already. Some of the other regulars at the Magnan tavern must be wondering whatever happened to me, I thought, that I had not been around last night or this morning. I'm usually there by nine on a Saturday morning — ten at the latest.

Some of my co-workers had asked me to join them for a beer after work, yesterday. They had all gone home after just a few, but I had stayed, and gone bar hopping after a few more. I had no idea at what time I had made it home, but it had to have been after three, when I last checked the time.

I came to the Saint Patrick street entrance and was about to step across the open doorway when I spotted Natasha, coming up the sidewalk, waving.

Something instantly twisted inside of me. God, how that woman turned me on, with her trim figure, and those phosphorescent, jade green eyes.

She gave the impression that the attraction between us was two ways, but I could never seem to work anything out with her.

"Hi," I said when she came up to me. "Where are you headed?"

"On the canal; it's such a nice day."

The Lachine Canal — a more than nine-mile long, man made river, with bike trails and walkways on both sides — stretched along the other side of the street from where we stood.

"It really is beautiful," I agreed. "How would you like some company?"

"I'd love it."

"Let's go in here for just one and then I'll go with you," I suggested.

"The last time I went in there with you for one, I couldn't drag you out after more than a dozen."

"Just one; I promise."

She shrugged. "Okay, but remember — one."

"What would you like?" I asked her when the waiter came to our table.

"I don't want anything."

"Come on, just one beer," I prompted. "Or a glass of wine."

"No, I just finished eating and I don't feel like anything."

"Get me two drafts," I instructed the waiter.

"I thought you said just one," she remarked.

"Two drafts is one," I said. "Nobody orders less than two drafts at a time; they come in pairs."

God but she was beautiful, with long silken black hair that dropped weightlessly over her shoulders. How I longed to take her in my arms and wrap her natural red lips with mine.

"You look really gorgeous, like always," I said after my first beer. "How pleasing to the heart just to be with you."

"I like being with you too, but not here. Now come on; finish your beer, so we can get going."

I drained it. "Just one more and we're on our way; I promise," I said.

"You said just one."

"Yes, I know, but I was thirsty. I was downtown last night and drank more than my usual. Just one more; I give you my word."

"You stay here and drink, then; I'm going."

"No, come on, just this one and we'll go," I pleaded. "It won't take me long, I promise."

"You better mean it this time."

"I give you my word."

"Two more drafts," I told the waiter. "You're sure you don't want anything?" I asked Natasha.

"Nothing for me," she said to the waiter.

I was starting to relax, telling her about the beautiful little nightspot I'd found last night on Crescent Street, and the great Irish band they'd had playing. "We can go tonight, if you want," I invited. "You'll love it, I know."

"Come on, finish that beer and let's get out of here."

"Just one more and then we'll go for sure, okay?" I said and raised my empty glass without waiting for an answer, getting the waiter's attention.

"No, I'm leaving," she said decisively, getting up.

"Come on, just this one and I'll go with you; I promise."

"No, you had me waste my day a few Saturdays ago, waiting while you had more than a dozen last ones, finally getting me to join you and getting me drunk too. Not today. I'm going." She started backing away.

"Well, tell you what; I'll have one more and catch up with you on the canal. You'll be headed towards the Old Port, I guess?"

"Yea, sure," she said skeptically,

still backing away. "Nice seeing you; have a good day." I had the one more, and then sat there debating with myself. I really wanted to be with her. But I still had time. She wouldn't be walking fast, admiring the passing pleasure boats...the tall, leafy trees. I still had lots of time to catch up with her.

But after that one I wanted another, and then another. And finally I knew it was too late. I could never catch up with her now.

I had never felt lonelier. Or sorrier. Or so much like life was speeding by me while I sat here, missing it all. Why hadn't I made more of an effort to talk her into staying, I asked myself again and again? And failing that, why hadn't I gone with her? We could have walked awhile, like she wanted, and later I could have taken her to that nightspot on Crescent. She would have loved that, I was sure.

After a few more beers I moved in with some of my buddies, which did little to relieve me of my loneliness. I had that feeling of being alone in a crowd.

God, why hadn't I gone with her?

Next time, I would, I promised myself.

"Ted, what's the matter?" someone at the table said to me. "You look like a mutt who's lost his master."

I forced a smile, though I felt more like crying.

"I'm okay," I lied.

(Edgar Bee (Nom de plume) lives in Montreal Qc, Canada).



MY TAG

*I have often wanted to tattoo my federal ID prison number on my arm.
It would be so Dachau.
But I didn't suffer in prison camp.
I liked it.
I wrote five hours a day and worked out three.
I was in Fighter's Writer's Camp.
I can no longer remember my number.
I hardly remember the camp.
The prison camp.
Not the concentration camp.
In another twenty years I'll no longer Remember me.
I will be dead.
I will be forgotten.
The "I" who will have forgotten will be dead.*

David Lawrence
—New York City, NY

LOVE POEMS

*I don't understand them
She shrugged. Who; what
Are they about?*

*My dear, he whispered, they
Are not about.
They are because of.*

Tom Murray
—San Diego, CA



AT A FALL FESTIVAL

*Stroked by sky of pooled blue,
fingered by trees freckled with light,
we lean into one another,
touch heads and hands,
do not mention
the other hours,
the tasks waiting in an avalanche
that trembles at the ready.
Music eddies, murmurs,
laces this time up so we
can carry it with us tomorrow.*

Carol Hamilton
—Midwest City, OK



CROW DOG

*Beyond the Eye of the spirit time
beyond the dawn and the vision sign
there among the sage and cedar pine
we come to the realm where the veil is nigh
we come to the world where Crow Dog lies*

*There to find the smoky vision quest
with myself the un-invited, un-intended guest
we come to what is all and best
to dance in mind with the eternal need
to stand at the cliff-side, and to see
the lost spirits dancing at wounded knee.*

William R. Ford Jr.
—Pottersville, MI

DORA MAAR

*Frequently I can't resist.
I rise at two A.M. and go to my library
Where I dream the night to dawn.
Tonight I find a volume on the art of Dora Maar,
Picasso's mistress, his weeping woman.
Her art is Picasso's art.
Picasso had insinuated himself into her bone
As would a virulent bacillus.
She fought his infection by stealing his image,
Painting him with dark malignant eyes,
Those daggers that had peeled away at her flesh
Revealing the dark solitude
That wept existential tears.
In none of her portraits do we see Picasso weep.
He leaves her without a gift
Except for a brush that paints his image
On the canvas of a heartbreak.*

John P. Driscoll, M.D.
—Falmouth, ME



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The following Letter came from the National Association of Women Artists, Inc

Additional news of such scams can be sent to me at cs@arttimesjournal.com and I will alert our readers

Thank you NAWA for alerting us.

Dear Members - Scam Alert!!!!

One of our members was contacted through e-mail by a woman named Esther Powell, who wanted to buy several of her paintings. This Esther Powell had been on our members' website and picked out certain pieces. When our member asked how she heard about her...she was vague. Esther Powell had an elaborate story about moving to London from New Jersey and she wanted to get the pieces fast.

She then sent our member a Wells Fargo check. Our member took it to Chase and asked if it was real - they said yes, so she deposited it.

Esther Powell sent our member double the required amount to cover shipping and was told to ship the work and deduct that amount and send remaining cash back by Western Union to London.

When our member got home from her Thanksgiving trip, the Chase bank had sent rejection notices on the check (which was fake) and the paintings were sitting in FEDEX office in London. Now she has to pay to get the paintings back. Ultimately, she is out \$2,200.00

Our member contacted our office so we could alert other members about this scam.

We suggest when receiving an e-mail about purchasing your art works, google the person's name to see if there are any posts regarding whether or not the person is a scam artist.

BEWARE!!!

Calendar

Continued from Page 18

Saturday, February 11

RELATIONSHIPS Art Exhibit: Annual Members Show Sussex County Arts and Heritage Council 133 Spring Street Newton NJ 973-383-0027 Opening Reception 4-6 pm. free (thru Mar 10) www.scahc.org

ALUMNI EXHIBITION Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-2388 Reception, Saturday 3-5 PM (thru Mar 3)

CANINE/FELINE Art Exhibit to benefit True Friends "No Kill" Animal Shelter Windsor Whip Works Art Center/Gallery 98 Main Street Windsor NY 607-655-2370 Opening Reception 6-9 pm free (thru Mar 10) www.WhipWorksArtGallery.org

JOYCE POMMER AND ELISA PRITZKER Beacon Artist Union bau Gallery 161 Main Street Beacon NY 845-440-7584 Opening Reception 6-9 pm free (thru Mar 4) baugallery.com

SIGNAL FROM OUTER SPACE: PROSPECTIVE ARTWORKS BY DANNY HENDERSON Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Feb 27) www.harrisonpl.org

YOU MAKE MY HEART SING Lady Audrey's Gallery 52 Main Street Millerton NY 528-592-1303 free (thru April 30) www.ladyaudreysgallery.com

SHORT PLAYS & SKIRMISHES University at Albany Department of Theatre Performing Arts Center 1400 Washington Ave. Albany NY 518-442-4200 charge www.albany.edu/theatre

FABRICATED: PHOTOGRAPHS BY EDWARD BURTYNSKY, XAVIER DELORY, JIM KAZANJIAN, LEIGH MERRILL Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm (thru MAR 2) www.hotchkiss.org/abouthotchkiss/tremaine-gallery/index.aspx

Sunday, February 12

CHILL OUT FUNDRAISER Proceeds to KAC scholarship fund Katonah Art Center 131 Bedford Rd. Katonah NY 914-232-4843 Enjoy chili in a handmade bowl - keep the bowl 11 - 2pm donate katonahartCenter.com

Monday, February 13

SCNY SPRING AUCTIONS EXHIBIT Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 16) www.salmagundi.org

Friday, February 17

GIRLS NIGHT: The Musical Lycian Centre for the Performing Arts 1351 Kings Highway Sugar Loaf NY 845-469-2287 8-10pm charge . www.lyciancentre.com

Saturday, February 18

FILM SCREENING at The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 7:30-10pm charge Lost Bohemia by Josef Astor. Tickets \$10. Stay for Q&A with the director, a 20-year resident of the Carnegie studios. www.schoolhousetheater.org

FIGURE IT OUT National invitational exhibition of functional works Clay Art Center 40 Beech Street Port Chester NY 914-937-2047 opening reception: 6-8pm free (thru Mar 31) www.clayartCenter.org

MAUREEN KELLEHER: solo exhibit HOLD FAST Azarian-Mc-Cullough Art Gallery St. Thomas Aquinas College Costell Hall, Room 110, 125 Route 340 Sparkill NY 845-398-4195 Reception: 4:30-6:30pm Artist Talk: 5:30pm free (thru Feb 19) www.stac.edu/amag.htm

Sunday, February 19

"HERE AND ABOUT" Drawings and Paintings by ROBERT RITTER and MAUREEN ROGERS LaBella Bistro 194 Main Street New Paltz NY 845-255-2633 Opening Reception 5-7pm (snowdate: Feb 26) free (April 19) www.labellapizzbistro

ZYNSZAJN & PAKHOMOV Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm free www.saugertiespromusica.org

Sunday, February 26

ZYNSZAJN & PAKHOMOV Violin & Piano Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org

Thursday, March 1

RIPPLE EFFECT, The Art of H2O (Apr 30); WRITTEN ON THE WAVES: Shipboard Journals and Logbooks (Oct 2) East India Marine Associates Peabody Essex Museum East India Square 161 Essex Street Salem MA 978-745-9500 charge <http://pem.org/>

Friday, March 2

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

MARY ALICE ORITO / MAO: Exhibit National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 (thru Mar 29) www.thenawa.org

Saturday, March 3

PREMIERE ASK Regional Juried Exhibit Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 charge (thru Mar 31) www.askforarts.org

JOURNEYS: a group exhibit kershner gallery fairfield library 1080 post rd fairfield CT 203-256-3155 Opening reception with talk by artists 4-6 pm free (thru April 6) www.fairfieldpubliclibrary.org

Sunday, March 4

RHYTHM OF THE DANCE Lycian Centre for the Performing Arts 1351 Kings Highway Sugar Loaf NY 845-469-2287 3-5pm charge www.lyciancentre.com