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ART TIMES

Vol. 28 No. 6

May/June 2012

Spring — Season for A Surge of Young Dancers — And the Progress of a Young Choreographer

By FRANCINE L. TREVENS

SPRING – THE RENEWAL time when hope blooms anew along with flowers and the graduation performances of young dance students. It's the time of year when many dance schools have end of year performances to show off the accomplishments of their students. For example, New York Theatre Ballet's Ballet School NY will have their recital on June 9 at 4 pm at The Miller Theater at Columbia University, Broadway at 116th Street.

I enjoyed seeing the Joffrey Ballet School Performance Company in March at the Manhattan Movement and Arts Center. I was also impressed with the recent alumni of La Guardia High School when they danced a piece with the new dance company, Kymera Dance. The piece they performed was originally choreographed for them at La Guardia.

At the end of April a special competition for young dancers was held at Lincoln Center by Youth America Grand Prix (YAGP), the largest student ballet scholarship competition in the world. The Final Round of this event was held April 26. On April 27 YAGP celebrated the stars of today (including Sergei Polunin, Misty Copeland, Tamara Rojo, Herman Cornejo, among many others) and the stars of tomorrow (2012 competition finalists). And on April 28th, YAGP held a tribute to Natalia Makarova, with performances by Diana Vishneva, Natalia Osipova, Ivan Vasiliev, Yuan Yuan Tan among others).

I attended the Friday eve performance of YAGP's stars of tomorrow and stars of today. It was a spectacular evening and ensures there will be no dearth of great ballet dancers for many years to come. The contestants in YAGP are amazing. I was so impressed I will do a follow up article on this for June *ART TIMES* online. The finalists were spectacular and indicate great training and expertise.

Individual dance companies also

were on stages in April. After attending Avi Scher & Dancers performance at Alvin Ailey, I realized it is four years since Avi Scher launched his company. At the time, I interviewed the enthusiastic and very verbal young choreographer. It occurred to me time might have changed much of what he hoped and believed back then. I selected some of his old quotes and got an update on his concepts and plans as he heads into his fifth year.

Avi still presents dancers with excellent credits, such as principal Herman Cornejo of American Ballet Theatre (who also appeared in the Youth America Grand Prix) and Misa Kuranaga from the Boston Ballet who danced "Phased," which Mr. Scher created for them. Live music was provided by guitarist Hector Villa-Lobos. While there were some lovely movements, there was never an "Aah" moment. Nevertheless, the piece was enjoyable.

In "The Gift" he presented Joffrey Ballet dancer, Derrick Agnoletti with Laura Feig. The evening was dedicated to his mentor, Mark Goldweber a former Joffrey Ballet star and ballet master when Avi danced with that company. It was a gentle and touching work.

Two excerpts, one from "Touch" with Victoria North and Derrick Agnoletti had two accomplished dancers dancing together yet separately – not touching – for most of the piece. It was a lovely, flowing dance. The other was from "Mystery in the Wind" and featured exuberant dancing by Kelsey Coventry, Madeline Deavenport and Nancy Richter.

In what I found the most exciting of the works that evening, "Dwindle" Carlos Lopez plus members courtesy of ABT: Sterling Baca, Zhong-Jing Fang, and Sean Stewart, were joined by Kelsey Coventry, Madeline Deavenport, Laura Feig, Victoria North and Nancy Richer. This dance showed Scher's wonderful sense of stage pic-

tures and usage. I felt it was a more advanced work than many of his I had seen previously.

In 2009 when my interview of Avi ran, he said it was his intention to build a young audience for classical and contemporary ballet, using top quality dancers and new works in all venues. I wondered how he feels he succeeded to date.

"I think it's been successful!" was his response, which he explained with, "Since then I've self produced 3 seasons at Ailey which collectively played to 90% capacity. I saw many young people there and sold many student tickets. I've had principal dancers from all the major companies in the US, often with live music and I feel good about the quality of the choreography."

At that time, Avi, a professional dancer since childhood, occasionally danced with his company but finding "there are not enough hours in the day" stopped doing so in 2010.

He surprised me at our first interview by stating he did not seek a personal signature style. Most choreographers and many directors strive



Sterling Baca in *Dwindle*. Photo by Matthew Murphy

for a style they can imprint on their works. Avi remarks now, "I still don't worry too much about this. Obviously I am committed to ballet vocabulary and am very driven by the music, and usually have a narrative or progression for the dancers, but I start each piece with a fresh slate and see what comes out."

Continued on Page 3

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Peeks and Piques!

IT IS THE sheer, unstoppable force of it that sometimes stops me in my tracks. No matter your personal tastes, beliefs or opinions, the creative urge simply cannot be halted. There are some who believe that we are "hard-wired", that we've been "*homo aestheticus*" for as long as we've been "*erectus*" — and almost certainly before we became "*sapient*". Maybe so — the facts seem to support that early man was scratching images on flat surfaces long before he learned to speak or write. And who know how much older the propensity to make "music" and "dancing movements" might be? I can be convinced that man first sang out and danced when he had a pants full of red ants — seems he surely didn't draw pictures of them until much later. At this point in time the chronology

is not so important — what matters is that all three activities — making music, dancing or image-making — are all products of a nascent creative urge, an urge that, come what may, is still with us today. Still with us in a technological age that seems more interested in hype, greed, silliness, and mayhem, more interested in turning that urge to what I recently heard a TV commentator refer to as "garbage culture". I sometimes despair what I see on the artscene — quite often loudly and monotonously in this column — and I can hardly disagree with that commentator's description. Yet, I take a few steps back and take that long look — yes, we can and do often create crap, but the urge itself seems to be ultimately incorruptible. It is society and peer pressure that turns the urge towards its will as

artists have learned since forever. Who knows what "critical" pressure was put on those cave painters when they etched elephants on their walls? We do know from art history that the pressure on artists — artists of all stripes — to be politically or religiously or whatever-ly correct has existed at least since the Renaissance. And how many parents have either gently or rigidly turned their offspring from such an anxiety and/or poverty-filled life? And still the urge presses on. Surely such an unstoppable, natural force ought — at the very least — be recognized by the powers of any and all cultures that be. Surely, we have to wonder at the artists in our midst!

Raymond J. Steiner

Vist Steiner's Blog at rjsteiner.wordpress.com/



The following essays and others have been published exclusively online. You can still read them at arttimesjournal.com
Film: *It's the Little Things that Get You* By Henry P. Raleigh
Dance: *Nostalgia for Dance Past* By Francine L. Trevens
Music: *CD & DVD Reviews* By Frank Behrens
Speak Out: *Chinese Classical Dance* By Betty Wang

An interesting and loving article on a special lady (that's YOU !!)...
 While it was fascinating to read you " caught a 6' 2' sailfish at the age of 14 ", I will point out that I caught a 14 foot sailfish aged 62 !!
 Much love.
Everett Raymond Kinstler
 New York, NY

To the Publisher:
 How are you? What's happening with you besides your hard work with Art Times? I always say "Thank You" for the copies of Art Times that you send me and I want to say it again for the issue you just sent.....the article about Cornelia that Ray wrote was absolutely FANTASTIC!!! You both have been through a lot and accomplished a lot in your lives and it's great to know that all the people who read your paper know it also. The two of you are wonderful people and I'd be the first person to tell everyone to "stand up and cheer!" for you!!!
 Keep up the good work on the newspaper!!!
Jeanne Shapiro
 Barnegat, NJ

To the Publisher:
 Great article about you in the most recent *ART TIMES*. I suggest you see Iron Lady with Merly Streep. Sounds like you have some things in common.
Chana Benjamin
 New Century Artists
 NY, NY

To the Publisher:
 What a wonderful idea to profile Cornelia! And yes, way over due. Cornelia, you have done such a wonderful job with *ART TIMES*, and it has been a pleasure working with you over the last (gasp) 25+ years. You have accomplished so much, and squarely countered your challenges throughout your life, and no doubt will have many more feathers to add to your war bonnet in the future. Proud to know you!
 Happy gardening, and all the very best,
Leslie Watkins
 Norfolk, CT

To the Publisher:
 But what I really wanted to tell you is that I received my new issue of *ART TIMES* and was reading it over coffee this am. What a beautiful profile Raymond wrote about the publisher. I imagine this must have been quite a challenge for him. Now I can start to see why I always got such a nice vibe from the two of you.
 All the best,
Bob Karcy, Saugerties, NY

To the Editor:
 Thank you for the fine review of The Leonardo Series exhibition. A colleague at The National Academy just brought it to my attention.
 Is it possible to purchase copies of the article?
 Sincerely and gratefully,
Anthony Panzera, NJ

To the Editor:
 Just read your latest *ART TIMES*— excellent issue, great profile!! Cornelia, what an impressive life, we're so proud of you! I'm sure I don't have to tell Ray how lucky he is...
Rosemary Sheppard
 Annapolis, MD

Letters

To the Publisher:
 It was such a perfect pleasure reading your editor's paeen to his remarkable publisher.
 I remember the exciting beginnings of the *ART TIMES* and I am delighted with the memories of having attended some of the anniversary celebrations through the years. I have known and applauded the success you and your editor have had and the, in some ways, extraordinary growth of your outreach with the paper. I have been an admirer of you both. What I didn't know and am grateful to learn is about you, the challenges you've faced, and the background that is the foundation of your commitment and dedication to the arts and the success of *ART TIMES*.
 Congratulations to you and your very talented editor and his dedication and commitment! Here's to many years of continuing success!

Elayne Seamon
 Poughkeepsie, NY

To the Publisher:
 Thanks for *ART TIMES*. I liked ray's comments on Ludins. And, of course, the profile of you!
Carla Smith
 Saugerties, NY

To the Publisher:
 Dear, Dear Cornelia:
 ERK. NRM ad looks good, as does Peggy's" Flaunt " ad. Thank you,
 Please tell your other Ray how much we enjoyed his article on YOU!

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Dance Spring — Season for A Surge of Young Dancers — And the Progress of a Young Choreographer

By FRANCINE L. TREVENS Continued from Page 1

He claimed four years ago his focus was on relationships and narrative. He continues those interests. “In the recent 2012 season I did a piece called ‘The Gift’ which I intended as a touching coming out of the closet piece. My ‘Phased’ looked at a troubled relationship in a past, present and future way.

While I got the message in “The Gift,” I admit to some confusion while watching “Phased.” Apparently I was not alone, for Avi explained, “I had clear ideas for everything but I love talking to audience members and hearing what they saw, if anything.”

Since he claimed years ago he “takes little things away from everyone,” I now asked for examples and he said, “Alexei Ratmansky’s ‘Namouna’ definitely made an impression on me, it was just so classical but also fresh and I loved that. I recently also made a piece for Ballet

West and there was another piece on the program there by Christopher Ruud called ‘Trapped’ and that stuck with me.”

One hope he has been unable to fulfill – the hiring of other choreographers to create dances for his company. “The budget and scheduling has made this difficult.”

And so to the final question — Are you applying for grants or can you continue to grow with just private donations?

“I have applied for grants but have found most grants are geared to small and modern or large and classical and I don’t fall into either category. As far as growth, most of the budgets for ballet companies come from individuals so that’s why I think I’ve been able to do as much as I’ve done.”

As for where he will be a few years from now, he gave the most logical answer of all, “Not sure what the



Madeline Deavenport, Kelsey Coventry, Victoria North in *Dwindle*
photo by Matthew Murphy

future holds.”

In view of his consistency of vision, his dedication to great dancers and his improved lighting and costumes, his willingness to follow his own vision and to attempt ever new and more challenging works, I predict the future will find him a mover and a shaker.

And maybe a few years hence, the recent new crop of dancers will attain the expertise and grace to be one of his dancers as well.

(You can follow Francine at her blog <http://stagesandpages-francine.blogspot.com/> and her website, www.writerfrancinet-revens.co)



Misa Kuranaga & Herman Cornejo appearing in *Phased*. Photo by Matthew Murphy

More essay and resources at arttimesjournal.com (and a great place to advertise!)

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Friday, June 22
Saturday, June 23
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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

May 1 YEAR-ROUND ARTISTS' MILE Visit Artist's Studios along a mile stretch in Fishcreek/ Highwoods section of Saugerties, NY contact Clove Church Studio (845) 246-7504

May 4-20 THE FARNSWORTH INVENTION Albany Civic Theater 235 Second Avenue Albany NY 518-462-1297 charge www.albanycivictheater.org

May 18-20 RUBY SPRING Salon Dance Theatre: 40th Anniversary year long Celebration. MAUDE BAUM and Company Dance Theatre eba Theater 351 Hudson Avenue Albany NY 518-465-9916 charge Spring Salon Concerts begin eba's 40th Anniversary year long Celebration. www.eba-arts.org

May 24-June 10 "TWELFTH NIGHT" The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Thurs, Fri, Sat 8pm. Sun 3pm. charge www.schoolhousetheater.org

May 25 - June 3 THE WEDDING SINGER Castaway Players The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

Jun 22 thru Jul 29 POWERHOUSE THEATRE Vassar College, Raymond Ave., Poughkeepsie, NY (845) 437-5599

Tuesday, May 1

BRUSH WITH NATURE ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge Museum hours: Wednesday through Saturday 12:00-4:00pm www.hammondmuseum.org

CHIEN FEI CHIANG "Remembering a Master" ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge Museum hours: Wednesday through Saturday 12:00-4:00pm www.hammondmuseum.org

EUGENE LUDINS: An American Fantasia Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 245-257-3844 free (thru July 15) www.newpaltz.edu/museum

EVERETT RAYMOND KINSTLER: Pulps to Portraits Norman Rockwell Museum Rte. 183, Stockbridge, MA (413) 298-4100 (thru May 28)

SPRING JURIED SHOW The Gallery at Kent Art Association 21 S. Main St Kent CT 860-927-3989 free (thru Jun 3) www.kentart.org

LONG ISLAND BIENNIAL The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Aug 12) www.heckscher.org

JO ZALON MEER "Losing the Light": Photographs for my Mother Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 free www.upstreamgallery.com

MY COMIC HEROES Youko Yamamoto Stefan Lisowski curators Gomen-Kudasai Noodle Shop, 232 Main Street New Paltz NY 845-255-8811 free (thru May 12) www.gomenkudasainy.com

OILS, REVISITED Greenburgh Arts and Culture Committee Greenburgh Town Hall 177 Hillside Avenue White Plains NY 914-682-1574 free www.greenburghartsandculture.org

MARY RANKIN "Pentimento": Recent work Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 free www.upstreamgallery.com

CAROLYN KIBBE & KATE TORPEY People, Places and Things: Portraits and figurative oils. Valley Artisans Market The Small Gallery 25 East Main Street Cambridge NY 518-677-2765 free (thru May 22)

RICHARD WINGATE SERRIN: For the Love of Painting Munson-Williams-Proctor Arts Inst Mus of Art Newington-Cropsey Foundation, 25 Cropsey La., Hastings-on-Hudson, NY (914) 478-7990 (thru May 18. www.newingtoncropsey.com

STILL-Life, Photo-Paintings by SUSANNA BRISELLI Galerie BMG 12 Tannery Brook Rd Woodstock NY 845-679-0027 free (thru May 21) www.galeriebmg.com

SYMPHONIC BAND SUNY New Paltz Department of Music Julien J. Studely Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

THE JURIED SHOW: 21st Annual Regional Juried High School Art Exhibition The Hyde Collection Art Museum 161 Warren Street Glens Falls NY 518-792-1761 charge www.hydecollection.org

Wednesday, May 2

ART AFTER HOURS: First Wednesdays The Zimmerli Art Museum at Rutgers University The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 5-9pm charge www.zimmerlimuseum.rutgers.edu/events/?id=14

BROOKE SINGER: Sites Unseen Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Jun 17) www.hotchkiss.org/about-hotchkiss/tremaine-gallery/index.aspx

REGIONAL OPEN JURIED SHOW Easton Arts Council Easton Public Library 691 Morehouse Rd Easton CT 203-374-0705 free (thru May 26) www.eastonartscouncil.org

AUDREY FLACK Invitational Solo Exhibition National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free www.thenawa.org

Thursday, May 3

GILBERT & SULLIVAN, The Ballet! Dances Patrelle Dicapo Opera Theatre 184 E. 76th Street New York NY 212-288-9438 charge GILBERT & SULLIVAN, www.dancespatrelle.org

HIGH ARTS SHOWCASE VIII Huntington Arts Council, Inc. ART-trium Gallery 25 Melville Park Road Melville NY Opening Reception 5:30pm-7pm Music performance by Huntington HS String Quartet free (thru May 29)

ELAINE GALEN "Inscapes" paintings Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 free Opening Reception May 12th 1-5 pm www.flatiron.qpg.com

THE RITES OF SPRING SUNY New Paltz Department of Music Nadia & Max Shepard Recital Hall SUNY New Paltz New Paltz NY 845-257-2700 7pm charge www.newpaltz.edu/music

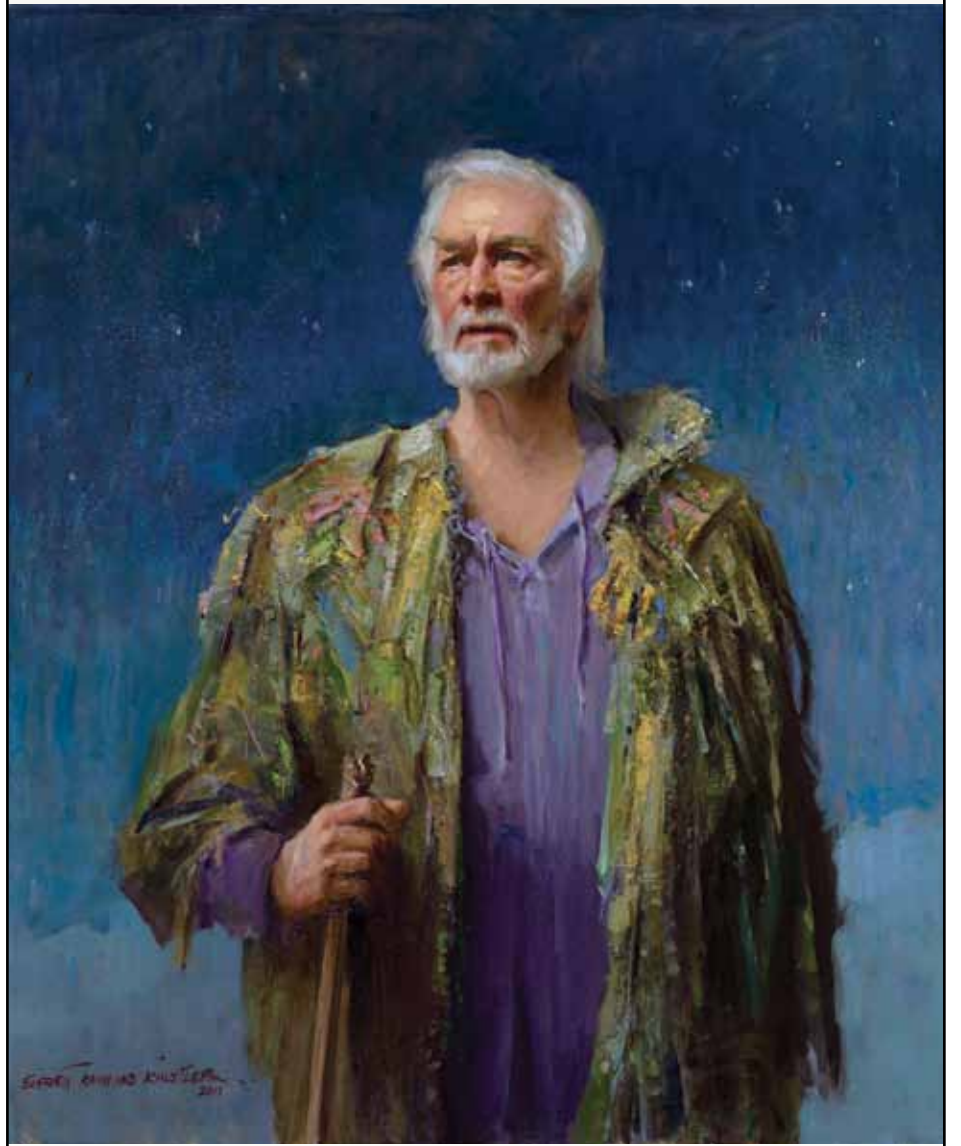
GITA MEHTA Watercolors Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 free Opening Reception May 6, 1-3pm www.vclib.org

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EVERETT RAYMOND KINSTLER

Pulps to Portraits

June 14 – September 28, 2012



E.R. Kinstler, *Portrait of Christopher Plummer as Prospero*, 2011



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Art

The Prismatic Palette

By LESLIE WATKINS

THE AMERICAN IMPRESSIONIST painter Frank Vincent DuMond (1865-1951) developed the Prismatic Palette as an aid to instruct his landscape students. One of them, Frank Mason, claimed he had "perfect pitch," meaning that his sense of tonal value was so acute that he could perfectly "pitch" a painting. Mason further developed the palette and taught various mixing combinations. Using the Green Mountains of Vermont as his backdrop to illustrate the changing qualities of light in his *plein air* classes, Mason taught the Prismatic Palette to hundreds of his own students. I was one of them.

On May 31st, 1982 my friend Tom Torak picked me up from my apartment in NYC at 2AM. We drove all night to Stowe, Vermont and arrived on the Mountain Road at McCarthy's just in time for breakfast. In the weeks that followed, Tom and other students gave me a crash course in making gesso panels, priming linen with lead, mixing and using the palette, and how to behave in Frank Mason's landscape class. It was the beginning of what I consider my genuine life, as an artist. Up until then, everything else had been in preparation.

Medical Center. I studied briefly with various instructors including Robert Phillip, Thomas Fogarty, and Daniel Green, but it was with Frank Mason that I found an instructor who spoke to my nature loving, artistic heart.

Frank's class was a master's class in oil painting. Held in the afternoons in the north light of the League's studio 7, it was more of an apprenticeship than a modern art class. There was a waiting list, or as in my case you were invited to enter. Once you were in, it could be years before you spoke casually with Frank, or even receive a critique. It was not uncommon for people to study with Frank for five years or longer. The students who had studied longer were expected to help the new students get started. Frank rarely remembered someone's name right off the bat. For the first three years I was "Sweetie".

My primary interest was in landscape painting. I attended Frank's classes at the League, too, but it was all about heading north in June for me. The *plein air* instruction was based on the principle of atmospheric perspective, and used the palette as a means to simplify teaching it, and as a control



"Homage to Frank", oil on linen. 30" x 40", by Leslie Watkins ©2012



Prismatic Palette

I had studied at the Art Students League for several years, first artistic anatomy with Robert Beverly Hale, then life drawing with Gustav Reberger. I had attended cadaver dissection with Eliot Goldfinger at NYU's

for various types and times of day.

The Prismatic Palette makes *plein air* painting not easy, or simple. It is not a formula, or technique, but a way of thinking. It clarifies several strings of colors into even steps, with the light-

est or highest values descending to the lowest or darkest tones. The steps are based on pure colors from cadmium lemon yellow to alizarin crimson. The different strings of colors consist of grays, violets, blues and greens.

The use of the palette facilitates the painting of landscapes in a variety of seasons and weather during various times of day: spring and fall, sunny and cloudy, sunrise and sunset, etc. By premixing values, one can paint deftly, accurately, and expressively, placing accurate tones of light and shade without having to test how the painting is pitched or keyed. In a very short time, one's palette can be readied to capture the fleeting passages of light.

The Prismatic Palette is much like a piano or organ for which each value or step serves as a note in an octave, yellow ocher being "middle C." When placed in the spatial dimension of the picture plane, each value or tone creates an accurate description of placement. Pleasing harmonies occur when two or three colors are placed among others, forming triads or complements. This is the basis of the Impressionist's technique of laying harmonious colors side by side, as in Monet's "Haystacks." By fusing the Belgian and Dutch glazing technique of adding transparent glazes of color with *alla prima* Impressionistic painting, even more luminosity can be achieved. This technique

is especially effective for capturing brilliant sunrises and sunsets as demonstrated by Frederick Edwin Church in "Clouds over Olana" and "Sunset from Olana", and by Thomas Moran in "Bridalveil Falls" in the collection of the Wadsworth Athenaeum.

In *plein air* painting, the Prismatic Palette serves not only as a very effective tool for correctly judging values, but also to use warm and cool tones to bring things forward and to push things back, to depict light and shade, and to describe the type and time of day. By using full steps and half steps, it is possible to fine-tune your picture in infinite degrees. Soon, using the palette becomes second nature, making it possible to paint even in the dimmest light at the close of day. In time the ability to judge values becomes so finely honed that the palette is no longer necessary.

(Leslie Watkins, painter and teacher, is known for her landscape oils and botanical watercolors. Visit www.lesliewatkins.com for information about her work, workshops and demonstrations throughout the United States and Europe.)

See this essay online at www.art-timesjournal.com for the full color views



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Curated by Basha Maryanska

June 5th to 23rd Tue-Sat 11-6

OPENING RECEPTION

Saturday

JUNE 9th 2012

from 3-6 PM

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Culturally Speaking

By CORNELIA SECKEL

THERE IS NOTHING like a family member in crisis to suddenly concentrate the mind. When my Mother (92) was knocked over by a large dog her life changed radically as did her children's lives. Six weeks later with OT, PT, Social Worker, Nurse, Aides all in place I am amazed that I have as much to say as I do. One cannot reach a certain age and be immune to taking care of a parent or spouse. As I went through my life these past 6 weeks the support from friends, colleagues and strangers was heartwarming and healing.

In the not too distant future you will read about my trip to **San Antonio**, Texas and be directed to a video about San Antonio. This is a city alive with support for the arts. Festivals

professional artists, five galleries presenting new exhibitions every six weeks that sponsor prestigious regional and national competitions; a gift shop; a School of Art providing a wide range of classes for all levels of experience from ages 2 to 102; public programs; and outreach programs in the **Norwalk** and **Stamford** schools. There are 4,500 annual enrollments at the School of Art and 12,000 visitors to the galleries. The center provides its artist members, faculty, students and visitors with a common location where they can share ideas, work on projects, teach, explore new areas and grow in their creativity and talents. To honor their history the year will be filled with special events, exhibits and the addition of a new **Sculpture Walk**. More about



(L to R) Elayne Seaman, Mildred Cohen, Nancy Scott (original cooperative members) at the LongReach 30 year Celebration.

draw crowds of as many as 20-30,000 people and there are well over 100 festivals during the year. San Antonio is the 7th largest city in the US but as it is very spread out it appears to be a small city. Coming up in a future Travel and Culture Column you will read about **Luminaria**, the **River Walk**, **Missions**, **The Alamo**, **The Museums** and **Arts Centers**, **Artists**, **Music** and **Theatre Performances**, fabulous **restaurants**, the **Paella Competition**, **Aerosol Arts Festival**, the **Pearl Farmers Market** & the **San Antonio Culinary Institute of America**. In my Culturally Speaking column online for April, you can see photos and read about several of these events.

Silvermine Arts Center, located in New Canaan, CT, is celebrating their 90th anniversary. What began as an artist colony meeting in an artist's nearby barn has grown to be one of the finest and most complete art centers in New England. Artists have been drawn to Silvermine, since visionary sculptor **Solon Borglum** moved there in 1908 and established a place for artists to gather. The **Silvermine Guild of Artists** was founded in 1922 and formally incorporated in 1924 when the **School of Art** was established. Today, the Silvermine Arts Center, is comprised of a Guild of over 300

Silvermine Arts Center at: www.silvermineart.org.

I went to **LongReach Arts 30th Anniversary** celebration and it was an exciting and heartwarming event as I have been going to their openings since we began **ART TIMES** in 1984. So many artists that I have known over the past 28 years were there celebrating this group. LongReach, first known as **Summergroup**, began in the spring of 1982 when a group of professional visual artists, most of whom had been showing at **Elayne Seaman's** gallery in Poughkeepsie, met to explore the idea of forming a cooperative gallery when Elayne decided to close the gallery. When plans were being discussed for the future, the **Mid-Hudson Arts and Science Center (MASC)**, housed in Poughkeepsie's old **City Hall**, invited the newly formed cooperative to present its first exhibit in MASC's large gallery for the duration of the summer and they remained there until June 1991. Inspired by the idea of beginning with a "group exhibit in the summer" the name "Summergroup" was unanimously adopted. Since 1991, with the exception of rented gallery space at the **Cunneen-Hackett Cultural Center**, Poughkeepsie, NY from May 1995 through July 1996, Summergroup's exhibits have been primarily featured in venues



Betsy Jacaruso (center) cuts the ribbon for her new gallery in Rhinebeck, NY. She will continue to offer Watercolor classes at this location. betsyjacarusostudio.com

throughout the **Mid-Hudson Valley** and in **New York City**. Each artist was to prepare work measuring 3' x 3' — always a nice challenge — and the work showed ingenuity, skill and "art". The show was at **The Mid-Hudson Heritage Center** on Main Street in Poughkeepsie. There are two exhibits scheduled year. One is at the Mill Street Loft Annex at the Scenic Hudson River Center in Beacon during September/October and the other is sometime this summer.

The **Fish Creek-Highwoods** (in Ulster County, NY — ½ way between Woodstock and Saugerties) **ARTIST'S MILE +** includes about a dozen artists whose studios will be "open" to the public year round. Each artist acts independently and chooses when their studio will be open, and will indicate this by hanging a palette out by the road. There are maps at each studio to pass people along to each other. The idea is to keep it simple. **Raymond J. Steiner** has agreed to be part of this and there will be a link from our website homepage to the map. This was a brilliant idea by **Fay Wood** who will be showing her sculptures, paintings and prints at her **Clove Church Studio**.

ArtTable was founded in 1980 by a group of professional women in the visual arts to foster greater support, recognition and opportunities among their peers. As Founding President **Lila Harnett** explains, "Information was exchanged, and we became a mutually helpful society with a mission to promote the interests of professional women in the arts." Over the years, the organization steadily expanded from an informal group into a professional network (of women in all stages of their careers who exemplify leadership in the administration, business, finance, management, promotion, scholarship and stewardship of the visual arts.) of more than 1,500 women throughout the country with membership centers in **Boston**, **Los Angeles**, **Houston**, **New York**,

San Francisco, **Santa Fe**, **Seattle**, and **Washington D.C.**, and growing centers in **Chicago**, **Atlanta**, **Miami** and **New Orleans**. ArtTable's ongoing outreach programs include: the **Summer Mentored Internship for Diversity in the Visual Arts Professions**, intended to help young women of diverse backgrounds enter the field of the visual arts; the **Career Development Roundtables**, developed to mentor students and emerging professionals as they enter the field; the **Oral History Project**, created to document the significant impact and on-going contributions of professional women in the visual arts; and our **public programs**, intended to provide a forum for discourse about current topics in the arts relevant to both our members and the art world at-large. Each year ArtTable honors a leader in the field with the **Distinguished Service to the Visual Arts Award** at the **Annual Award Ceremony and Benefit Luncheon** in New York City. Past Honorees include: **Kitty Carlisle Hart**, **Agnes Gund**, **Emily Rauh Pulitzer**, **Dianne Pilgrim**, **Joan Mondale**, **Stephanie French**, **Lucy Lippard**, **Marcia Tucker**, **Paula Cooper**, **Iris Cantor**, **Linda Nochlin**, **Elizabeth Baker**, **Elizabeth Sackler**, **Emily Rafferty**, **Vishakha Desai**, **Toby Devan Lewis**, **Yoko Ono** and **Lila Harnett**.

This year's honoree of the **2012 Distinguished Service to the Visual Arts** was **Patricia E. Harris**, first Deputy Mayor of the City of New York whose passion, she says, has always been about arts and culture. Under **Mayor Koch** she was the **Executive Director of the Art Commission** (now called the **Design Commission**) and as **First Deputy Mayor** under **Michael Bloomberg** she has brought public art to the five boroughs, promoted smart urban design and supported arts and cultural organizations. Patricia understands clearly that Arts and culture is essen-



(L) the ArtTable luncheon at the Mandarin Oriental Hotel (R and from left to right) **Jennifer Rissler**, ArtTable Co-President, Board of Directors; Assoc. Dean, San Francisco Art Institute; **Susan Freedman**, Honorary Luncheon Co-Chair; President, Public Art Fund; **Maya Lin**, Keynote Speaker; Artist and Architect; **Patricia Harris**, Recipient of the Distinguished Service to the Visual Arts Award; First Deputy Mayor, NYC; **Cecilia Alemani**, Recipient of the New Leadership Award; Donald R. Mullen, Jr. Curator and Director High Line Art; **Emily Rafferty**, Honorary Luncheon Co-Chair; President, Metropolitan Museum of Art; **Lowery Stokes Sims**, ArtTable Co-President, Board of Directors and of Curator; Museum of Arts & Design

tial to economic development. NYC is fortunate to have her as part of the governing team.

Cecilia Alemani (an alumni of the **Center for Curatorial Studies at Bard College**) received the **2012 New Leadership Award** recognizing her work as the **Donald R. Mullen Jr. Curator and Director of High Line Art**. High Line is a program of public art that takes place on and around the High Line in NYC. As an independent curator, Cecilia has organized numerous exhibits in museums, foundations and institutions. The award is to support women who are in their early and mid-careers.

Keynote speaker was artist and architect **Maya Lin** who was first brought to the attention of the art world in 1981, at age 21 and while still an undergraduate, when she won a public design competition for the **Vietnam Veterans Memorial**, beating out 1,441 other competition submissions. Maya spoke about the difficulties of creating art for public places and the logistics involved. Her current work and her final memorial, *What is Missing?* focuses on bringing awareness to the current crisis surrounding biodiversity and habitat loss. This memorial is for what we have lost, to remember the past and to teach us to live in the future. I found Maya a friendly and personable woman who wasn't shy about sharing her thoughts and feelings.

Dena Muller, **Executive Director of ArtTable** welcomed the 400+ attendees at the 19th Annual Benefit Luncheon at the beautiful **Mandarin Oriental NY Hotel**. The event was like the organization: extremely well run with strong support for the fundraising event and a networkers dream as we all had name tags and there was a handout of all the attendees with their table location — (a prime purpose of ArtTable is networking). I am proud to be a member of this group. Young women interested in pursuing work in the arts field (not artists but in the business of art) can contact ArtTable and learn more about their outreach programs, which include mentoring

and internships. ArtTable.org

I am also a member of **Pen and Brush, National Association of Women Artists, Catharine Lorillard Wolf Art Club**. All of these organizations do important work for women in the arts and would be happy to have your support.

The National Association of Women Artists: was founded in 1889 and is the oldest professional women's fine art organization in the United States. It provides a forum for women artists to share ideas and to exhibit their work. Through its exhibitions, programs, events, education programs and archive

N.A.W.A. fosters awareness of the monumental contribution of women to the history of American art. thenawa.org

Pen and Brush: Founded in 1894, The Pen and Brush, Inc. is an international membership organization for women in the visual, literary and performing arts and supporting public members. Pen and Brush is a vibrant resource for its members, non-member participants, and a flourishing cultural center for the surrounding community. penandbrush.org

Catharine Lorillard Wolf 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 Club's major event is the **Annual Open Juried Exhibition** held in the early Fall at **National Arts Club**. In addition to the Open Juried Exhibition, the Club sponsors the **Members Annual Exhibition** each spring. Occasional lectures and demonstrations are open to Members, Associates, Donors, Patrons and Benefactors. clwac.org

That wraps up my exploring for now. Make sure to take a look at **ART TIMES** online for videos, updated calendar and opportunity listings as well as new essays.



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Calendar

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Friday, May 4

BFA/MFA Thesis Exhibition II Samuel Dorsky Museum of Art The Dorsky Museum SUNY New Paltz New Paltz NY 845-257-3844 free (thru May 8) www.newpaltz.edu/museum

COOPERSTOWN CENTRAL SCHOOL EXHIBIT Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru May 30) www.cooperstownart.com

EDOUARD VUILLARD: A Painter and His Muses, 1890-1940 The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3200 charge (thru Sept 23, 2012) thejewishmuseum.org

LIGHT MATTER Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 free Opening reception 6:30-8pm. Free and open to the public! www.pelhamartcenter.org

MARY HAFELI & ANN LOVETT: Residuum Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Opening Reception 5-7pm; Awards 6pm free (thru June 1) www.cooperstownart.com

Saturday, May 5

32ND ANNUAL Juried Photography Exhibit: The Hand-Made Photograph Smithtown Township Arts Council Mills Pond House Gallery 660 Route 25A St. James NY 631-862-6575 free (thru Jun 1) www.stacarts.org

BROOKE SINGER: Sites Unseen Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm (thru Jun 17) www.hotchkiss.org/abouthotchkiss/tremaine-gallery/index.aspx

ELAINE GRANDY, COLLAGES Longyear Gallery 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru May 27)

JENNIFER MULLER/ The Works Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge www.kaatsbaan.org

JOSE ACOSTA Solo Art Exhibit Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 Opening reception 5-8pm free (thru May 27) www.askforarts.org/

SPRING JURIED SHOW The Gallery at Kent Art Association 21 S. Main St Kent CT 860-927-3989 Awards Reception: 2 to 4 pm; awards presented at 3 pm. free (thru Jun 3) www.kentart.org

MICROMORPHIC Byrdcliffe Keiner/James Center for the Arts 36 Tinker Street Woodstock NY 845-679-2079 free Opening Reception 4-6pm www.byrdcliffe.org

PEOPLE AND PORTRAITS Tivoli Artists Co-op and Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8 pm free (thru May 27) www.tivoliartistscoop.com

WESTCHESTER CHAMBER SYMPHONY All-Mendelssohn Concert with violinist ELMAR OLIVEIRA Westchester Chamber Symphony Christopher J. Murphy Auditorium - Iona College 715 North Avenue New Rochelle NY 914-654-4926 8pm charge \ www.westchesterchambersymphony.org

WITH NOBLE HANDS: Necessity Made Beautiful: Celebrating contemporary Arts & Crafts Millbrook School Warner Gallery, Holbrook Arts Center 131 Millbrook School Road Millbrook NY 845-677-8261 Opening reception 3-8pm free (thru June 12) www.millbrook.org

Sunday, May 6

COLLEGE-YOUTH SYMPHONY SUNY New Paltz Department of Music Julien J. Studely Theatre SUNY New Paltz New Paltz NY 845-257-2700 7pm charge www.newpaltz.edu/music

KEVIN COOK First Sunday Free Gallery Tour of Eugene Ludins: An American Fantast The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2-3pm free www.newpaltz.edu/museum

NAOKO NAKAGAWA & SATOSHI KANAZAWA performing opera classics and Japanese songs Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 3:00pm free

"PUTTING IT TOGETHER" Solo Exhibition of watercolors, collage & assemblage Hope Friedland Muscott Farm The Main House Gallery Rt. 100 Somers NY 914-864-7282 Opening Reception free (thru May 27) www.muscottfarm.org

SALLY BRANDENBURG "Paintings of the Eastern Seaboard" Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm free (thru May 30) www.guildofcreativeart.org

THE JURIED SHOW The Hyde Collection Art Museum 161 Warren Street Glens Falls NY Award Reception charge (thru May 27)

TRIBUTE TO LINDA ASHEAR Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 4:30pm free Featuring music by renowned cellist, Robert Kogan. www.writerscenter.org

Monday, May 7

82ND ANNUAL OPEN Juried Exhibition National Art League 44-21 Douglaston Parkway, Douglaston NY 718-224-3957 (thru June 2) www.NationalArtLeague.org

ELYSSA WORTZMAN Inner Landscapes, Outer Worlds Paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 7-8:30pm free (thru May 31) www.harrisonpl.org

Tuesday, May 8

COMBINED CHOIRS: Mozart's Grand Mass SUNY New Paltz Department of Music Julien J. Studely Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

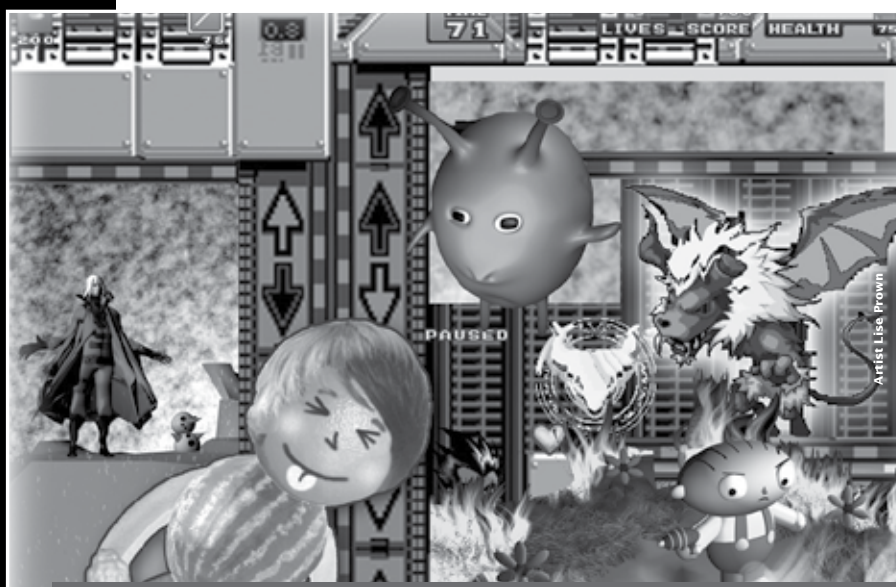
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The next issue: July/ August

If you missed getting an opportunity or calendar listing into this issue or a display ad for your business or exhibit contact us at cs@arttimesjournal.com. We can accommodate you on our website which had well over 2 million hits last year.

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Theatre *What do we want from a theater review?*

By ROBERT W. BETHUNE

NYTCRITICWATCH asked this question online in late March, and it would seem they're actually trying to find out. They have an online survey going, and they've discussed a few ideas.

They've started with a useful question, which I will rephrase: "Whaddya mean we, white man?" The idea that there is a "we" out there is obviously merely a starting point from which one must hastily depart. "We" immediately breaks down into "us" and "them." But that's not the end; who "us" and "them" refer to further breaks down depending on who's working the pronouns.

The people who do theater — actors, designers, directors, choreographers, writers — have an ancient and eternal hostility to those who judge their work. It's a pity we don't have Menander's thoughts as a twenty year old up-and-coming comedy writer about that old fart Aristotle who just died. I doubt they would have been friendly. Aristotle didn't think much of comedy, after all,

though he tried to sound fair, and to Menander Aristotle's championing of Sophocles would have been the oldest of old-fogeyism. However, if you take theater artists and pin them down to the pavement, slap them around a bit, and threaten them with endless revivals of *Noises Off*, you can get them to admit that reviews and criticism do have a place, and that place is not in Hades. It is sometimes helpful, they will grudgingly snarl, to have an outside view of the work, especially if that outside view applies to someone else, and even more so if that view is thoroughly negative and applies to someone they don't like.

What an artist wants is praise. If that weren't true it would be astonishingly contrary to fundamental human nature. When you've worked your butt off fighting your way into a profession that needs newcomers like a hole in the head, and when you are working your butt off trying to do good work while getting paid like a serf, the last thing you need or want is somebody telling you, in public print, "God, you suck!"

The people who buy the tickets aren't quite as down on critics and reviewers, but there's still not a lot of love lost. The ticket buyer's attitude is, "Tell me what I will like. And don't be wrong because if you are it's all your fault." Of course, a review is the ultimate one-size-fits-all garment, written once by one and read many times by many people. Like all such one-size-fits-all products, it doesn't actually fit anybody except by random chance. Of course, the ticket buyer's profoundly logical and deeply considered response is, "He's an idiot. He never likes anything I like." The implications of this for the megalomania of the ticket buyer bear consideration, especially if your life is a bit short on cynical laughter at the moment.

There is, of course, a third side to this triangle. What does the reviewer want? I'm afraid that's all too obvious from reading any reasonable selection of reviews. Reviewers want power. They have it, too, of a kind. One well-placed negative review can ruin a production; a series of them

can ruin a season; enough of them can destroy an artist or a company. Oddly enough, however, a review, positive or negative may mean everything or nothing. There are any number of productions in the history of the theater that were loved and praised to the skies by critics and reviewers while the ticket buyers stayed away in droves. And likewise, a negative review may leave the reviewer on the sidelines fuming while the ticket-buying yahoos flock to the theater and mob the box office.

The irony is that all sides of the triangle want, ultimately, the same thing: certainty. The audience wants to feel certain they will enjoy the show. That's not possible. The critics want to feel certain their opinions are right and will be the dominant influence on the public. That's not possible. The artists want to feel certain their work is good. That's not possible either.

So, what do we want from reviews? Something we cannot reliably get. The process of creating, experiencing, and judging esthetic experiences is a perfect tangle of constantly shifting breezes, blowing any way they want to, any time they want to, regardless of anything we think, or want, or do. It has always been so; it will always be so. We'd better make up our minds to like it.



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Sherrie McGraw Exhibit

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Sunday, May 13, 11am-3pm

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May 13-19 Exhibit

### Charles Sabba's Visual Investigation into the Isabella Stewart Gardner Museum Heist

Wednesday, May 16, 8pm Lecture

### "Isabella Stewart Gardner Heist"

Charles Sabba, lecturer

Thursday, May 17, 6:30pm

### "Artist Letters, Notes & Sketches,"

### Alexander Katlan Lecture & Book Signing

May 14 - June 15 Exhibit

### Double Dutch Vision: Arti visits New Amsterdam

May 14 - June 1 Exhibit

### National Society of Painters in Casein & Acrylic

June 3 - 15 Exhibit

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# Face to Face



Ken Olin and Talia Balsam in F2M by Patricia Wettig, directed by Maria Milos. Photo © Buck Lewis

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*Goldfish*, oil on canvas, 30"x36"

**Stacie Flint** exhibiting in

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# At the Press Opening for *Pulps to Portraits:* *Everett Raymond Kinstler at the Norman Rockwell Museum*

By

**ANNIE & MARK HOFFSTATTER**

WE WERE GREETED enthusiastically by everyone at the Norman Rockwell Museum and given a press package and beautiful book that cataloged the works in the show.

We arrived early and were able to take in the exhibit in a way that was not encumbered by a crowded room. Seeing the early ink drawings and Pulp Fiction covers of Kinstler's illustrator days in one room and then in the next, which featured his portraits, we followed a progression of how he captured personalities and the essence of people and characters he painted. We were star-struck by the famous portraits that glowed around us, feeling as if we were walking the red carpet onto a major path into modern history.

Chairs and a dais were set up for the press interview, which was held before the official gallery talk. How exciting to be included in this intimate event that showed the person behind these incredible works of art. Everett Raymond Kinstler arrived with his good friend Tony Bennett and sat along with Laurie Norton Moffatt, the Director/CEO of the Norman Rockwell Museum at a table in

front of three of his portraits — Dave Brubeck, Katharine Hepburn and that of Tony Bennett. The easy manner of these two gentlemen made us feel as if we were eavesdropping on part of one of their ordinary dinner conversations. Both Mr. Kinstler and Mr. Bennett spoke of their history together and of the similarity of their arts. As a singer and artist himself, Tony Bennett described himself as a perfectionist in communication of the emotion and interpreting the soul of the song. His songs were recorded only after he felt they were just right. Even after the approval of others during a recording session, one of his songs was redone because of what Mr. Bennett said was more of what he didn't hear that made it unacceptable to him. Mr. Kinstler agreed that in painting the same applies. What's missing is what makes the difference in a really good painting. Kinstler highlighted the need for technique, feeling, communication and imagination in developing your own personality as an artist. Finding the way to highlight a personality on canvas is a gift, as is the structure of a phrase or tone to convey the emotion of a song. Both touched our hearts deeply with their gratitude for a life blessed with



Everett Raymond Kinstler with Tony Bennett at the Press Opening for Kinstler's show *Pulps to Portraits* at the Norman Rockwell Museum, Stockbridge, MA.

doing what they are passionate about and to be able to continue this their whole life.

This tribute to Everett Raymond Kinstler was a moment in time I will never forget. Kinstler's comparison of color to musical notes and playing in the middle of the scale opened my eyes to the art of harmony. A packed gallery was captured by Mr. Kinstler whose humorous anecdotes of portrait sessions with famous people of our time humanized these great figures... and seeing them captured on canvas immortalized them for generations to come. His humility. His pride in his family present with him that day, and his boyish charm endeared him to everyone. As I conveyed my regrets

for Raymond Steiner's absence, we enjoyed a good laugh together when I asked if he would take a picture with my "Steiner-on-a-stick". He was more than happy to accept the offer and planted a big kiss on Raymond's cardboard face. I also told him, "I feel like one of those Make-a-Wish recipients" in meeting him and then I had my hand kissed. What a Cinderella day it was meeting such talented, inspiring and admirable people.

The show and the man certainly did not disappoint.

(Annie ((a budding artist)) and her husband Mark Hoffstatter—my stand-ins for the press opening—live in Saugerties, NY)



## NATIONAL SOCIETY OF PAINTERS IN CASEIN AND ACRYLIC

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at the Salmagundi Club, 47 5<sup>th</sup> Avenue, NYC

May 14<sup>th</sup> — June 1<sup>st</sup>

Reception Friday, June 1, 6-8pm;

Awards Ceremony at 7pm

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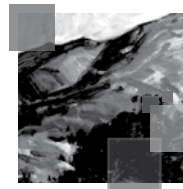
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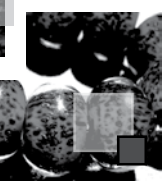
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## Art Review

# Everett Raymond Kinstler at the Norman Rockwell Museum

By **RAYMOND J. STEINER**

"IT'S ALL ABOUT connecting with the past..." So quotes Martin Mahoney in his opening essay/interview of the catalogue\*\* that the Norman Rockwell Museum published for Everett Raymond Kinstler's retrospective. The past indeed! A time when men were real men and all women were lusciously gorgeous — a world that, alas, only we old-timers can

remember. Who of us can ever forget the handsome men and busty women that once graced the ever-present pulps? The cowboys and masked heroes and dashing derring-dos that filled our heads with impossible dreams as we flipped the pages of novels and comic books? Oh, where are the mustachioed swashbucklers with finely chiseled features of our youth? Can Johnny Depp even come



*Dead Men Do Tell Tales*, Everett Raymond Kinstler, c. 1950. Illustration for *Short Stories Magazine*, c. 1950. Pen and ink on paper, 29" x 15". Collection of the artist. ©Everett Raymond Kinstler. All rights reserved.



*Portrait of President William Jefferson "Bill" Clinton*, by Everett Raymond Kinstler, 1995 – 1997. Oil on canvas, 52" x 62". Collection of the artist. ©1997 Everett Raymond Kinstler. All rights reserved.

close? If you, as so many of us senior citizens do, care for a nostalgic jaunt into our dreamy-eyed childhood, then by all means visit this extraordinary exhibit. The journey, however, can be tinged with sadness as the changes wrought by time begin to sink in. Kinstler's "connecting with the past" — for me at any rate and especially when I stood before his portraits, say, of Will Barnett or Peter Cox, two men I have known for as long as I've known Kinstler — could bring a dull ache to the heart. Barnett, for example, still virile in his portrait has only recently been honored at the age of 100 by our President.

The cold impartial *Tempus fugit* hardly allows us the same impact that Kinstler's portraits can deliver...and the simple reason is that Kinstler's genius lies in his uncanny abilities to render a verisimilitude through the magic of his brush. It's more than this, of course. It's also his talent of *seeing*. Kinstler is nothing if not a keen observer of life — he *sees* not only the visage but also the character, the unique and miniscule differences in this eye, that chin. The pulp character not only shows his courage (or her vulnerability) in his/her face, but also in the nuanced body movement, stance, setting of shoulders and head. Likewise, the living man/woman gives Kinstler not only a likeness, but a sense of "who-ness" as well. In this respect, it is fitting that

he should be given a retrospective in — well, Norman Rockwell's backyard if not his home. Both were superlative illustrators as well as accomplished fine art painters. Both speak to an audience in clear, bell-like tones — in images that offer far more than words.

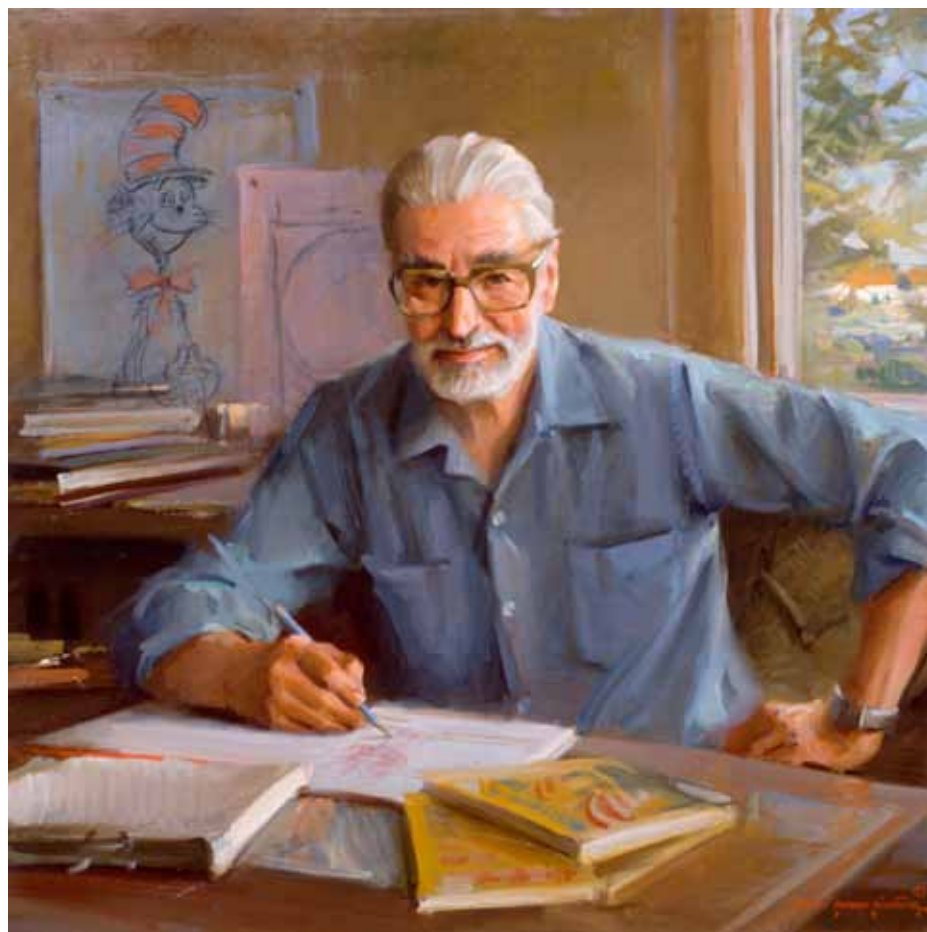
Nearly 60 works — both drawings and paintings — comprise the exhibition, the genres roughly separated into two galleries that follow Kinstler's move from illustrator (the "Pulps") to fine art painter (the "Portraits"). Tagging along behind his path through life is a magical experience.

Although I missed the press opening, my friends Annie and Mark Hoffstatter went in my stead and, as they tell you below — traveling to Stockbridge to see this show will certainly *not* disappoint you!

**\*\*"Everett Raymond Kinstler: Pulps to Portraits" (thru May 28): Norman Rockwell Museum, 9 Rte 183, Stockbridge, MA (413) 298-4100. nrm.org**

**\*\*A fully-illustrated Catalogue is available: *Everett Raymond Kinstler: Pulps to Portraits* by Martin Mahoney, et al. 103 pp.; 9x9; B/W & Color Illus.; Exhibition Checklist. \$19.95 Softcover**

**See this review at ART-TIMES online with more images of Kinstler's work.**



*Portrait of Theodore Geisel ("Dr. Seuss")*, Everett Raymond Kinstler, 1982. 44" x 44". Collection of the Hood Museum, Dartmouth College. Artwork ©1982 Everett Raymond Kinstler. All rights reserved.

## Poets' Niche

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when your only assets  
are from  
previous generations  
and reflection  
isn't one of them*

**Joseph Raffa**  
—Glastonbury, CT

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# Calendar

Continued from Page 8

Wednesday, May 9

**DOUG ALLEN: Speaker at Library Dinner** Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 charge [www.salmagundi.org](http://www.salmagundi.org)

**EIGHTH ANNUAL SMALL WORKS SHOW** Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 free (thru Jun 2) [www.mamaroneck-artistsguild.org](http://www.mamaroneck-artistsguild.org)

**JEAN TOCK AND ALICE WALSH** Look Art Gallery 988 South Lake Boulevard Mahopac NY 845-270-0243 Opening Reception 6-8pm free (thru Jun 3) [www.lookartgallery.com](http://www.lookartgallery.com)

Friday, May 11

**BFA/MFA Thesis Exhibition III** Samuel Dorsky Museum of Art The Dorsky Museum SUNY New Paltz New Paltz NY 845-257-3844 Opening Reception 5-7pm free (thru May 15) [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**LANFORD WILSON'S Obie Award-winning play The Mound Builders** Kaliyuga Arts Stageworks/Hudson 41-A Cross Street Hudson NY 212-400-7571 Tickets \$20, \$15 Students/Seniors at [stageworkshudson.org](http://stageworkshudson.org) or 518-822-9667 charge (thru May 19). [kaliyuga.com](http://kaliyuga.com)

**MARINA MATI AND ADRIANNA DELGADO: Mezzaluna Writer's Night: Featured Poets open mic** Cafe Mezzaluna 626 Route 212 Saugerties NY 845-246-5306 free

**"THE SELF" portrait show juried by Andreas Rentsch** Main Street Petite Gallery Huntington Arts Council, Inc. 213 Main Street Huntington NY 631-271-8423 Opening Reception 6pm-8pm free (thru Jun 25) [huntingtonarts.org](http://huntingtonarts.org)

Saturday, May 12

**ARTISTS ON LOCATION Live & Silent Auction** Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-434-3960 Live Auction begins at 4:30pm. Preview work at 3:00pm. free (thru May 20) [www.garrisonartcenter.org/](http://www.garrisonartcenter.org/)

**PHOTOWORK '12** Barrett Art Center, 55 Noxon St., Poughkeepsie (845) 471-2550 (thru Jul 7)

**SILENT AUCTION** Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-434-3960 free (thru May 20) [www.garrisonartcenter.org/](http://www.garrisonartcenter.org/)



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## NATALIE FRIER Sculpture & Painting

May 17 - June 3

**Piermont Fine Arts Gallery**  
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845.398.1907

**Gallery Hours**  
Thurs & Sun 1-6pm; Fri & Sat 1-9pm;  
Memorial Day, Mon, May 28, 12 to 4pm

Natalie Frier will be present during  
the entire exhibition  
[nataliefrier.com](http://nataliefrier.com) • [nataliefrier@aol.com](mailto:nataliefrier@aol.com)

"Dancer" Marble 12"x6"x22"

**SKIDMORE DANCE ENSEMBLE** Presenting "Lineage" Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge [www.kaatsbaan.org](http://www.kaatsbaan.org)

**THE 2ND ANNUAL Great Hudson River Exhibition** Mill Street Loft Scenic Hudson's River Center 8 Long Dock Road Beacon NY 845-471-7477 Opening Reception 4-6pm free (thru June 24) [www.millstreetloft.org](http://www.millstreetloft.org)

**WENDY SHALEN: Washed Ashore** The Pound Ridge Library 271 Westchester Ave., Pound Ridge, NY Opening Reception 3-5pm (thru Jun 23)

Sunday, May 13

**CHARLES SABBA: Visual Investigation into Isabella Stewart Gardner Museum Heist** Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 (thru May 19) [www.salmagundi.org](http://www.salmagundi.org)

**CURATOR SUSANA TORRUELLA LEVAL: EUGENE LUDINS: An American Fantasia** a gallery talk Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 245-257-3844 2-3pm free (thru July 15) [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**DEAR OLD DIXIE** Gomen-Kudasai Noodle Shop 232 Main Street New Paltz NY 845-255-8811 Opening Reception 3 - 5pm free (thru June 8) [www.gomenkudasainy.com](http://www.gomenkudasainy.com)

**MOTHER'S DAY BRUNCH** Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 11AM-3PM charge [www.salmagundi.org](http://www.salmagundi.org)

**JOEL EVANS AND THE NEWBURGH CHAMBER ENSEMBLE** Mother's Day Concert Newburgh Chamber Music St. George's Church 105 Grand Street Newburgh NY 845-562-1861 3pm charge Featuring works for oboe and strings. Tickets: \$20 adults and \$5 for students. [www.newburghchambermusic.org](http://www.newburghchambermusic.org)

**YOUNG COMPOSERS Have Their Say** Close Encounters With Music Emerging musicians Simon Brown, Brian Simalchik and 12 year old wunderkind Graham Cohen Lichtenstein Center for the Arts Pittsfield MA 800-843-0778 4pm free [www.cewm.org](http://www.cewm.org)

Monday, May 14

**DOUBLE DUTCH VISION: Arti visits New Amsterdam** Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 (thru Jun 15) [www.salmagundi.org](http://www.salmagundi.org)

**58TH ANNUAL EXHIBIT National Society of Painters in Casein & Acrylic** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jun 1)

Wednesday, May 16

**ISABELLE STEWART GARDNER LECTURE** Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 8pm [www.salmagundi.org](http://www.salmagundi.org)

**AUDREY FLACK Invitational Solo Exhibition** National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free Opening Reception 4-7pm [www.thenawa.org](http://www.thenawa.org)

Thursday, May 17

**ALEXANDER KATLAN LECTURE & BOOK SIGNING** Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 6:30pm [www.salmagundi.org](http://www.salmagundi.org)

**NATALIE FRIER: Sculpture & Painting** Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 (thru Jun 3) [piermontfinearts.com](http://piermontfinearts.com)

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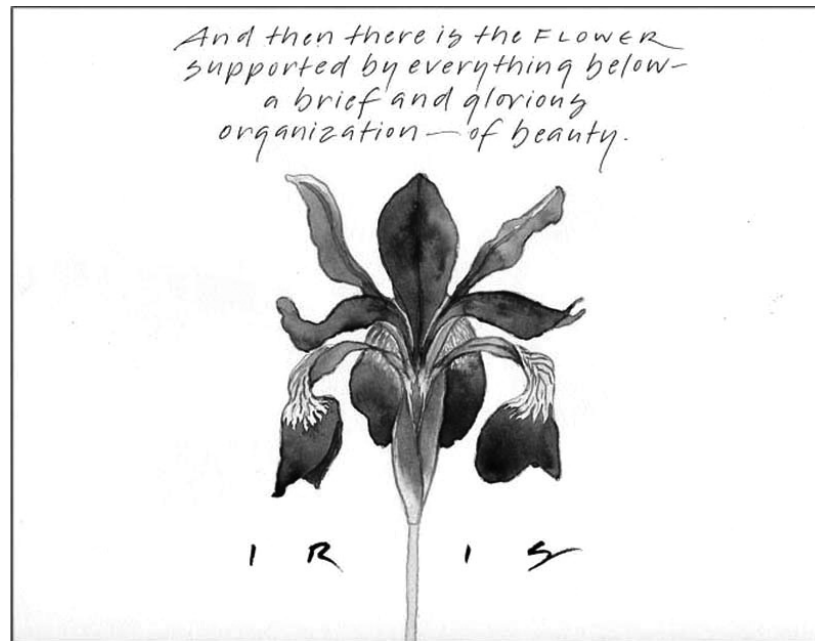


## Dear Mother Nature: Hudson Valley Artists 2012

Curated by Linda Weintraub

June 23 - November 4, 2012

Opening Reception  
Saturday, June 23, 2012, 5-7 pm



Barbara Bash, Garden Networks #4, pencil and watercolor.

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# Music *When Comedy Tonight is Mixed with Tears*

By FRANK BEHRENS

FARCE IS SUPPOSED to be unfeeling. We laugh at, not sympathize with, the shrew Kate's suffering at the hands of her new husband. (Or at least Shakespeare's audience did.) We laugh at, not sympathize with, Dr. Bartolo's losing his intended bride Rosina to the Count Almaviva in "The Barber of Seville." And if the actor is good enough to make one sympathize, the audience can always say, "Well, he got what was coming to him through his own fault."

And if we do sympathize with Rosina, Susanna and Figaro in "The Marriage of Figaro," it is because Da Ponte did not treat it as a farce and Mozart's music makes all of the characters human enough to deserve sympathy.

But take the case of "Don Pasquale," in which the Don is foolish enough to desire a young bride. He is tricked into a false marriage with Norina, through the connivance of his "best friend," Malatesta, and comes to a sad awakening. Norina is instructed to teach Pasquale a lesson, which she does immediately by bullying him and spending a great deal of his money on servants, jewelry, clothing, and what not.

Then comes the moment in which the Don stands up for himself and she slaps him. Donizetti's music becomes suddenly subdued and seems to feel the pain and shame felt by the Don.

Many audiences today gasp rather than laugh at the slap. After all, Pasquale's fault was being foolish. He was never cruel to her; he never hurt her. Indeed, most Norinas play the scene as if they did not mean to go so far. Farce perhaps. But the slap seems far too real for comfort.

Recently I ran across a new (to me) opera on DVD, which had the opposite of the intended effect on me.

The plot of Rameau's 1745 work "Platee" (say, *plah-tay*) concerns an elaborate and cruel prank played by the deities of Olympus upon a most unattractive human-like female frog or frog-like human female named Platee. That's it. But this is not an opera but a "ballet buffon" and not meant to be taken seriously.

Taking it seriously is certainly not what the director had in mind for the production found on an Arthaus DVD. Performed in 2002 at the Opera National de Paris, Palais Garnier, under the baton of Marc Minkowski, this 150-minute romp instantly starts with the chorus dressed in modern garb being shown to their seats in a theater's balcony. Now since the brilliant costumes used in the time of Louis XV added so much to the spectacle—and since the use of modern dress in so many operas today has become the absurd norm—I instantly felt cheated and cared nothing for them.

Worse yet is dressing a character supposed to be Eros in his underwear and shoes, and then three male dancers in underpants and bras. Of course, we have no idea how Rameau handled the original costumes, but I am certain they were not as stupidly crude as those in this production. Two of the gods are dressed like Las Vegas

enlaces, but at least Juno looks like Juno. So, again, who can care for them?

Now, I have included all of that detail to point out the difficulty of feeling close to any character at all. And then something happened: Platee herself.

I felt for the poor frog-face just as I did for Carrie (in both film versions), when she was made Queen of the Prom and then horribly humiliated. Poor Platee is played by tenor Paul Agnew, whose acting is so good under all that makeup that, although horribly vain, the character became appealing. How could she know how repulsive she was to the other characters? She has

her glorious moments of final happiness when wooed by no less a personage than Jupiter — and then is let down with a terrible bump. I actually felt so bad about her deception (Agnew's reactions, again, were so real under all that frog makeup), that I began to think of this as a tragedy. Yes, I know the character should have known better and was "rightly" punished for her vanity from the point of view of the French court in 1745. But I have had in my life my share of humiliation; and I suppose that helped stimulate my sympathies

for such a being.

Rameau's original production, by the way, was severely criticized on the grounds that the music was far too grand for such a silly story. I can see why.

Feeling sorry for a frog? How silly. And yet...well, I don't know. Oh, how thin is the line between comedy and tragedy in real life, let alone in an opera!

See previously published essays, videos and resources at: [arttimesjournal.com](http://arttimesjournal.com)



## A SMALL SAMPLING

**MONOTYPE PROJECTS WORKSHOP**  
w/ Kate McGloughlin, May 3-24, Thursdays

**COLOR & NATURE WORKSHOP**  
w/ Tom Sarrantonio, June 4-5

**PAINTING WITH ACRYLICS WORKSHOP**  
w/ Tor Gudmundsen, June 7-8

**SIMPLIFYING THE LANDSCAPE 1 WORKSHOP**  
w/ Kate McGloughlin, June 7-28, Thursdays

**ABSTRACTION & LARGE SCALE DRAWING WORKSHOP**  
w/ Meredith Rosier, June 9-10



[woodstockschoolofart.org](http://woodstockschoolofart.org)

**THE ABSTRACT LANDSCAPE WORKSHOP**  
w/ Donald Elder, June 11-12

**SHORT & LONG POSE DRAWING WORKSHOP**  
w/ Jon deMartin, June 18-22

**LANDSCAPE & MOOD WORKSHOP**  
w/ Christie Scheele, June 25-27

**BASIC PAINTING**  
w/ Karen O'Neil, Wednesdays, 1-4

**INSTRUCTOR'S EXHIBITION**  
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[www.americanartistsprofessionalleague.org](http://www.americanartistsprofessionalleague.org)



# Calendar

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## Friday, May 18

**BFA/MFA Thesis Exhibition IV** Samuel Dorsky Museum of Art The Dorsky Museum SUNY New Paltz New Paltz NY 845-257-3844 Opening Reception 7:30 - 9:30pm free (thru May 22) [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**JAZZ CONCERT** Massry Center for the Arts, The College of Saint Rose 7:30pm charge ESYO's Youth and Repertory Jazz Ensembles Call ESYO at 518-382-7581 or visit [www.esyo.org](http://www.esyo.org) for details.

## Saturday, May 19

**ART FUR ALL! Animal Art Exhibition and Arts & Crafts Sale** Mill Street Loft in collaboration with Dutchess SPCA Mill Street Loft's Gallery 45 Pershing Avenue Poughkeepsie NY 845-471-7477 Opening Reception and Pet Adoption: free (thru June 22) [www.millstreetloft.org](http://www.millstreetloft.org)

**CONCERTO TIME at the Philharmonic: winners of the 34th Annual Concerto Competition FAOS** Saunders High School 183 Palmer Road Yonkers NY 914-631-6674 7:30 pm free [www.yonkersphilharmonic.org](http://www.yonkersphilharmonic.org)

**FINE ART AND CRAFTS at Verona Park** Rose Squared Productions, Inc. Verona Park 542 Bloomfield Avenue Verona NJ 908-874-5247 free 10am-5pm, rain or shine. [www.rosesquared.com/](http://www.rosesquared.com/)

**SPRING ART SHOW** Arts on the Lake 640 Route 52 Lake Carmel NY 845-228-2685 Opening reception 1-5pm free (thru May 28) [inquiry@artsonthelake.org](mailto:inquiry@artsonthelake.org)

**SUSAN SOMMER: The Natural is Personal** Walter Wickiser Gallery 210 Eleventh Avenue, Suite 303 New York NY 212-941-1817 free Opening Reception Saturday, May 19th, 6-8 PM) [walterwickisergallery.com](http://walterwickisergallery.com)

## Sunday, May 20

**ART AFTER 75** Putnam Arts Council Belle Levine Art Center, 521 Kennicut Hill Rd., Mahopac, NY 845-803 8622 Opening Reception 3-5pm (thru Jun 15) [www.putnamartscouncil.com](http://www.putnamartscouncil.com)

**CATSKILL GLEE CLUB 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](http://www.saugertiespromusica.org)

**PORTRAITURE: An Exhibit of Portraits and Figures** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru June 17) [www.artleagueli.org](http://www.artleagueli.org)

## Thursday, May 24

**PAUL GRECO: Recent and Unseen Work** The Upstream Gallery 26b Main St. Dobbsferry NY 914-674-8548 free (thru June 17) [www.upstreamgallery.com/](http://www.upstreamgallery.com/)

## Friday, May 25

**55TH ANNUAL Members Exhibit** South Bay Artist Association Phoenix Fine Arts Gallery 139 South County Road Bellport NY 631-286-3521 free (thru June 3) [www.southbayart.org/](http://www.southbayart.org/)

## Saturday, May 26

**82nd WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

**GROUP CERAMIC SCULPTURE/ DAVID ALBAN SCULPTURE** Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6 to 8pm. free (thru June 24) [www.garrisonartcenter.org/](http://www.garrisonartcenter.org/)

**BRYAN DAVID GRIFFITH: Photographs: In a Big World Wandering** Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist's Reception 5-7pm free (thru July 9) [www.galeriebmg.com](http://www.galeriebmg.com)

**INSTRUCTOR'S EXHIBITION** Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-2388 Opening Reception 3-5 pm free (thru June 30) [www.woodstock-schoolofart.org](http://www.woodstock-schoolofart.org)

**ON AND OFF THE WALL III** Columbia County Council on the Arts CCCA Gallery 209 Warren Street Hudson NY 518-671-6213 Reception 5-7pm free (thru July 14) [www.artscolumbia.org](http://www.artscolumbia.org)

## Monday, May 28

**82ND WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

## Thursday, May 31

**"PERSONAL VISION" ART-TRIUM** Gallery Huntington Arts Council, Inc. 25 Melville Park Road Melville NY 631-271-8423 Opening Reception 5:30-7pm free (thru Aug 24) [huntingtonarts.org](http://huntingtonarts.org)

## June Ongoing

**June 1 YEAR-ROUND ARTISTS' MILE** Visit Artist's Studios along a mile stretch in Fishcreek/ Highwoods section of Saugerties, NY contact Clove Church Studio (845) 246-7504

**June 8-24 Up In One Productions** The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 [www.centerforperformingarts.org](http://www.centerforperformingarts.org)

## Friday, June 1

**DAVID LEVESON, Photography** Longyear gallery 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru June 24) [www.longyear-gallery.org](http://www.longyear-gallery.org)

**58TH ANNUAL EXHIBIT National Society of Painters in Casein & Acrylic** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 Awards presentation 7pm (thru Jun 1)

**PAPER AND GLASS: Paper works by CECILY CALLAHAN-SPAULDING; Glass by CHERYL GUTMACHER** Valley Artisans Market The Small Gallery 25 East Main Street Cambridge NY 518-677-2765 Opening Reception 6-8:30pm free (thru June 19)

Continued on Page 17



Country Path o/c 4" x 6"

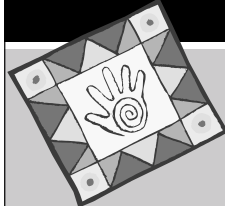
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### For Additional Information

Roger Rossi, ([rogerhrossi@gmail.com](mailto:rogerhrossi@gmail.com))  
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[www.kentart.org](http://www.kentart.org)  
21 South Main St., Kent, CT 06757



# Film *Looking into the Abyss*

By HENRY P. RALEIGH

THE SEQUEL TO Tom Six's 2010 horror film, "The Human Centipede (First Sequence)", went into American theater release a few months ago. Titled "The Human Centipede (Full Sequence)" it has fared better on our shores than it did in Britain where it cannot be legally shown or sold. So OK, some minor editing was required before being offered here — even serious torture porn may need a little tasteful touching up now and then. The central feature of this Dutch filmmaker's movies is stitching together of human subjects, end to end—three in the first, eight in the second. Mr. Six plans a third and I guess this will add a few more to the string. That's the creative mind for you, ever pushing ahead, going one or two announced this would be "The sickest movie of all time", a proclamation that apparently annoyed the Brazilian horror filmmaker Jose Mojica Martins who, in a recent interview, countered with "I'm an original, unlike anybody else". Mr. Mojica has a good deal of experience in the horror genre. Nearly all his movies, as "This night I'll Possess Your Corpse" and "At Midnight I'll Take your soul", have earned numerous critical responses liberally laced with such descriptions as 'obscene', 'sadistic', 'nauseating', 'glory', 'blasphemous'. Notably Mr. Mojica movies have a special appeal to punk and heavy metal

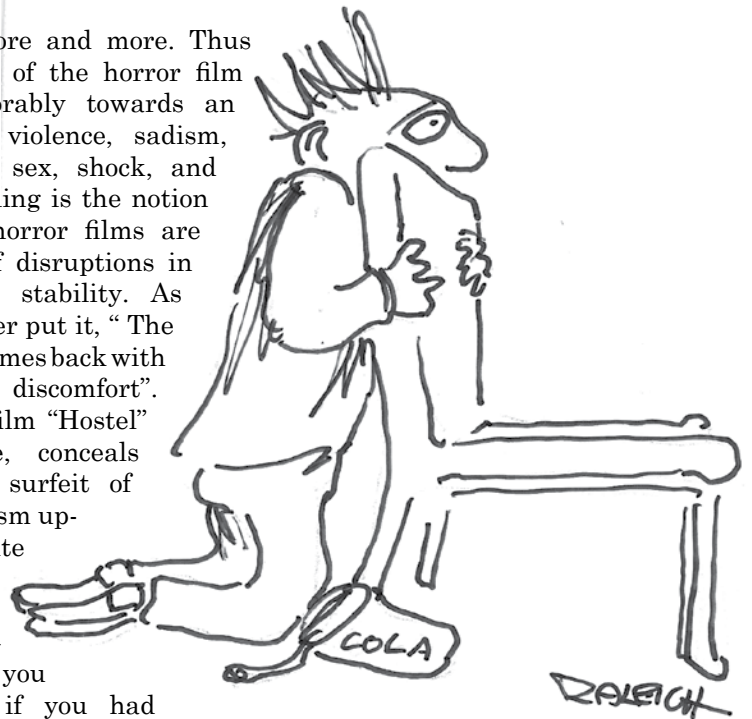
bands. Singer and filmmaker Rob Zombie, in a tribute to artistic cross-fertilization, even incorporates Mr. Mojica dialogues in his song lyrics. Unless you wish to travel to South America Mr. Mojica's movies are only available on DVD.

Mr. Mojica and Mr. Six may now be locked, *mano a mano*, in a battle to see who can produce the most stomach turning movie yet they are but a momentary high point in an ascending evolution of the horror genre that began with an adaptation of Mary Shelly's *Frankenstein* by the Edison Studio in 1910. While a commercial failure the American horror film was to remain and flourish, its history entertainingly given a documentary, "Nightmares: Red, White, and Blue—From Edison to Freaks". The doc, narrated by Lance Hendricksen, is amply illustrated by film clips and commentaries of our leading horror film producers. Among these are George Romero ("Night of the Living Dead"), John Carpenter ("Halloween"), Joe Dante ("Gremlins", "The Howling") and Wes Craven ("Last House on the left"). Introduced with the question of why Americans seem to delight in violence the commentaries, while maybe not on a scholarly level are, so to speak, straight from the horse's mouth, answering the question quite simply - we like it and we appear

to like it more and more. Thus the progress of the horror film moves inexorably towards an increase in violence, sadism, grind house sex, shock, and gore. Unsettling is the notion given that horror films are reflections of disruptions in our cultural stability. As one filmmaker put it, "The horror film comes back with every social discomfort". The horror film "Hostel" for example, conceals beneath its surfeit of sadomasochism up-to-the minute political and sociological meanings —

of course, you miss these if you had been hiding your eyes. In similar fashion the calamitous event of 9/11 helped spur the "Saw" film series, the highly successful horror franchise that marked the first decade of the new millennium.

Early on our fears could be titillated by movie monsters and aristocratic vampires who might even be viewed with some sympathy — Dracula was first billed as a love story — moved on to the mutated bugs of the 50's, slasher films of the 70's, icons like Freddy Krueger and Michael Myers, zombies, the



current horror metaphor for the mess we're in at the moment, and along the way Hitchcock's "Psycho" showed us that the most innocent among us can be the real horror. Just to keep new generations up on the best of the genre we see updated and bloodier versions of those old favorites "Dawn of the Dead", "Texas Chainsaw Massacre", "The Hills Have Eyes". We arrive now at the point where just about everything is to be feared.

And this brings us back to Mr. Mojica and Mr. Six who are doing their damndest to up the ante on horror. It's onward and upward in this business, all right. Look — it has been said before, there's no such thing as a bad film, if it makes money. And boy, do horror films make money.



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**OPEN JURIED SHOW 2012**

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**Juror: Peter Seltzer, Woodbury, CT.**  
Watercolor Painter and Teacher

**Receiving** - Monday, July 9, 4-7pm  
& Tuesday - July 10, 10-2pm

Accepted Works for Show notified by phone 4-8pm

**Pickup unchosen artwork** Wed. July 11, 10-2pm  
no notification phone call

**Accepted Work Pickup:** Wed. Aug. 15, 2-5pm

**Categories:** Oil, Acrylic, Watercolor, Pastel,  
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**Cash Prizes each media:** \$100-\$75-\$50 - \$50  
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All work must be properly framed and wired for hanging.  
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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](http://www.newyorkbookfestival@aol.com)

**Artists:** Oil, Watermedia, Pastel, Graphics, Sculpture Allied Artists of America. Seeks entries for 99th Annual National Exhibition Nov 9 - Nov 20, 2012 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline Sep 10. [www.alliedartistsofamerica.org](http://www.alliedartistsofamerica.org).

**Artists:** American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 84th Grand National Exhibition, Online Exhibition Oct 6- Dec 30. Judges. Slides or digital accepted; representational or traditional realism only; Approx. \$15,000 in awards, cash and medals. Send #10 SASE to AAPL or visit website. Deadline Sep 8. [www.americanartistsprofessionalleague.org](http://www.americanartistsprofessionalleague.org)

**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](http://www.artleagueli.net)

**Artists, Craftspeople:** Art League of Long Island, 107 East Dee Park Rd, Dix Hills, (631) 462-5400 x 246. Seeking entries for 49th Annual Holiday Fine Art & Crafts Juried Shoe & Sale, Dec 1 & 2, 2012. Call for prospectus or go online to website. Deadline: Nov 9. [www.artleagueli.org](http://www.artleagueli.org).

**Photographers:** The Art League of Long Island is accepting artist applications for a photography competition and exhibit titled "Cultural Identity: Through the Lens". The exhibit runs August 4 -September 2 in the League's Jeanie Tengelsen Gallery in Dix Hills. Juror: Joseph Szabo. Application deadline is June 18. For prospectus please call 631-462-5400 or find it at [www.artleagueli.org](http://www.artleagueli.org).

**Photographers:** Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks entries for long-term installation at Kingston Hospital. Call or visit website for details. Deadline Jun 29. [communications@askforarts.org](mailto:communications@askforarts.org) [www.askforarts.org](http://www.askforarts.org)

**US Artists:** Audubon Artists Art Society Seeks entries for online exhibition Oct thru Dec. Download prospectus from site. Deadline Aug 25. [nardoneart@comcast.net](mailto:nardoneart@comcast.net) [www.audubonartists.org](http://www.audubonartists.org)

**Artists:** Barrett Art Center, 55 Noxon St.,

Poughkeepsie, NY 12601 (845) 471-2550. Seeks 2-3D artists for 2012-13 solo shows. Send SASE for prospectus to Barrett Art Center or upload from website. Deadline Jun 15 [www.barrettcenter.org](http://www.barrettcenter.org).

**Artists:** Berks Art Alliance, 1100 Belmont Ave., Wyomissing, PA Seeks entries for 35th Annual Open Juried Exhibition Jul 29 - Sep 4 at Reading Public Museum, Reading, PA. Jurors: Chris Feiro, Asst Prof of Art Comm College of Philadelphia; Cheryl B. Harper Adj Prof of Art Delaware Cty Comm College. Hand delivered entries only. \$4,000+ awards. #10 SASE to: BAA c/o Gurman, 305 Sunshine Rd., Reading, PA 19601. For prospectus log on either website. Deadline Jul 23 [www.berksartalliance.com](http://www.berksartalliance.com) / [www.readingpublicmuseum.org](http://www.readingpublicmuseum.org)

**Women Artists:** Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 116th Annual Open Juried Exhibition at the National Arts Club, Oct 2-26, 2012. Media: Oil, Acrylic, Watercolor, Pastel. Graphics, Sculpture. Over \$10000 in awards. Entry fee \$30 Members, \$35 non-members. Juried by CDs. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. Deadline Jun 7 [www.clwac.org](http://www.clwac.org).

**Artists, All Media:** Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 77th NATIONAL JURIED EXHIBITION July 13-Aug 17. JUROR: Tony Reinemann. All media. Possible \$3500 in prizes. Catalog. Prospectus available online or send #10 SASE to "National Exhibition" Deadline: May 15. [www.cooperstownart.com](http://www.cooperstownart.com)

**Craftspeople:** Dutchess Community College Foundation Seeking crafters for 41st Annual Holiday Craft Fair, Nov. 24 & Nov 25. For more information call Diane Pollard (845) 431-8403 or visit website. [www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair](http://www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair)

**Artists, All Media:** East End Arts Council, 133 East Main St., Riverhead, NY 11901. Seeking entries for all media art show "Animals", Jun 2 - Jun 30. Call, SASE or visit website for prospectus. [www.eastendarts.org](http://www.eastendarts.org).

**2D Artists:** East End Arts Council, 133 East Main St., Riverhead, NY 11901. Seeking entries for national art show "Joy". Jurors: Bruce Helander, art critic, artist and White House Fellow for NEA; Peter Marcelle, Gerald Peters Gallery NYC & Peter Marcelle Contemporary Gallery, Bridgehampton. Awards & Cash. Call, SASE or visit website for prospectus. Deadline Jun 30 [www.eastendarts.org](http://www.eastendarts.org).

**Photographers:** Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for "PHOTO-centric 2012" a juried exhibition Sept 8-30. Open to all photographic mediums. Categories are Landscape, Portrait, Architecture and Open Jurors: Robert Mann ,

Robert Mann Gallery, NYC & Elizabeth Opalenik, photographer. \$3,00 plus publication in Exhibition Book and more. \$45 for 5 images, plus \$5 for each additional submission. Download prospectus from website. Deadline Jun 14. [info@garrisonartcenter.org](mailto:info@garrisonartcenter.org) [www.garrisonartcenter.org](http://www.garrisonartcenter.org)

**Artists, All Media:** Greenwich Art Society, 299 Greenwich Ave., Greenwich, CT 06830. Seeks entries for exhibit at Bendheim Gallery, 299 Greenwich Ave., Greenwich, CT. Juror: Peter Seltzer; Cash Prizes. For full details go online. Receiving Deadline Jul 9 [www.greenwichartsociety.org](http://www.greenwichartsociety.org).

**Artists:** Harrison Council for the Arts, Harrison Public Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2013 Exhibition schedule. Call or write for complete details. Deadline May 18. [www.harrisonpl.org](http://www.harrisonpl.org)

**Artists:** Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Mar in June. You may join at receiving. Download prospectus at website. Deadline Jun 9 [www.kentart.org](http://www.kentart.org).

**Photographers:** Mid-Hudson Valley Gem & Mineral Society Seeks entries for photo exhibit Sat/Sun, Sep 15,16. e-mail for details. Deadline Aug 3. [stephanie.p.larose@gmail.com](mailto:stephanie.p.larose@gmail.com) [www.mhvgms.org](http://www.mhvgms.org)

**Photographers:** National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 82nd Annual Open Juried Photography Exhibition, Jul 9 - Aug 4. Juror/judge: Martin Hochberg. Awards. . Send SASE or download prospectus from website. Deadline Jun 3 [www.nationalartleague.org](http://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](http://www.thenawa.org)

**Animators:** Ottawa International Animation Festival 120, 2 Daly Ave Ottawa, ON K1N 6E2 (613) 232-8769. Seeks entries for its fall 2012 festival from September 19-23 in Canada's capital. For more information call, email or visit website. Deadline Jun 1. [info@animationfestival.ca](mailto:info@animationfestival.ca) [www.animationfestival.ca](http://www.animationfestival.ca).

**Artists:** Phools Parade, Eileen Hedley 845-255-6724 Seeks participants for parade on May 19 @ 2pm Call or email for details [ebhedley@gmail.com](mailto:ebhedley@gmail.com)

**Artists over 75:** Putnam Arts Council, 521 Kennicut Hill Rd., Mahopac, NY, 845.803.8622 Seeking entries for 21st Annual Art After 75 Exhibit May 20-Jun 15. Call for details or visit online for prospectus [www.putnamartscouncil.com](http://www.putnamartscouncil.com).

**Painters, Sculptors:** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks

entries for New York, New York, Annual Open Non-Member Painting & Sculpture Juried Exhibition, Aug 14-Aug 24 Download prospectus from website or mail with SASE. Deadline Jun 6 [www.Salmagundi.org](http://www.Salmagundi.org)

**Photographers/Graphic artists:** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Photo & Graphics Exhibition, Aug 1 - Aug 10 Download prospectus from website or mail with SASE. Deadline May 25 [www.Salmagundi.org](http://www.Salmagundi.org)

**Photographers:** Soho Photo Gallery, 15 White St., New York, NY 10013, 212-226-8579 Entries for 2012 17th National Photography Competition Jul 5-Aug 4, 2012. Download the prospectus and entry form at [sohophoto.com/prospectus](http://sohophoto.com/prospectus). Deadline May 10 [www.sohophoto.com](http://www.sohophoto.com)

**Artists, Craftspeople:** The Long Island Chapter of Canine Companions for Independence (CCI) 631-561-0200 Seeks entries for "Wag n' Wheels Fine Art & Craft Fair at Smithtown Scion, Smithtown, NY on Jun 9. Visit website for details. Deadline May 10. [www.cci.org/wagnwheels.com](http://www.cci.org/wagnwheels.com)

**Artists, Photographers:** Tudor City Greens Annual Art Show, 5 Tudor City Pl., NYC 917-327-4659 Seeks work of artists and photographers for Outdoor Art Show on June 21, 22, 23. For prospectus send SASE or call Anne Stoddard 5 Tudor City Place, #1-E, New York, NY 10017 (917) 327-4659.

**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](mailto:jrm.wsoae@gmail.com) [www.washingtonsquareoutdoorartexhibit.org](http://www.washingtonsquareoutdoorartexhibit.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 Sept 1,2,3 and 8,9 Go online for registration form and info. [jrm.wsoae@gmail.com](mailto:jrm.wsoae@gmail.com) [www.washingtonsquareoutdoorartexhibit.org](http://www.washingtonsquareoutdoorartexhibit.org).

**Artists:** Windows on Main Street, Beacon, NY Seeks artists to display work. Call or write for details. Deadline May 15. [windowsonmainst@gmail.com](mailto:windowsonmainst@gmail.com) [beaconwindows.org](http://beaconwindows.org)

**Sculptors/multi-media and muralist artists:** Woodstock Farm Animal Sanctuary, PO Box 1329, Woodstock, NY Seeks animal-related art. E-mail or go to website for full details. [doug@woodstock-sanctuary.org](mailto:doug@woodstock-sanctuary.org) [www.WoodstockSanctuary.org](http://www.WoodstockSanctuary.org)

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



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**Audrey Flack**  
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The National Association of Women Artists, Inc. holds jurying for new members every March 15 and September 15.  
For more information please visit our website: [www.thenawa.org](http://www.thenawa.org)

Gallery Hours: Tues. - Fri. 10am - 5pm



# Fiction *The Iris Garden*

By J.A. POLLARD

ELEANOR SAT QUIETLY on the granite doorstep thinking. And all around in the June sunshine the irises were heavy-headed with satisfied bloom, and the little striped bees went in and out and in and out, their legs beaded with orange pollen, their lives made up of light and honey and the color amethyst. She watched, picturing for a moment so many midget lovers entering the giant genitalia of the great stalked flowers, which were purple wombs with veins of blue and rose and amber.

*Oh, to be a bee!* she thought. *To rock within that well of ruby darkness where the secret lies; to swivel all your way along the thick, plumed anther, holding up your wings for fear of falling on the pungent spikes. To drink and taste of oneness with the mystery of heavy-headed life!*

The wind moved all the colors of the garden till her head was spinning, till the blue and mauve and pearl-pink flesh were battling lights.

Pressing fingers to her eyes, she closed them, thinking, it's *too much, this fertile color. All this June is much — too much!*

Their odor swirled. It seemed the scent of love swept through the blooms — a musky spume turned blue within the bodies of the irises.

"Oh! Love me! Marry me!"

She grasped her full, hot breasts in an agony of emptiness, and squeezed until it hurt, reciting, "He doesn't love me, doesn't love me, doesn't love!" until she waded helplessly into the middle of the iris bed, the stiff stalks thrusting at her all around, the lavender and grape and plum — cool beacons that she reached for.

"Marry me!" she groaned.

And stood stalk still.

The wind was heavy in her hair. She pulled it down to hide her face, the pale, drawn cheeks; and sailed into a grape-rose sea to drown in burgundy, the swirling glow of light on petal looming up like crests on waves. She swayed, the hot tears smarting, looking at the sky, the blue and cobalt sky so clear, so high, so vast.

"Now face it!"

Flowers bobbed.

"Taste what it is. Tuck tight and hold it close. Taste what it is!"

The urgency rose all around like vinegar.

"Take what it is!"

*I — can't!* she thought.

And put her fingers on the petals, felt them quiver.

"I am pregnant!"

Summer cracked, and she was spilling out of it: an egg yolk running on the pulsing white, over the sharp torn edges all around. She poured out in a melted flood upon the cool blue garden, bruised. And felt herself as pungent as the earth. She was the thick, rich humus underneath the iris stalks. She was the scent of rain and fungi on the stone. She was the old keg holding rain that dripped in silver droplets from a cedar-shingled roof.

The spreading stopped. Irises were far above. Down here was her primeval blood and off there — up there someplace — was the cool-hued garden with its fruit, its beauty, and its climaxes.

She closed her eyes. "So this is it." And shivered in the dark.

"Repeat it so you won't forget." *He loved you. Down there on the river bank. How — hot it was! And all the scent of hyacinth about us; and the river sparkled as if stars had turned to ice and lay upon it shivering. The ripples made blue pencil lines. The pickerel weed was indigo. And you could smell the scent of — rotted wood and clam and reed along the shore. And there were deer tracks underneath the pines. The needles made a russet bed. And I remember how he looked--"*

*No! Don't remember!*

*Yes. Remember, Eleanor!*

*You shouldn't have!*

*You should have, Eleanor!*

*Because his face was tanned, his lips were red like roses, and his eyes were blue. His hair was like spun marigolds! He smelled of soap and shaving cream. His hands were wide, the fingers strong, the nails pale pink. You saw the half-moons of his cuticles.*

*You went to stand beside him where he squatted looking at the sun on river ripple. And he turned and smiled up at you and you knelt beside him.*

*Don't remember, Eleanor!*

*His skin was like — old satin. Lips went down your neck and in the hollow of your throat.*

*"Do you love me, Eleanor?"*

*"Oh yes, my darling."*

*"Show me, Eleanor!"*

*White-throated sparrows shook the shrubs like bells.*

*"I mustn't," you kept saying to yourself. "Is 'wanting' love?"*

*"He's different from the rest," you told yourself. "He wants because he loves you first."*

*His body was a world you'd not explored before. Your breasts felt like soft peaches underneath his hands. He touched your back, he was a hot white fire in between your legs. You lost yourself. And you were bloody on the river bank.*

*"I felt nothing! Nothing then!"*

*"And now?"*

*And now — she thought.*

The depth was taking all her breath.

*"And now I want him and he--"*

*"Yes?"*

*"He will not marry me."*

*"You said it, Eleanor."*

Her flooding eyes swam in the light of irises. She was dissolving in the violet sea. She floundered.

"Drowned! I'm dead!" And drew her knees up so her belly was encircled.

"Why?" she asked herself.

And held on tightly. Life was fuchsia everywhere. She half sat up, curled down.

"He said he loved! What do you want?"

And drowning stopped. Everything stood still. The breezes left the iris bed.

She sighed after a while. "I

thought I'd take the magic of the river home with me!"

"So do you hate him?"

"No," she answered honestly. "I love him — love him still. But I've become — a woman. He has roused me. I'm no longer cool and lemon-scented. I am wine and rose and burgundy! And life is--"

Here she saw the irises as distant spinning globes.

"Ah, Cinderella Syndrome!" she despaired. "The princess waiting for her prince. The ballroom leading into — Paradise! A fake! The dream of idiots! For we are not all — found. Some will wilt. For some there's — blighting!"

"No!"

The garden wheeled. She struggled. "I'm not blighted! I'm--"

She gasped.

"In spite of him — I'm — blossoming!"

The surface neared.

"I've given all of me. I grieve. But does the earth, accepting sun, feel anguish? Does the flower, fertilized by feeding bee, ask anything? Is it possible to neither give — nor take?"

The light seemed clear. She could remember what it was to breathe.

"This, then, is all of it! There is no love. Life is abandoned to the rhythm of the universe. As irises — with bees."

The blooms came close.

*I'll bloom alone!* she knew.

And then the irises were clustered in her sight, each clear and individual. It seemed they hovered there and waited, dedicated to her touch. And, wiping off her tears, she took them, shaking, one by one. She plucked them off their strong pale stems and stored their mauve and purple beauty in her mind.

(J.A. Pollard lives in Winslow, Maine)



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**August 1 – August 10, 2012 • Entries postmarked May 25, 2012**  
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 This year, due to major construction involving complete renovation of Salmagundi's Upper Gallery, we will be mounting the two Non-Members' Shows at **Denise Bibro Fine Art**, 529 West 20th Street, 4th Floor, NYC  
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 The Salmagundi Club, 47 Fifth Avenue, NY, NY 10003 for prospectus.  
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# Calendar

Continued from Page 14

Saturday, June 2

**45TH ANNUAL art in the park** Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm [www.artleagueli.net](http://www.artleagueli.net)

**82ND WASHINGTON SQUARE outdoor art exhibit** Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

**ART: TRANSITIONS: SUSANNA BAKER, RON BROWN, BUEL ECKER, MICHAEL C. GABRIELLE, ALISON GOLDBER** Studio Montclair Montclair Public Library 50 South Fullerton Avenue Montclair NJ 973-744-1818 free (thru June 28) [www.studiomontclair.org](http://www.studiomontclair.org)

**HUDSON RIVER VALLEY PLEIN AIR PAINT-OUT & ART AUCTION** Mill Street Loft Scenic Hudson's River Center 8 Long Dock Road Beacon NY 845-471-7477 Plein air artists paint from 9am-3pm; Reception, 4-5pm; Live auction, 5-7pm. free [www.mslarts.org](http://www.mslarts.org)

**JAPANESE TOUCH: CONTEMPORARY MASTERPIECES OF PRINTMAKING** From the collection of Jan Sawka The Daniela Passal Gallery at Mohonk Arts, 186 Mohonk Road, High Falls, NY (845) 687-7490 Opening Reception 5-8pm (thru July 6) [www.jansawka.com](http://www.jansawka.com)

**NRAA CENTENNIAL/JULES BAUER AWARD SHOW** The New Rochelle Art Association The Lumen Winter Gallery 1 Library Plaza New Rochelle NY 914-813-2359 Please see our website for all details [www.nraaonline.org](http://www.nraaonline.org) free (thru June 21) [www.nraaonline.org](http://www.nraaonline.org)

**ROSSINI's Petite Messe Solennelle Taconic Opera** Ossining United Methodist Church 1 Emwilton Place/Corner Route 9 Ossining NY 855-886-7372 7:30pm charge <http://www.taconicopera.org> (thru June 3)

**50TH ANNUAL White Plains Outdoor Arts Festival** Tibbits Park One North Broadway White Plains NY 866-210-7137 free Juried Fine Arts & Fine Crafts Children's workshop, exhibits & much more! 866.210.7137 [www.whiteplainsoutdoorartsfestival.com](http://www.whiteplainsoutdoorartsfestival.com)

Sunday, June 3

**45TH ANNUAL art in the park** Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm [www.artleagueli.net](http://www.artleagueli.net)

**82ND WASHINGTON SQUARE outdoor art exhibit** Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

**COAST GUARD ART PROGRAM EXHIBITION** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jun 15) [www.salmagundi.org](http://www.salmagundi.org)

**ELLEN RICH: INSPIRED BY COLOR, SUSTAINED BY WORDS** Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 Opening Reception 1-3pm free (thru June 27) [www.vclib.org](http://www.vclib.org)

**KEVIN COOK First Sunday Free Gallery Tour of Eugene Ludins: An American Fantast** The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2-3pm free [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**PAUL GRECO: Recent and Unseen Work** the Upstream Gallery 26b main St. Dobbsferry NY 914-674-8548 Opening reception 2 -5 PM free (thru June 17) [www.upstreamgallery.com/](http://www.upstreamgallery.com/)

**50TH ANNUAL White Plains Outdoor Arts Festival** Tibbits Park One North Broadway White Plains NY 866-210-7137 free Juried Fine Arts & Fine Crafts Children's workshop, exhibits & much more! 866.210.7137 [www.whiteplainsoutdoorartsfestival.com](http://www.whiteplainsoutdoorartsfestival.com)

Monday, June 4

**LUIS DE MENA - PAINTINGS** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru June 29) [www.harrisonpl.org](http://www.harrisonpl.org)

Tuesday, June 5

**ANTIDOTE Contemporary Art Exhibition curated by Basha Maryanska.** New Century Artists Gallery 530 West 25th Street, suite 406 New York NY 212-367-7072 free (thru June 23) [www.newcenturyartists.org](http://www.newcenturyartists.org)

**STACIE FLINT ANTIDOTE Contemporary Art Exhibition** New Century Artists Gallery 530 West 25th Street, suite 406 New York NY 212-367-7072 free (thru June 23) [www.newcenturyartists.org](http://www.newcenturyartists.org)

**DORSKY MUSEUM 4TH ANNUAL Fine Wine + Fine Art Benefit auction** The Dorsky Museum at SUNY New Paltz Twenty-Four Fifth, 24 Fifth Avenue, NYC 6:30-9pm charge [www.newpaltz.edu/museum/auction](http://www.newpaltz.edu/museum/auction)

**MYRA HAFETZ, VIRGINIA ZELMAN, JACQUELINE LORIEO Solo Shows** Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 (thru Jun 23) [www.mamaroneckartistsguild.org](http://www.mamaroneckartistsguild.org)

Continued on Page 19

# New Art Books

**YALE UNIVERSITY PRESS: Byzantium and Islam: Age of Transition** (Ed.) Helen C. Evans *et al.* 352 pp.; 9 5/8 x 12 1/4; 425 Color Illus.; Map; Notes; Bibliography; Index. \$65.00 Hardcover. \*\*\*\*\*

**Renoir: Impressionism and Full-Length Painting** by Colin B. Bailey. 304 pp.; 10 1/8 x 12 1/2; 255 Color Illus.; Appendix; Bibliography; Index. \$65.00 Hardcover. \*\*\*\*\*

**Van Gogh Up Close** (Ed.) Cornelia Homburg. 306 pp.; 9 7/8 x 11 3/8; 200 Color Illus.; Selected Bibliography; Index. \$60.00 Hardcover \*\*\*\*\*

**Whitney Biennial 2012** (Eds.) Elisabeth Sussman and Jay Sanders. 320 pp.; 9 3/4 x 12 1/2; 403 Illus., 361 in Color. \$45.00 Softcover. \*\*\*\*\*

**Reading the Pre-Raphaelites (Revised Edition)** by Tim Barringer. 192 pp.; 6 1/2 x 9 1/4; 120 Illus., 90 in Color; Further Reading; Index. \$27.50 Softcover. \*\*\*\*\*

**QUIET LIGHT PUBLISHING: The Lewis & Clark Trail** by Richard Mack. 256 pp.; 11 x 13; 248 Color Illus.; Photo Notes. \$65.00 Hardcover. \*\*\*\*\*

**Great Smoky Mountains National Park: Thirty Years of American Landscapes** by Richard Mack and Steve Kemp. 220 pp.; 11 x 13; 247 B/W & Color Illus.; Park Map; Photo Notes. \$60.00 Hardcover. \*\*\*\*\*

**HUDSON HILL PRESS: Lin Emery** by Philip F. Palmedo. 164 pp.; 10 x 12; 122 Color Illus.; Chronology; Selected Collections, etc.; Bibliography; Index. \$60.00 Hardcover \*\*\*\*\*

**THAMES & HUDSON INC.: Joan Miró: The Ladder of Escape** (Ed.) Marko Daniel *et al.* 240 pp.; 10 x 11 3/4' 200 Illus.; 186 in Color; Chronology; Further Reading; Index. \$60.00 Hardcover. \*\*\*\*\*

**Raw + Material = Art** by Tristan Manco. 256 pp.; 9 1/2 x 13 3/8; 400+ Color Illus.; Websites. \$44.95 \*\*\*

**UNIVERSITY OF WASHINGTON PRESS: Yamuna Walk** by Atul Bhalla / Maliha Noorani. 196 pp.; 8 1/4 x 11 3/4; 163 Color Illus.; Notes; Bibliography. \$50.00 Hardcover. \*\*\*\*\*

**The Artist's Touch, the Craftsman's Hand: Three Centuries of Japanese Prints in the Portland Art Museum** by Maribeth Graybill. 348 pp.; 10 x 12; 390 Color Illus.; Glossary;

*Bibliography.* \$45.00 Hardcover. \*\*\*\*\*  
**The New Earthwork: Art, Action, Agency** by Twlene Moyer & Glenn Harper. 320 pp.; 6 1/2 x 9 1/2; 130 Color Illus. \$29.95 Softcover. \*\*\*

**Weaver's Stories from Island Southeast Asia** by Roy M. Hamilton. 88 pp.; 9 x 12; 78 Color Illus.; References Cited. \$25.00 Softcover. \*\*\*

**Order and Disorder: Alighiero Boetti by Afghan Women** by Christopher G. Bennett *et al.* 132 pp.; 12 x 12; 129 Color Illus.; References Cites. \$25.00 Softcover \*\*\*\*

**Dyeing Elegance: Asian Modernism and The Art of Kuboku and Hisako Takaku** by Sonya Rhie Quintanilla *et al.* 64 pp.; 10 x 11; 50 Color Illus.; Further Reading. \$25.00 Hardcover \*\*\*\*\*

**UNIVERSITY OF CALIFORNIA PRESS: The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde** by Nina Gurianova. 360 pp.; 6 1/4 x 9 1/4; 68 B/W Illus.; Notes; List of Illustrations; Index. \$49.95 Hardcover. \*\*\*\*\*

**TRAFALGAR SQUARE PUBL: Botany for Artists** by Elizabeth Leech. 224 pp.; 8 1/2 x 1; B/W & Color Illus.; Glossary; Bibliography; Index. \$34.95 Softcover. \*\*\*\*\*

**The Art of Chinese Brush Painting** by Maggie Cross. 208 pp.; 8 1/2 x 11; B/W & Color Illus.; Glossary; Further Reading; Useful Addresses; Index. \$32.95 Softcover \*\*\*\*\*

**Botanical Painting** by Mariella Baldwin. 144 pp.; 8 1/2 x 11; B/W & Color Illus.; Glossary; Useful Addresses; Further Reading; Index. \$29.95 Softcover \*\*\*\*\*

**Painting Portraits** by Anthony Conolly. 112 pp.; 8 1/2 x 11; B/W & Color Illus.; Afterword; Further Reading; Index. \$27.95 Softcover. \*\*\*\*\*

**NORMAN ROCKWELL MUSEUM: Everett Raymond Kinstler: Pulp to Portraits** by Martin Mahoney, *et al.* 103 pp.; 9x9; B/W & Color Illus.; Exhibition Checklist. \$19.95 Softcover. \*\*\*\*\*

**HARPER/COLLINS-WM: Lee Krasner: A Biography** by Gail Levin. 546 pp.; 6 x 9; B/W & Color Illus.; Selected Bibliography; Notes; Index. \$16.99 Softcover. \*\*\*\*\*






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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.

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**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.

**NEW CENTURY ARTISTS:** 530 West 25th St., Suite 406, New York, NY 10001, (212) 367-7072 is seeking new members for group and solo exhibitions. All media welcome, \$325 annual fee. Send e-mail to newcenturyartists@msn.com for further info.

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**BOOKS BY RAYMOND J. STEINER:** *Hudson Valley Impressions: Paintings and Text* 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 at: www.raymondjsteiner.com or www.arttimesjournal.com.

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## Calendar

Thursday, June 7

Continued from Page 18

**JOYCE KANYUK: People and Places in Watercolor** **Piermont Fine Arts Gallery** 218 Ash Street Piermont Landing Piermont NY 845-398-1907 reception each weekend 2-6:00 pm free (thru June 24) piermontfinearts.com

**LAUREN CAZDEN, strange encounters** National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Opening Reception 6-8pm free (thru July 2) www.thenawa.org

Friday, June 8

**BITE SIZED: Miniature Show** Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru July 6) www.cooperstownart.com

**JAZZ CONCERT at SaratogaArtsFest** Visitors Center, Downtown Saratoga 5:15 6pm free ESYO's Repertory Jazz Ensemble Call ESYO at 518-382-7581 or visit www.esyo.org for details.

**LEATHERSTOCKING Brush & Palette Club Show STARScape: YULIA HANANSEN** Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru June 27) www.cooperstownart.com

**JUDITH KERMAN** featured poet: Monthly Poetry reading Cafe Mezzaluna 626 Route 212 Saugerties NY 845-246-5306 free Open mic

Saturday, June 9

**ALL IN- Summer Exhibition** Look| Art Gallery 988 South lake Boulevard Mahopac NY 845-270-0243 Opening Reception 6-8pm free (thru July 29) www.lookartgallery.com

**ANTIDOTE Contemporary Art Exhibition curated by Basha Maryanska.** New Century Artists Gallery 530 West 25th Street, suite 406 New York NY 212-367-7072 Opening reception 3-6pm free (thru June 23) www.newcenturyartists.org

**AVIATION-RELATED Photography & Art Exhibit** The Kingston-Ulster Airport 1161 Flatbush Road Kingston NY 845-336-8400 free (thru June 30) www.kingstonulsterairport.com

**RICK PANTELL AND KAREN WHITMAN Bronx Memories Open Mic and Concert** Bearsville Graphics Art Gallery Kleinert/James Arts Center 34 Tinker Street Woodstock NY 845-684-5476 8-10:30pm charge www.bearsvillegraphics.com

**CAROLE UEHARA'S IN MY LIFE** Lotus Fine Art & Design, Inc. 33 Rock City Rd. Woodstock NY 845-679-2303 Opening Reception 6-8pm free (thru July 16) www.lotuswoodstock.com

**HOWARD PYLE: American Master Rediscovered** Norman Rockwell Museum Rte. 183, Stockbridge, MA (413) 298-4100 (thru Oct 28)

**LISZT AND THE BAREFOOT CARMELITE: concert with commentary.** Music of Liszt, Hermann Cohen, and Cucinotta Woodstock Byrdcliffe Guild Byrdcliffe Kleinert James Center for the Arts 34 Tinker St. Woodstock NY 845-679-2079 7:30 PM donate www.woodstockguild.org

**LUIS DE MENA - PAINTINGS** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru June 29) www.harrisonpl.org

**START DUST** Gomen-Kudasai Noodle Shop 232 Main Street New Paltz NY 845-255-8811 Opening Reception 3 - 5pm free (thru July 7) www.gomenkudasainy.com

**STACIE FLINT: ANTIDOTE Contemporary Art** New Century Artists Gallery 530 West 25th Street, suite 406 New York NY 212-367-7072 Opening reception 3-6pm free (thru June 23) www.newcenturyartists.org

**TAKE Dance** at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge www.kaatsbaan.org

**"WAG N' WHEELS" Fine Art & Craft Fair** The Long Island Chapter of Canine Companions for Independence's Smithtown Scion 330 East Jericho Turnpike Smithtown NY 631-561-0200 11-3pm free www.cci.org/wagnwheels.com

Continued on Page 20

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## Sites Unseen


photography by Brooke Singer

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# Calendar

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**Sunday, June 10**

**2ND ANNUAL HVWC LGBT Reading featuring Collective Brightness and the Wild Boys Poetry with ALEX DIMITROV & PAUL LEGAULT** Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 4:30pm charge [www.writerscenter.org](http://www.writerscenter.org)

**3RD BIENNIAL FOOTPRINT International Print Competition** Center for Contemporary Printmaking 299 West Ave (in Mathews Park) Norwalk CT 203-899-7999 Opening Reception 2-5pm. free (thru Sept 2) [www.contemprints.org](http://www.contemprints.org)

**MEMBER SHOW II** Kent Art Association The Gallery at Kent Art Association 21 South Main Street Kent CT 680-927-3989 free (thru July 15) [www.kentart.org](http://www.kentart.org)

**Thursday, June 14**

**EVERETT RAYMOND KINSTLER: Pulp to Portraits** Fairfield University, The Bellarmine Museum of Art, 1073 N.Benson Rd., Fairfield, CT (thru Sep 28)

**Thursday, June 15**

**Open Mike Night** Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 7:30 pm charge \$3 [www.writerscenter.org](http://www.writerscenter.org)

**Saturday, June 16**

**ANSEL ADAMS: At the Water's Edge** East India Marine Associates Peabody Essex Museum East India Square 161 Essex Street Salem MA 978-745-9500 charge (thru Oct 8) [pem.org/](http://pem.org/)

**ART SHOW** Kent Art Association The Gallery at Kent Art Association 21 South Main Street Kent CT 680-927-3989 Awards Reception 2-4pm. free (thru July 15) [www.kentart.org](http://www.kentart.org)

**"MOVED BY SUMMER"** Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru Aug 26) [www.flatiron.qpg.com](http://www.flatiron.qpg.com)

**MYRA HAFETZ, VIRGINIA ZELMAN, JACQUELINE LORIEO** Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 Artist's Reception 5-7pm (thru Jun 23) [www.mamaroneckartistsguild.org](http://www.mamaroneckartistsguild.org)

**NRAA Then and Now Centennial Show** The New Rochelle Art Association Mooney Center at the College of New Rochelle Castle Place New Rochelle NY 914-813-2359 Please see our website for all information [www.nraaonline.org](http://www.nraaonline.org) free (thru July 9) [www.nraaonline.org](http://www.nraaonline.org)

**"PATTERNS: Work by Catskill Artists Gallery Members"** Catskill Artists Gallery & Liberty Museum & Arts Center Liberty Museum & Arts Center 46 S. Main St. Liberty NY 845-292-1128 Opening Reception 4-7pm free (thru July 8) [www.catskillartistsgallery.com](http://www.catskillartistsgallery.com)

**"REALISM AND ITS DISCONTENTS"** panel discussion in conjunction with the exhibition **Eugene Ludins: An American Fantasist** Moderated by curator **SUSANA TORRUELLA LEVAL** The Dorsky Museum at SUNY New Paltz Kleinert/James Center for the Arts 36 Tinker Street Woodstock NY 845-257-3844 5:30pm free [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**Sunday, June 17**

**STEPHEN KNAPP: New Light** The Hyde Collection Art Museum 161 Warren Street Glens Falls NY charge (thru Sept 16)

**Thursday, June 21**

**GREENS OUTDOOR ART SHOW** Tudor City Place (between East 41st and East 43rd Streets), NYC (917) 327-4659 (thru Jun 23) [www.TudorCityGreens.org](http://www.TudorCityGreens.org)

**Friday, June 22**

**GREENS OUTDOOR ART SHOW** Tudor City Place (between East 41st and East 43rd Streets), NYC (917) 327-4659 (thru Jun 23) [www.TudorCityGreens.org](http://www.TudorCityGreens.org)

**Saturday, June 23**

**DEAR MOTHER NATURE: Hudson Valley Artists 2012** The Dorsky Museum SUNY New Paltz 1 Hawk Drive New Paltz EN 845-257-3844 Opening Reception 5-7pm free [www.newpaltz.edu/museum](http://www.newpaltz.edu/museum)

**GREENS OUTDOOR ART SHOW** Tudor City Place (between East 41st and East 43rd Streets), NYC (917) 327-4659 [www.TudorCityGreens.org](http://www.TudorCityGreens.org)

**HUNTINGTON SUMMER ARTS FESTIVAL Presented by Town Of Huntington, Produced by Huntington Arts Council** Huntington Heckscher Park Prime Ave and 25A (Main St.) Hun (thru Aug 11)

**MYRA HAFETZ, VIRGINIA ZELMAN, JACQUELINE LORIEO** Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 Closing Reception 4-6pm (thru Jun 23) [www.mamaroneckartistsguild.org](http://www.mamaroneckartistsguild.org)

**WENDY SHALEN: Washed Ashore** The Pound Ridge Library 271 Westchester Ave., Pound Ridge, NY Walk & Talk w/artist 3-5PM

**Thursday, June 28**

**ROSE YANNUZZI: Visual Poetry Revisited: Watercolors & Photography** Piermont Flywheel Gallery 223 Ash St Piermont NY 845-365-6411 free (thru July 15) [www.piermontflywheel.com](http://www.piermontflywheel.com)

**Friday, June 29**

**"MASTERS SHOW"** Main Street Petite Gallery Huntington Arts Council, Inc. 213 Main Street Huntington NY 631-271-8423 Opening Reception 6pm-8pm free (thru Jul 30) [huntingtonarts.org](http://huntingtonarts.org)

**Sunday, July 1**

**ROSE YANNUZZI: Visual Poetry Revisited** Piermont Flywheel Gallery Piermont Landing, 223 Ash St., Piermont, NY 845-365-6411 Opening Reception 2-5pm (thru Jul 15) [www.yannuzziwatercolor.com](http://www.yannuzziwatercolor.com)

## Speak Out

is your forum!

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