

*Raleigh on Film; Bethune on Theatre;
Behrens on Music; Trevens on Dance;
Seckel on the Cultural Scene and Travel & Culture;
H.J. Jarczyk at Konigswinter, Max Lazarus at Trier;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!*

ART TIMES

Vol. 27 No. 1

July/ August 2010

Cologne Revisited

By CORNELIA SECKEL

I WAS IN Cologne, Germany for the retrospective exhibition of **Heinrich J. Jarczyk**, an artist and friend for over 20 years, and we stayed with **Christiane** and Heinrich Jarczyk enjoying their gracious hospitality at their home just outside of Cologne. (See Raymond's Exhibit Review in Jul/ Aug 2010 issue.) I have been to Germany many times and with this trip I was able to have a guide from the **Cologne Tourism Bureau** show me things that I have not seen before. Each time I am in Cologne, a city of 1 million people, I go to the **Cathedral** and am in awe of its size, grandeur and beauty. I was in Germany courtesy of **Air Berlin**, an airline that has reasonable prices, friendly flight attendants, and is generous with meals and drink. In my exploring of ticket fares theirs was the best price. They fly from New York, San Francisco, Los Angeles, Fort Myers, and Miami

to hundreds of cities in Europe. It was quite convenient to get a flight directly from JFK to **Düsseldorf**. This May it was announced that Air Berlin, the second largest German airline, won the "**World Airline Award**" for the sixth time in succession. The award was given by **Skytrax**, a London-based consultancy company. Other contenders for first place in the category "Best Low-Cost Airline Europe" are Virgin America, EasyJet and JetBlue.

My guide, **Ute Fendel**, a PhD. in art history focusing on architecture, met me at the tourism office and we began our walk. I was particularly pleased as she looked at our website and read "about us" and some of the essays so that she would be more acquainted with **ART TIMES** and be able to tailor the tour. Over the years I have been to the **Wallraf-Richartz-Museum**, **Museum Ludwig**,



Cologne Cathedral, Cologne Germany

Museum of Applied Art, Romano-Germanic Museum, Kolumba Art Museum (there are almost 40 museums and over 100 galleries) and to "**ART COLOGNE**", one of the oldest art fairs in the world and from which sprang Art Basel, Art Expo, etc. In autumn, Cologne plays host to "**art. fair 21**", a fair for current art with a young, trendsetting program. The "**Cologne Fine Art & Antiques**" fair also takes place in autumn, and mainly specializes in old and modern art as well as second-hand bookshops. I wanted to explore what was new in Cologne and so we went to the **Rheinauhafen**, the old dock quarter of Cologne from 100 years ago. Here historical buildings were converted into office buildings, apartment buildings (mostly condos but some as rentals) and studio space for artists. The old cranes from the dock

area have become artists' studios. There are 3 "Crane houses" designed by architect **Hadi Teheranim** in the center of the area with additional new and renovated buildings coming to life on either side. Here there are also 3 galleries and several cafes. The promenade along the **Rhine River** has an international flavor and I felt as if I was in a vacation region, not the major city of Cologne. Below the promenade and just recently built is one of the longest parking garages in the world—nearly 1 mile of parking spaces! All of this came together through much planning and many investors. Tram and bus routes will continue to be extended from the city center. The **Apple store** is at the far end of the promenade (being an Apple fan, it is a good thing I didn't know this till we had left the area!).

Continued on Page 21



Guide Ute Fendel and Cornelia Seckel outside the Tourism office in Cologne, Germany

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ART TIMES

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Peeks and Piques!

By **RAYMOND J. STEINER**
 ALTHOUGH I'VE LIVED in the Catskill foothills since 1945 — moving to upstate New York when I was eleven years old — I am still, at heart, a transplanted kid from Brooklyn, a "city boy". This, despite the fact that from those side-walked streets and a parochial school I was moved to a sparsely populated rural woodland and a one-room school house (that had a total of eleven kids scattered over grades 1 through 8) and to a house, the only one on a dead-end road, some seven miles from the nearest town, Kingston, New York. Oh sure, I explored those woods to my heart's content as I grew through my teen-age years, learning it's lore and the secrets of nature. Awe, however, always contained a kernel of fear — a suspicion that a careless move on my part could spell disaster. Three abandoned bluestone quarries were close by and enough wild places to harbor things that might resent a nosy boy. The quarries, for sure, had their fair share of copperheads — a deadly snake that gives no warning when it would strike — so caution was always a must. What exactly the dense copses or shale caves might hide, however, was never clear, never overt. I loved nature — its seasons, its surprises, its beauty, its uncompromising presence — but I also kept a little knot of fear tucked somewhere down deep in my gut. Those woods, as familiar as they became over the years of my boy-

hood, constantly reminded me that, at heart, I was a city kid. Here it is some sixty-five years later that I still live "in the country", share a couple of acres with Cornelia on a piece of property that features Overlook Mountain as a backdrop — and again live on a dead-end road — and yet, the fact is that I still feel that knot swell and surge within me if I come across a snake — experience that "zero at the bone" that Emily Dickinson wrote of — or have to venture too far from the house in the dark of night. Caution is warranted — we do occasionally have a visiting bear come within feet of our front door. There are coyotes that roam the woods. And though I have not seen any copperheads on our property, we have come across a pit viper in our herb garden. So danger does lurk. But they are known perils. What gnaws at my innards is vague, intangible, that, if let loose, threatens to become huge, monstrous, overwhelming. The presence of this malevolent "something" hidden within nature was confirmed for me in the midst of a raging storm while on a troop ship in the North Sea. Whatever it was back in the woods had followed me far beyond, into my mature life. Still, I love nature — would not consider ever again living on a city block, surrounded by concrete. Descended from Swiss ancestors, my love for the mountains is far too ingrained to permit even thinking of moving to any city. My love of natural beauty

comes out, of course, in my avocation of painting landscapes en plein air. And, although I almost always leave out any traces of human incursion in my compositions, I still detect the "city boy" lurking at the easel as I attempt to capture the play of light on running water, leaf, cloud, rock, or distant mountain. Another landscape painter — one more precise in capturing verisimilitude — or a botanical artist — would perceive my aloofness — my "detachment" — from my subject. They'd note an "impression" rather than a depiction of what I am rendering. Part of my distance stems from a sense that there is a mystery to natural phenomena, an ultimately unknown "essence" that we ought respect — even revere. Light itself remains resistant to everyday reason, a quality that we can only reflect in pigment as it itself reflects from matter. We see it by not "seeing" it. My reverence notwithstanding, I know that, at bottom, that kernel of fear persists, colors my perception, and yes, even my veneration. Though I feel part of Her, I never feel one with Nature — and this, in spite of my various forays into mysticism over the years. Nature still rebuffs me, still warns that the woodland relative of what lurks at the bottom of the ocean is watching me from those "lovely, dark, and deep" woods surrounding me. You can't fool Mother Nature — She knows that I am still a "city kid" and keeps me in thrall through that tiny knot of fear.

Letters

To the Publisher:
 Please renew our year-long hot link from the calendar listings and bravo for your continuing commitment.

Livia Straus
Hudson Valley Center
for Contemporary Art
Peekskill, NY

To the Publisher:
 Many thanks for your article on home/office insurance [Speak Out: "A Cautionary Tale" Mar/Apr 2010]. As a result of your most unfortunate experience, we have actually changed broker and company. With a similarly varied compound (home/office, extra buildings) this was a huge eye-opener and help. I am so glad all ended well for you and Raymond...ultimately. What happened to his vast library? Dare I ask?

Jeanie Neyer
New City, NY

To the Publisher:
 I'm writing on behalf of the Board of the Woodstock Jewish Congregation to express our deep appreciation for your time, energy, and experience in organizing the Art Fair. The Fair has become a fixture and highlight of our annual calendar. This year sounded phenomenal, with so many vendors and a great turnout.

Thank you again for your efforts on behalf of the congregation.

Phil Rose
Woodstock, NY

To the Editor:
 Loved your bit, "52 on 57th" [May/Jun 2010].

I went to the High School of Art and Design on 57th and Second Avenue. I spent countless hours riding up and down in elevators along 57th Street and I was always welcome with open arms at these wonderful galleries who knew damn well I was not there to make a purchase. It was an education unto itself.

I thank them and I thank you for restoring those memories.

John Frazee, Delray, FL

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A Vision of Rhythm: Recent Landscapes and Townscapes by

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 www.westendgallery.net

Hrefna Jonsdottir Gallery, 24 Bridge Street,
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 hrefna.jonsdottir@verizon.net • info@westendgallery.net



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 PO 397, Wyalusing, PA 18853
 570-746-1187 • bkeeler@epix.net
 www.briankeeler.com

Art Review

Heinrich J. Jarczyk at Haus Schlesian, Königswinter

(Photos courtesy of the Artist)

By **RAYMOND J. STEINER**

A VISUAL DIARY — this perhaps might best describe this latest showing of Heinrich J. Jarczyk's work at a retrospective exhibition* featuring both pencil and pen drawings, watercolors and one oil — a large-scale triptych, "Gedanken zu Europa ("Thoughts

many continents, culminating finally to the artist's current life in Bergisch Gladbach (outside the city of Cologne).

Thus, we see Jarczyk's re-captured images of his birthplace (done largely while a prisoner of war in Belgium), drawings from his P.O.W. days, then a dazzling tour of the many cities and countries he visited and worked in as a research scientist in the employ of the Bayer Company. In alphabetical but no particular

Switzerland (Poland venue only), and Thailand — with the large triptych, executed in 1991, "summarizing" his overview of the socio-political state of the European continent at that time.

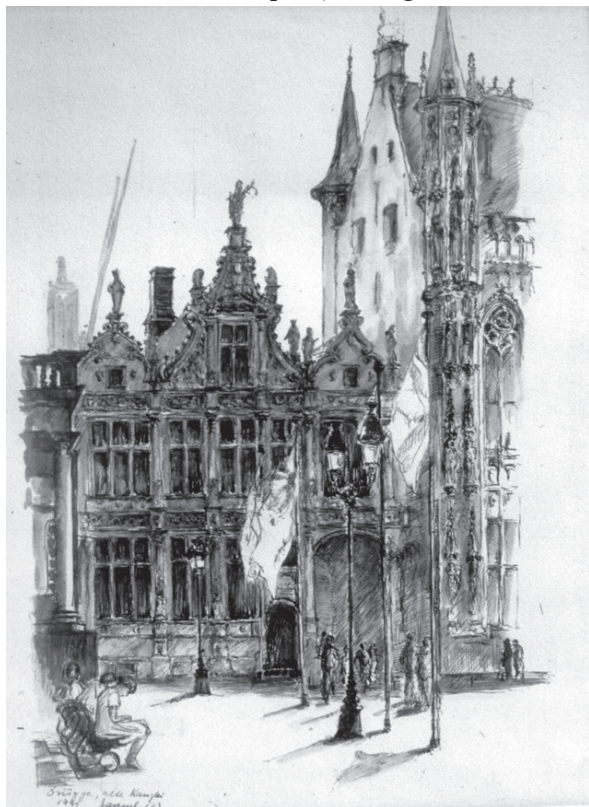
The Opening Reception was enhanced by a welcoming from Nicola Remig, Museum Director, an overview of Jarczyk's oeuvre by the Curator of the exhibit, Alexandra Marquetant, and a solo Harp recital by the artist's daughter, Konstanze Jarczyk, who offered the viewers a medley of delightful musical pieces. Dr. Jarczyk and I also

edged my contribution with a bottle of sekt — German "champagne").

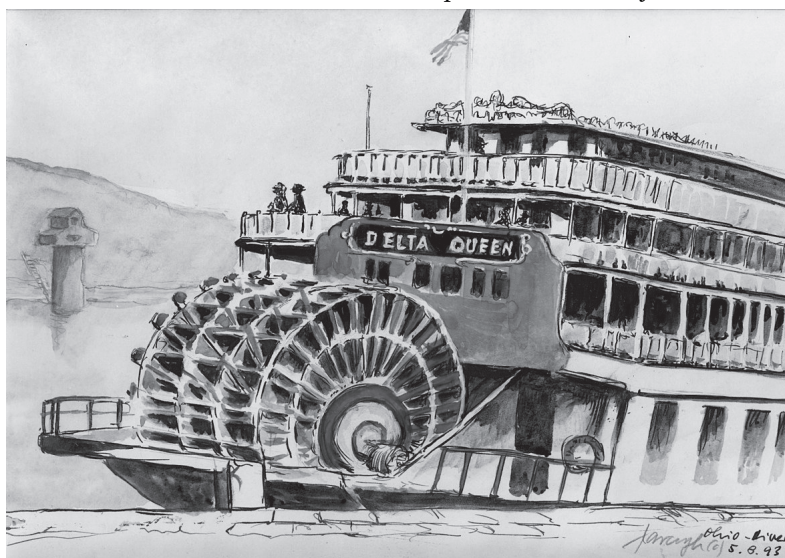
The exhibition, by any standard, is an impressive accomplishment, made readily accessible to the viewer in its clear, representational imagery. Had the exhibit included his etchings, the list of visited cities and sites would have extended even further. Though a scientist by profession, Heinrich J. Jarczyk seems to have been born with the soul of an artist. Combined with his "scientific" eye, Jarczyk's sensitivity to his surroundings allows for a poignant record of what touched his heart as he traveled from place to place, sketchbook always at the ready, carefully and precisely limning in pencil, in pen, in watercolor the life, landscape, and architecture that unfolded before him.

Clearly, this is an artist who exemplifies the true meaning of the word "amateur" — that is, someone who *loves* what he is creating. For what it says about one man's journey from a war-torn country to a wider world of wonders, this is an exhibit that deserves a far greater viewing audience.

****"Von Neisse — Unterwegs — nach Neisse" (Along the way from and back to Neisse)" (thru Jun): Haus Schlesian, Königswinter, Germany. For more info: www.jarczyk.de or www.hausschlesien.de and check www.arttimesjournal.com for upcoming videos of this exhibi-**



Brügge: Alte Kanzlei (Bruges: Old Chancellery) (1991) Pen



Delta Queen (1993) Watercolor

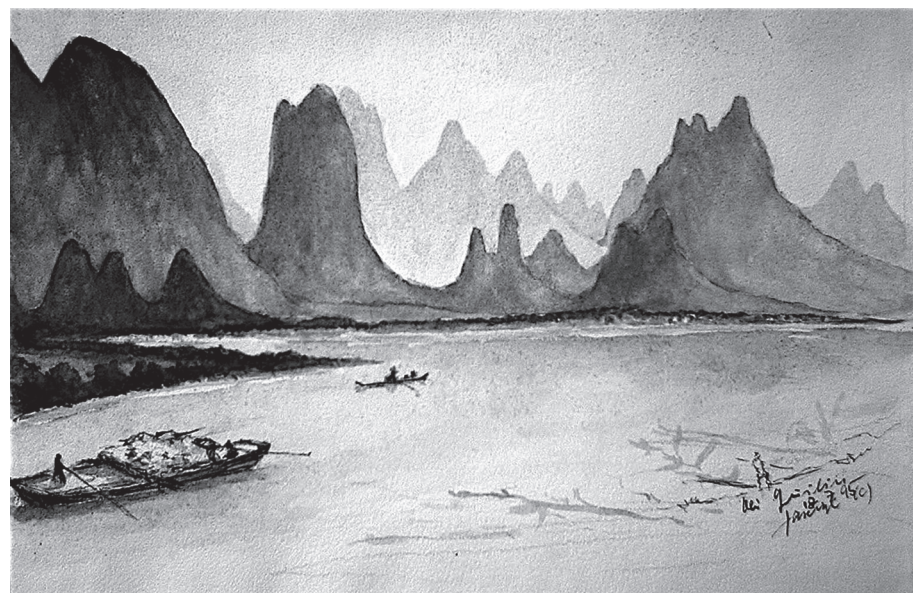
about Europe") — at Haus Schlesian in Königswinter, Germany. Originally shown at Muzeum w Nysie (March

chronological order, the "tour" takes you to America, Australia, Bahamas (Poland venue only), Belgium, China,

offered a few words, he thanking those who came, and I, sharing a few insights into our now over twenty-year associa-



Florenz: Palazzo Pitti (Florence: Pitti Palace) (1997) Watercolor



Auf dem Li-Fluss: bei Guilin (From River Li: near Guilin) (1995) Watercolor

2010) in Poland (thus the title), the exhibition was designed to feature Jarczyk's journey from his hometown — formerly Neisse, Silesia, now Nysie in Poland — through the war years and on up to the present, that is, in March of 2010, when he returned to his birthtown where they hosted the exhibit.

Although the exhibition at Haus Schlesian (an historical institution that features the history and works of Silesian German émigrés) differs slightly from its original venue in Poland, it is comprised of nearly 75 works, some twenty-five or so fewer than that of the Nysie venue.

As noted above, the exhibition is a "visual diary", its contents the captured images of a life that began in Silesia (when still a part of Germany), that continues on through the WWII horrors and, after extensive travels to

Egypt, England, France, Grenada, Italy (Poland venue only), Luxembourg, Mali, Malta, Poland, Portugal, Spain,

tion since I first saw his work at the German Consulate in New York City. (Haus Schlesian graciously acknowl-

tion and trips to Cologne, Cochem, Trier, and the vineyards along the Mosel River.

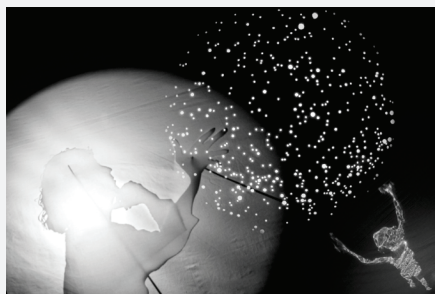


Timbuktu: an der Moschee (Timbuktu: near the Mosque) (1990) Watercolor



Xewkija: Dorfkirche, Gozo (Xewkija: Village Church, Gozo) (2000) Pen

Summer 2010 at The Dorsky



Cave Dogs, Storyteller, 2010

EXHIBITIONS

Hudson Valley Artists 2010: Contemporary Art and Praxis
Through November 14

Carolee Schneemann: Within and Beyond the Premises
Through July 25

Andy Warhol: Private and Public in 151 Photographs
Through July 25 and August 18 – September 26

The Illustrious Mr. X: Museum Collection as Character Study
August 18 – December 12

Thoughts of Home: Photographs from the Center for Photography at Woodstock Permanent Collection
August 18 – December 12

EVENTS

Saturday, July 17, 5-7 pm

Hudson Valley Artists 2010 Gallery Talk

Sunday, July 25, 2 pm

Free Last Day Gallery Tour of Carolee Schneemann:
Within and Beyond the Premises with guest educator Kevin Cook

Sunday, August 1, 2 pm

First Sunday Free Gallery Tour with guest educator Kevin Cook

Friday, August 27, 5-7 pm

Opening Reception for *The Illustrious Mr. X* and *Thoughts of Home*
Re-opening of *Andy Warhol*

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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

Jul 1-11 "THE WIZARD OF OZ"; Jul 16 - Aug 1 "THE ROCKY HORROR SHOW"; Aug 6-22 "THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE" Aug 28 & 29 DAVID TEMPLE in concert Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 charge **Dutchess**

Jul 1 - Jul 18 "GUEST ARTIST" July 23- Aug 15 "THE MARVELOUS WONDER-ETTES" Shadowland Theatre, 157 Canal St., Ellenville, NY (845) 647-5511 charge **Ulster**

Jul 1-Jul 11 "THE WEDDING SINGER"; July 16-25 "THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE" TriArts, 49 Amenia Road, Sharon, CT (860) 364-7469 charge **CT**

Jul 10, HAPPY TRAUM; Jul 11 PARKER QUARTET; Jul 17 STEVE GORN & FRIENDS; Jul 18, IMANI WINDS; Jul 24, PEDJA MUZIJEVIC; Jul 25 TRIO SOLISTI; Jul 31 WOODSTOCK BEAT BENEFIT CONCERT; Aug 1 LARA ST. JOHN; Aug 7, OPUS TWO; Aug 8, MIRO QUARTE; Aug 14, MARIA JETTE / ALAN MURCHIE; Aug 15, AMERNET STRING QUARTET, Aug 21, FRED HERSCH; Aug 22, THE EBENE QUARTET OF PARIS; Aug 28, THE MAVERICK CHAMBER PLAYERS; Aug 29, BORROMEO STRING QUARTET Sun 4pm, Sat 6pm Maverick Concerts, Woodstock, NY (845) 658-4564 6pm charge **Ulster**

Jul 15-17 CRAFT EXPO 2010 Artrider, Guilford Art Center, Guilford Green, Guilford, CT (203) 453-5947 12-9pm charge (thru Jul 17) **New Haven, CT**

Jul 1-25 60th ANNIVERSARY PIKE COUNTY ARTS & CRAFTS EXHIBIT Borough Hall, 109 West Catharine Street, Milford, PA (570) 296-5758 10-5pm daily (thru Jul 25) www.pikecountyartsandcrafts.org **PA**

Jul 3-Sept 5 MUSIC MOUNTAIN 81st ANNIVERSARY SEASON Music Mountain, 225 Music Mountain Rd., Falls Village, CT (860) 824-7126 Saturdays at 6:30pm; Sundays at 3pm charge **CT**

Jul 8-11; 15-18 THE COMPLEAT WORKS OF WLLM SHKSPR (abridged) Chenango River Theatre and Exit 18 Theatre Co. Parker Theatre, SUNY New Paltz, (845) 255-15591 charge **Ulster**

Jul 8-18 "LADY DAY AT EMERSON'S BAR AND GRILL"; July 22-Aug 1 "LIGHT IN THE PIAZZA"; Aug 5-15 "FAT PIG" River Valley Rep at Nelly Goletti Theatre, Marist College, 3399 North Rd., Poughkeepsie, NY (845) 575-3133 charge **Dutchess**

Jul 8-Aug 15 "PETER PAN" Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford, NY (914) 592-2222 charge **Westchester**

Jul 9-Aug 24 2010 FESTIVAL SEASON: PUCCINI "TOSCA"; COPLAND "THE TENDER LAND"; MOZART "THE MARRIAGE OF FIGARO"; HANDEL "TOLO-MEO" (in repertory) Glimmerglass Opera, Rt. 80, Cooperstown, NY (607) 547-2255 charge www.glimmerglass.org **Otsego**

Jul 16 & 17, 7pm; Jul 18 3pm A BIT ABOUT IT: an evening of dance Cocoon Theatre, 6384 Mill St. (Rt. 9), Rhinebeck, NY (845) 876-6470 charge **Dutchess**

Jul 17, 24, 31, Aug 7 BERKSHIRE CHORAL FESTIVAL 2010 Springfield Symphony Orchestra Revensky Concert Shed, 245 N Undermountain Rd., Sheffield, MA (413) 229-1999 8pm (Pre-concert talk 6:45pm) **Berkshire, MA**

Jul 24 & 25 THE BOUNTY OF THE HUDSON WINE FESTIVAL Warwick Valley Winery & Distillery, 114 Little York Rd. Warwick, NY **Orange**

Jul 24, Aug 1,7,13,15,19,21 "COSI FAN TUTTE"; Jul 31, Aug 6,8,12,14,20,22 "A MONTH IN THE COUNTRY" Delaware Valley Opera, Tusten Theatre, 210 Bridge St., Narrowsburg, NY (845) 252-7272 charge **Sullivan**

July 23-25, 1st ANNUAL LITERARY FESTIVAL, BERKSHIRE WORDFEST Edith Wharton's The Mount, 2 Plunkett Street, Lenox Ma (413)551-5114 charge **Berkshire, MA**

Jul 23, DARWINII; Jul 24, A WALK IN THE CITY; Jul 25, ACTRESS PORTRAITS; Jul 29, OTHER-WISE; Jul 30, PEOPLE4CHANGE; Jul 31, LOUP GAROU; Aug 1, !!FreEpLaY!!: Same River all at 8pm NACL Catskill Festival of New Theatre, 110 Highland Lake Rd., Highland Lake, NY (845) 557-0694 8pm charge **Sullivan**

Jul 30, 31 6pm 23rd ANNUAL SHAKESPEARE IN THE VALLEY PICNIC DINNER The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 6pm (thru Jul 31) **Delaware**

thru Sep 10 "MUSIC OF A LIFETIME"; Jul 2-Sept 5 "RICHARD III"; Jul 9-Sept 4 "SEA MARKS"; Jul 15-Sept 5 "THE WINTER'S TALE" Shakespeare & Company, 70 Kremble St., Lenox, MA (413) 637-3353 charge **Berkshire, MA** Continued on Page 8

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Music

The Critic Criticized, or The Books Should Balance

By FRANK BEHRENS

WHEN I WRITE about musical CDs and DVDs, I really balk at calling myself a critic, since that word tends to have all sorts of negative baggage. I don't even like the word "reviewer" and try to use the word "reporter," which has a more neutral connotation. However, when one writes a column, a conflict arises.

A reporter is expected to give only the facts. A columnist is expected to give an opinion based on those facts. Therefore, the writer runs the risk of being attacked for his opinions more than for the way he presents the facts. A few examples will suffice.

When I reviewed musical recordings for Amazon.com, I once stated that the symphonies of Shostakovich were less than masterpieces, mostly because he had to please the Soviet government and could not speak in his own musical voice. I know now that I should have inserted "in my opin-

ion," but that would not have helped. The result was an e-mail filled with obscenities from a male with a Russian name. I answered as tactfully as I could (my mistake) and received only a familiar two-word command in return.

Again, I was never a fan of a certain tenor, whose voice struck me as unpleasantly constricted. Countless critics have been equally unkind to him—although many say he is better in French operas than in Italian ones. When he was booed at La Scala for his "Celeste Aida," his reaction was to walk off in a huff after only a few minutes into the 3-hour work.

Well, I should have known better than to give an adverse opinion about this divo and got an angry letter of the "how could I think so" variety from a female who quoted other critics with favorable words about this man. Again, I should have known ahead of time to have included in my

review a comment that my opinion is my opinion and others are entitled to theirs. But I didn't, suffered the consequences, and still wince whenever I hear that tenor's name mentioned.

Way back in an *ART TIMES* Journal article, I took a certain pianist to task for changing some of what a great composer had written in a particular piece. I also brought up a general question of when "stylistic variations" become vandalism. That brought an explosion of negative reaction. One writer let me know that it was this very pianist who had led him to love the music of that composer.

Of course, since then I have thought better of it. The pianist in question is an eccentric personality of undoubted genius, and I can understand why his playing is so loved by so many. I realize now that I should have said so in the article. In short, my comments lacked balance.

Most recently, I was taken to task for not liking the old Al Jolson films. The first e-mail was merely a pair of insults. When I replied, the writer gave two reasons for his reaction: (1) Many people he knew also disagreed with the article and (2) he found the films antique but charming in their antiquity.

As for the first comment, of course many people can be polled and found to disagree with any opinion. (One person can't understand how I can stand eating spinach. I cannot understand why some people play music at deafening volumes.) As for the second, I had to confess that he was absolutely correct. The very aspects of the six films in question that I found annoying were the ones that he found charming. Add to all that the fact that I can't stand Jolson as



a personality—and many of his contemporaries could not stand him for even more reasons. Nevertheless, I could still admire what he did to the art of singing popular music. But I did not say so in my column. I will try to be more careful in the future.

Of course, there will always be professional carpists. I recall a news columnist using the verb "gyp" and incurring the wrath of a literate reader who objected to the "slur" on all Gypsies, who (he must have felt) did not deserve their reputation for "gyping" the public. A local politician not long ago used the word "niggardly" in a speech and was attacked as a racist by illiterates who thought the word meant something quite different from its actual meaning.

As any person in the public eye must realize one fact: If you are going to stand out there, someone is bound to use you as a target. One can only hope the shots include reasons designed not to hurt but to convince.



The Little Girl

Paintings by

ARLENE HORTON

August 3rd to August 21st, 2010

Opening Reception
Saturday, August 7th, 3pm - 6pm

New Century Artists

530 West 25th Street, 4th Fl., NYC;
Hrs: Tues - Sat 11am - 6pm

www.arlenehorton.com

**Music and Art Center
of Greene County 2010 Program**

July 3~ Oleksander Kozarenko, composer and pianist will play works by classical composers and the world premier of his own composition. Works by Lysenko, Kolessa, Kosenko, Liatoshytsky, Kozarenko and others.

July 17~ Renowned cellist **Natalia Khoma** and pianist **Volodymyr Vynnytsky** will play music by Bach, Frank and Lysenko.

July 31~ Benefit Concert. Happy Birthday Frederic Chopin! Volodymyr Vynnytsky, the Artistic Director of MACGC and brilliant pianist, will give an all-Chopin recital. A reception will follow this concert.

August 14~ Chamber Music Ensemble. Distinguished musicians Nazar Pylatiuk, violin; Andriy Milavsky, clarinet; Natalia Khoma, cello and Volodymyr Vynnytsky, piano will play concerts by Chopin and Brahms.

August 21~ Grazhda Chamber Music Society. The resident ensemble of Music at Grazhda – Atis Bankas, violin; Nazar Pylatiuk, violin; Borys Deviatov, viola; Natalia Khoma, cello and Volodymyr Vynnytsky, piano, will perform works by Haydn, Mozart and Brahms.

August 28~ Vocal Recital – Soprano Stephania Dovhan, who made a triumphant debut at NY City Opera in November, 2009, will sing opera arias and Ukrainian art songs.

All concerts take place at 8 pm at Grazhda Hall (Rt. 23A, Jewett, NY adjacent to the Ukrainian Church.) Tickets: \$15.00; \$12.00 for seniors and members; students and children free. Tickets for the Fund-Raising Benefit Concert are \$20. For additional information, please call (518)989-6479. www.GrazhdaMusicandArt.org

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Online you can: visit our website: www.arttimesjournal.com to read previously published essays; become a Fan of *ART TIMES*; read Raymond J. Steiner's Blog • rjsteiner.wordpress.com

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Culturally Speaking

By CORNELIA SECKEL

FIRST OFF, Happy Summer. May the fruits of your summer efforts be harvested with delight in the Fall.

It feels like the time between the May/June issue and this one has flown by. How did we manage every month? This issue marks the beginning of our 27th year publishing *ART TIMES*. At first we printed every month. After the first year I felt that we needed a break and so for the next 22 years we printed 11 issues a year and in 2006 we began printing 10 issues. Since 2009 our website has become more sophisticated and we are printing every other month and online with new essays, resources, and videos each month. As we keep up with the times we added an *ART TIMES* Facebook page that we hope you will join. 27 years ago we had no computer, no copy machine, a limited (3 county and Manhattan) distribution, and no assistants. Today we have computers, copy machines, but still no assistants and our core distribution has grown to include 5 states plus the over **600 visitors a day** to our website from all over the world. I've written quite extensively about how we began and it is now online "about us" at www.arttimesjournal.com.

In mid May I drove up to **WAMC Public Radio** in Albany, NY to record the "Cautionary Tale" (online

American Watercolor Society Exhibit at the Salmagundi Club, NYC, April 2010; Flamenco Vivo Carlota Santana at Kaatsbaan International Dance Center, Tivoli, NY, May 2010; and Bar Scott in concert at Photosensualis Art Gallery, Woodstock, NY, May 2010.

It was a hard one to get a grip on, but my 50th Jr. HS Reunion was held last month and what an excellent time I had. Friends **Heidi** and **Leta** came in from California and others came from the old neighborhoods and across the country. The reunion was fun but what was more fun was a brunch Heidi and I hosted at my mother's home (a home all the women attending remembered with fondness) and the day Heidi and I spent in Manhattan "doing the town." As young girls we were allowed to go to "The City" by bus and subway for meeting friends at **Washington Square Park** to play our guitars and listen to folk music, to go to a show and eat in a nice restaurant. Well we did all that and more. We took the train from Little Neck to Penn Station, a subway over to the East side; a walk thru the **Union Square Green Market** where we sampled and then bought our "walking lunch"; and then a stop at the **Salmagundi Club** to see their members' show "The Noble Nocturne" a theme exhibit (Raymond

His friend and fellow Village artist, **Willem DeKooning**, in equally desperate financial straits, soon joined him. They organized the art show that would evolve into the Washington Square Outdoor Art Exhibit, a twice-a-year happening, every Memorial Day Weekend and the weekend that follows, and every Labor Day Weekend and the weekend that follows." As a child, my parents often took us to this show that went on for blocks around the park. Artists were by their booths and Heidi and I talked with many of them as we enjoyed their work and the show.

For old times' sake we went into, somewhat changed —well, after all, it's been nearly 50 years — Washington Square Park and found some street entertainers and musicians as well as children enjoying the filled fountain. As we headed over to 6th Avenue (we had theater tickets on the West Side) we walked through a typical NYC street fair with all sorts of vendors of food, clothing, and merchandise. We had a 4pm curtain at the **Westside Theatre**, a theater that houses 2 stages, with prices much less than Broadway and often a place for future "hits" to be "tried Out" (e.g.: *I Love You, You're Perfect Now Change*, *The Vagina Monologues*, *Penn & Teller*) and with a much smaller budget. The building was constructed in 1889 as a German Baptist Church and converted to a theatre in the early 1980's. **The Screwtape Letters**, written by **C.S Lewis**, is a story about the Devil's work. This powerful play was adapted to the stage by **Jeffrey Fiske** and **Max McLean** and performed magnificently by Max McLean (the only voice during the 1.5 hr. production) and **Karen Eleanor Wigh** (mime). McLean, a powerful and accomplished actor, plays Screwtape, one of the Devil's "captains", who throughout the play writes and sends instructions to his nephew who is on Earth and tempting a soul with all the things that will cause that soul to "fall from Grace" and join them in Hell. Wigh, an excellent mime, plays Toadpipe, the accomplice in getting souls to belong to the "Father Below". Truly it is a powerful lesson to living a good Christian life. The audience cheered and gave a standing ovation for the play and performers. *The Screwtape Letters* is on an open run with no closing date scheduled. www.westsidetheatre.com. This is not the first venue and I'm sure not the last.

And then we went for dinner, but



Heidi Robertson & Cornelia Seckel
at Washington Square Park, NYC

before that we saw that in the downstairs theatre **Love, Loss, and What I Wore** was being shown and we could get tickets for the evening's performance — so we did. Returning to the theatre after a fine meal at a Turkish Restaurant (sitting outdoors in the "courtyard" of the restaurant), we thoroughly enjoyed **Nora Ephron** and **Delia Ephron's** play adapted from **Ilene Beckerman's** novel about love, loss and the clothing worn for these memorable occasions. It was a staged reading with **Penny Fuller**, **Rachael Harris**, **Diane Neal**, Daytime Emmy Award-winner **Sherri Shepherd**, and **Cobie Smulders**. The cast will change during the run of the show. Heidi and I laughed and then teared up as each actress related their experiences with: their first bra, the things their mother would say, the first prom, the first kiss, favorite clothing, favorite shoes, their purses, their weddings, their sisters and so on. It was truly terrific and even more so seeing it with someone I've been friends with since we were 10 years old. The show will run at the Westside Theatre until early October but I'm sure it will be touring (it is in LA now) for quite a while.

I just wanted to say a few words about **Nine/Nine** at **Clove Creek Studio** in **Saugerties, NY**. **Fay Wood** and husband **Skip** gathered 8 artists and sculptors (plus Fay) to participate in this nine-day event. Each day a different artist would hold a demonstration, offer a lecturer, or invite a performer. **Raymond** was invited by Fay to give the talk about "The Art of Art Criticism" which he did to a very enthusiastic group. I do hope this unique event is repeated next year. For more information: www.faywoodstudio.com and to see images and videos of the show: www.faywoodstudio.blogspot.com.

This year the **7th SOMA Artist Studio Tour** included 60 artists - many of whom shared a space to consolidate efforts and save on costs. Sponsored by **The Pierro Gal-**



The Mosel River as seen from the Reichsburg Castle, Cochem, Germany

now, see **Speak Out March/ April 2010 issue**) about the need to check your insurance coverage if you are a business owner, artist, or crafts person working from your own home/property. I am glad so many people have heard this warning.

Online for June (you can still access the essays via the search bar) is **Raymond's Peek and Piques! "An Evening of Art, Music and Dinner at the Salmagundi"; Henry P. Raleigh on "A Shortage of Culture"; Behren's review of CD's, Raymond's critique of Mary Whitehill's exhibit at Duck Pond Gallery in Port Ewen, NY; and my Culturally Speaking column with videos from: 7th Annual YOHO Artists Open Studio Tour, Yonkers, NY April 2010; 142nd International**

had 2 paintings accepted to that show) and in the **Grand Gallery** was the **National Society of Painters in Casein and Acrylic's 56th Annual** (I particularly liked seeing **Bruce Bundock's River Road Looking North**, **Serge Hollerbach's Resting**, **Carlton Plummer's Forest Light**, **Bill Teitworth's Sunday Rebecca** and **Doug Wiltraut's Love Letters**) before exploring the **Washington Square Outdoor Art Show**. It was "... one balmy spring day in 1931, in the heart of the depression Era. **Jackson Pollock**, desperately in need of funds to pay the rent on his Greenwich Village studio that also served as his home, took a few of his paintings down several flights of stairs and set them up on the sidewalk near Washington Square Park.

lery of South Orange and 1978 Maplewood Arts Center this was once again a very successful effort. The towns of South Orange and Maplewood, New Jersey comprise a hub for many artists, arts venues, restaurants, shops and boutiques and the annual studio tour attracted hundreds of visitors (last year over 700) to the studios and galleries of local talent. The Art Tour Shuttle was available and that made getting around and parking quite easy. As with most studio tours, this gives you rare access to the artists and their working environments, where you can view and purchase work directly from the artist • Coming up in Saugerties is the 8th Annual Saugerties Artists Tour with over

inaugural production. www.rivervalleyrep.com.

Another new and exciting event for the Hudson Valley is the first annual "Phoenicia Festival of the Voice", a three-day celebration of the "glory of the human voice" on August 13-15, 2010. Last year the Festival's founders **Todaro, Otey** and **Henderson** premiered "Opera in the Park" to an enthusiastic audience of 500 on the lawn of **Phoenicia's Parish Field**. All artists are donating their services. Programming includes concerts, recitals, opera and theatrical presentations featuring internationally acclaimed professional performers and popular local community performers. The Festival opens on Friday, Aug 18 with a gala concert under the stars

At the **Shandaken Theatrical Society Playhouse**; director **Ricarda O'Conner** will mount a special production of the musical revue "**Closer Than Ever**", and for children of all ages there will be a show by the ever-popular "Uncle Rock". The three-day festival wraps up with a glorious **Choral Grand Finale** at 3:30pm on Sunday, August 15th. I am exhausted just writing this and can't wait to attend. There are many fine places to stay and restaurants to enjoy in the picturesque hamlet of Phoenicia. For complete program scheduling visit: www.PhoeniciaVoiceFest.com.

Congratulations to **Prince Street Gallery** as they celebrate their 40th Anniversary as an artist-run gallery (co-op). The celebration will include an exhibit of work by 77 of its past and present members. They have made a very impressive catalogue of the history of the gallery and work by members. www.princestreetgallery.com.

Ars Choralis, under the artistic direction of **Barbara Pickhard**, is a nonprofit organization "dedicated to celebrating the human spirit through the performance of choral music of all periods and styles". Their first concert was in June of 1966 and now they perform three major

century song "Sumer is Icumen In". The audience sat on ledges and the quarry bed, some with their picnic baskets spread on a blanket. It was an excellent concert, a beautiful night and venue. www.arschoralis.org

Helen Schofield is celebrating her 80th Birthday by showing her work in her studio. Tired of "playing the gallery game" she has set each of 4 weekends with a theme: Portrait Retrospective, Full Moon Celebration, Gathering, and Left over Sale. I think this is an excellent idea and urge other artists to take the rein and open their studios to celebrate their work.

Well that's it for the past 2 months, except, of course, the trip to Germany. Raymond and I were in **Cologne** for the retrospective exhibition of **Heinrich J. Jarczyk**, an artist and friend for over 20 years. (See Raymond's review in this issue and my Travel and Culture essay also in this issue and online at www.arttimesjournal.com where you will find more pictures and videos of this trip which included a tour of the wine country between **Trier** and **Koblenz** along the Mosel River).

Additional ways to stay in touch and to make your comments is at **Raymond J. Steiner's Blog** at

Heinrich J. Jarczyk & Raymond J. Steiner at Haus Schlesian in Königswinter, Germany

35 artists and craftspersons working in over 20 disciplines. The tour takes place on August 14 & 15 from 10am-6pm. Visit: www.saugertiesarttour.com for maps and more information • If you are looking for an interesting and stimulating outing or thinking of relocating and want to explore the arts in a region, this is the way to do it.

River Valley Repertory Theatre, a new professional company housed for the summer at **Marist College in Poughkeepsie, NY**, will offer its inaugural program with the **Actor's Equity** production of the play "**Eleemosynary**" by **Lee Blessing** beginning on July 9. The River Valley Repertory (RVR) Theatre intends to provide a three-play season of professional theatre for the **Hudson River Valley** and will present classical and contemporary works of musical and non-musical styles. I will report more after I've been to the

performed by coloratura soprano **Elizabeth Futral**. The next day, Saturday, is a concert version of Verdi's opera, "**FALSTAFF**", starring baritone **Louis Otey** (who recently performed this role at the **Metropolitan Opera**), **Kerry Henderson** (**Australian Opera**) and **Maria Todaro** (**Opera de Rio de Janeiro**) and conducted by Metropolitan Opera maestro, **Steven White**. Additionally Grammy Award-winning Native American flutist and singer, **Joseph FireCrow**, along with **Dennis Yerry**, jazz and symphonic native flute soloist, will present a concert of native song, woodwind, and percussion. Also during the weekend, internationally acclaimed pianist **Justin Kolb** will present a very special program that combines pianistic pyrotechnics with outrageous spoken words, in collaboration with actor and local favorite **Jay Braman, Jr.**



Ars Choralis at Opus 40, Saugerties, NY. Barbara Pickhard (front), Director

concerts a season with auditions held prior to each concert. I had the pleasure of seeing them at **Opus 40**, an environmental sculpture not too far from my home. It was the beautiful evening of the Summer Solstice, a half-moon was high in the sky as members of the chorus began appearing on the ledges of what had been an old Quarry singing a 13th

teiner.wordpress.com and the **ART TIMES Facebook** page.

See you out and about and I hope you say hello.



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the
8th
 annual
SAUGERTIES
 ARTISTS
 STUDIO TOUR

August
 14&15, 2010

saugertiesarttour.com
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Calendar

Continued from Page 4

Thursday, July 1

ARLENE HORTON Exhibit New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Jul 31) arlenehorton.com **NYC**

ANDREW WYETH: An American Legend The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 charge (thru Jul 31) www.hydecollection.org **Warren**

ANTHONY KRAUSS: Sculpture Concepts Gazen Gallery, 6423 Montgomery Street, Rhinebeck, NY (845) 876-4278 (thru Jul 11) **Dutchess**

AT HOME / NOT AT HOME: Works from Martin and Rebecca Eisenberg Collection Ctr for Curatorial Studies, Bard College, Annandale-on-Hudson, NY (845) 758-7598 (thru Dec 19) **Dutchess**

CAROLEE SCHNEEMANN: My Work is Where I Live (thru Jul 25); ANDY WARHOL (thru Sep 26); HUDSON VALLEY ARTISTS 2010 (thru Nov 14) Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 charge **Ulster**

CRISTA PISANO: New landscapes Front Street Gallery, 21 Front St., Patterson, NY (845) 490-4542 (thru Aug 8) **Putnam**

DOUBLE DUTCH a group exhibit of installation and video art/ IN.FLEC.TION: 13 Artists' work Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul 26, 2010) www.hvcca.org **Westchester**

ELI ROSENTHAL Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Jul 11) www.elirosenthal.com **Rockland**

ERIKA LAWLOR SCHMIDT eo art lab, 69 Main St., Chester, CT (860) 526-4833 (thru Aug 1) **CT**

FOOTPRINT INTERNATIONAL Center for Contemporary Printmaking, 299 West Avenue, Norwalk CT (203) 899-7999 (thru Labor Day) **CT**

HARRY LIEBERMAN: Outsider Art Great Neck Arts Ctr, 113 Middle Neck Rd., Great Neck, NY (516) 829-2570 (thru Aug 31) **Nassau**

INTO THE VOID: Group Show Index Art Ctr, 585 Broad St., Newark, NY (201) 218-9725 (thru Jul 16) **NJ**

JOHN SINGER SARGENT: Portraits in Praise of Women Fenimore Art Museum, Lake Road, Route 80, Cooperstown, NY (888) 547-1450 charge (thru Dec 31) **Oswego**

KAWS The Aldrich Contemporary Art Museum, 258 Main St., Ridgefield, CT (203) 438-4519 (thru Jan 2) **Fairfield, CT**

KEITH GUNDERSON AND JAMES CRAMER: Landscapes Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 (thru Jul 14) **Ulster**

LOUIS AGASSIZ FUERTES (thru Sep 6); FOCUS ON NATURE (thru Oct 31); CITIZEN SOLDIER (thru Mar 2011) New York State Museum, 222 Madison Avenue,

Albany, NY (518) 486-3696 **Albany**

MARKO MAETAMM / MICHAEL X. ROSE / CAROLINE RUTTLE: The Beast Within Dirt Floor Gallery, 56 Church St., Beacon, NY (516) 633-1719 (thru Jul 17) **Dutchess**

MEMBERS' JURIED SHOW Art Society of Old Greenwich, The Flinn Gallery, 101 West Putnam Ave, Greenwich, CT (203) 637-9949 Opening Reception & Awards 6-8pm (thru July 24) www.artsocietyofoldgreenwich.com **Fairfield, CT**

NORIKA MAEDO / JEFF SHAPIRO Kleinert/James Art Center, 34 Tinker St., Woodstock, NY 845- 679-2079 (thru Aug 1) **Ulster**

RICHARD SIMMS Exhibit Longyear Gallery, 785 Main Street, Margaretville, NY (845) 586-3270 (thru July 18) **Delaware**

ROBERTA ROSENTHAL: Solo Show Ulster Savings Bank, 3857 Main St., Stone Ridge, NY (845) 687-7656 x 4601 (thru Aug 14) **Ulster**

ROGER MASON: oil paintings Park Row Gallery, 2 Park Row, Chatham, NY (518) 392-4800 (thru July 31) **Albany**

THE ART OF TATTOO (thru Jul 31); 2010 ANNUAL MEMBERS SHOW (thru Aug 29); TOM BIRKNER AND ALYSSA MONKS exhibit (thru Sept 15) Noyes Museum of Art, Lily Lake Rd., Oceanville, NJ (609) 652-8848 (thru Jul 31) **NJ**

THE NEW SKEW (thru Jul 18); ANDREW NEUMANN: PARTLY CLOUDY MOSTLY SUNNY (thru Aug 29) Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 (thru Aug 29) **Ulster**

THINKING BIG: a group exhibit Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 5-7pm (thru Jul 10) **Westchester**

TRACY HENEBERGER: Solo Show Walsh Gallery, Seton Hall University, 400 S. Orange Ave., S. Orange, NJ (973) 275-2033 (thru Jul 22) **NJ**

VISIONS OF CULTURE Photography Center of the Capital District, 404 River St, Troy, NY (518) 273-0100 (thru Aug 1) **Albany**

WILLIAM STEIG: LOVE AND LAUGHTER (thru Oct 31); NORMAN ROCKWELL AND THE BOY SCOUTS OF AMERICA (thru Nov 27); ROCKWELL AND THE MOVIES (thru Oct 31) Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 There are numerous programs, performances, and special events during the run of the exhibit see www.nrm.org for details (thru Oct 31) www.nrm.org **Berkshire, MA**

WINSLOW HOMER / MERCEDES MATTER / GLORIA KISCH / EAST END ART TEACHERS Guild Hall Museum, 158 Main St., East Hampton, NY (631) 324-0806 charge (thru Jul 25) **Suffolk**

WRITTEN IN STONE: Historic Inscriptions from the Ancient Near East, ca. 2500 BC- 500 BC (thru Sept 5); ALBRECHT DÜRER: Defining Beauty (thru Sept 12); ROMANTIC GARDENS: Art and Landscape Design (thru Aug 29) The Morgan Library & Museum 225 Madison Ave., NY, NY (212) 685-0008 charge (thru Sept 5) **NYC**

Continued on Page 12



Call for Artists

North East Watercolor Society

34th Annual International Exhibition, Kent, CT. Oct. 24 - Nov. 7
at Kent Art Association Gallery, Kent, CT.

Juried by SLIDE/CD. \$ 25/1 , \$40/2 images. Deadline July 27.

Eligibility: Water media on paper. Not previously exhibited with NEWS
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Details & prospectus at northeastws.com, e-mail info@northeastws.com
or send SASE to Richard Price, 866 Cadosia Rd, Hancock, NY 13783.



Pastel Society of America

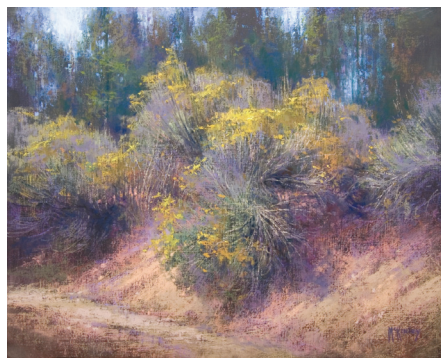
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Awards Ceremony

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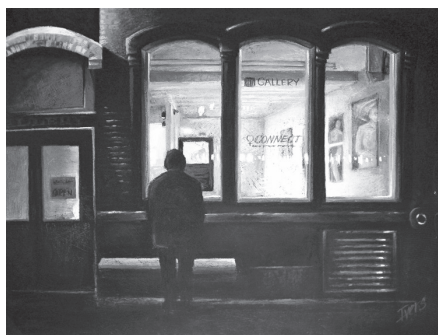
September 27 – 29 Three-day workshop
with Richard McKinley at the National Arts Club

~ ~ ~ ~ ~

To register contact the Pastel Society of America:
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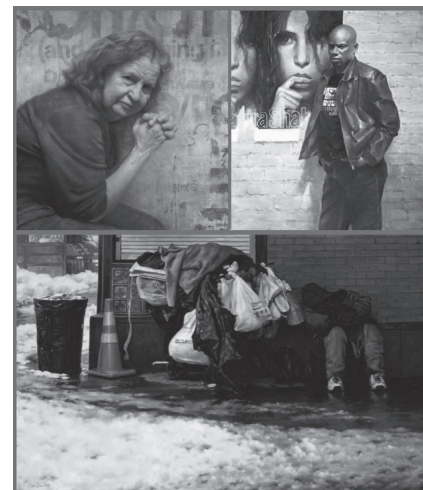
Empty Bed pastel by Christine Ivers

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July 25 – Sept. 6

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Awards Reception Saturday, July 31, 2-4pm

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21 So. Main St. (Rt. 7 S. of monument, Kent, CT



Hard Times Exhibition July 26- August 20

Thursday, July 29, 7pm, free

Panel Discussion for *Hard Times*; Panel Discussion to include: Fred Ross, founder of the Art Renewal Center; Vern Swanson, Ph.D., art historian and curator; Peter Trippi, Editor, Fine Art Connoisseur; Harvey Dinnerstein, much-awarded painter and teacher at the Art Students League; and Burton Silverman, painter extraordinaire and superb teacher.

Saturday and Sunday, July 31 and August 1

Portrait Workshop in Oil by Max Ginsburg, \$400, \$375 for Salmagundi Members.

Wednesday, August 4, 7pm, free

Oil Painting Portrait Demonstration by Garin Baker, lauded painter and muralist (www.carriageart.com).

Monday, August 9 - Friday, August 13

5-day Portrait Workshop with Mario Andres Robinson, noted portrait painter in watercolor and pastel, \$400, \$375 for members, daily rates available.

Saturday, August 14, 1pm., free

Drawing Portrait Demo by our own David Kassin.

Tuesday & Wednesday, Aug. 17 & 18, 7pm, free

2-evening Oil Painting Portrait Demonstration by Steven Assael.

47 Fifth Avenue, NYC

212-255-7740 • www.salmagundi.org



**Art
Review**

Max Lazarus at Stadtmuseum, Trier

(Photos Courtesy of Stadtmuseum, Trier)



Blick auf Trier (View from Trier) (1923) Oil

By **RAYMOND J. STEINER**

AS ITS TITLE suggests, this is an oft-told tale, the trials and tribulations of a Jew — in this case an artist — who found himself at a time and place where to be a Jew was viewed as little more than being a criminal who deserved nothing less than the death penalty. Though considerably “after the fact”, it was with some interest that I traveled to Trier — believed by some to be the oldest city in Germany — to see an artist being honored by the mounting of a solo exhibition in the very town in which he was born, worked, and eventually forced to leave (in 1938) because of the National Socialists and their policies of excluding Jews from partaking of any cultural activities — in spite of the fact that he was the co-founder of the Trier Artists’ Guild.

In this exhibit* — comprised of sketches, drawings, prints, watercolors and oils — the Stadtmuseum “did him up proud”, devoting a large, well-lit gallery with a separate, walled-off niche that featured his “synagogue paintings” for which he was well-known, both photographs and images offered

here to viewers for the first time. Images from Trier, Merzig, Homburg, Langen, Newmagen, Elberfeld, Lübbecke, Thalfang and Herford show clearly why he was called the “Synagogenmaler” — the Synagogue painter.

Also included were vitrines featuring memorabilia of the artist and his times. In one, I found a rejection letter from the Committee for Jurying regional artists for the upcoming 1939 World’s Fair in New York claiming a lack of wall-space to include his paintings (already shipped



*Gestaltungsentwurf für die Synagoge Trier
(Layout for Synagogue, Trier) (1920) (Private Collection)*

to the U.S.) particularly interesting in light of the fact that he himself would be traveling to America shortly thereafter receiving this type-written letter, arriving in St. Louis in ‘38. Being already “rejected” by the National Socialists, this must have been a bitter pill for the artist to swallow.

Lazarus began his career by studying at the College of Applied Arts and Crafts in Trier, eventually moving on to the Düsseldorf School of Applied Arts, the Weimar School of Applied Arts and at the School Reiman in Berlin. Judging from his early work —landscapes, flo-

rals, and figurative studies (many featuring portraits of friends and family members) — his initial training was in the classical mode.

Soon after his schooling, however, he was influenced by such “modernists” as Paul Cézanne and Max Liebermann, gradually adopting looser brushstrokes and idiosyncratic use of color. (I saw Liebermann’s work a few days previously to visiting Trier, incidentally, while I was in Cologne at the Wallrath-Richartz Museum, his work and that of Max Corinth and Max Slevogt the trio featured in a major landscape exhibition.)

While in America, he persisted in the style he had adopted earlier in Germany, eventually finding himself in somewhat of an

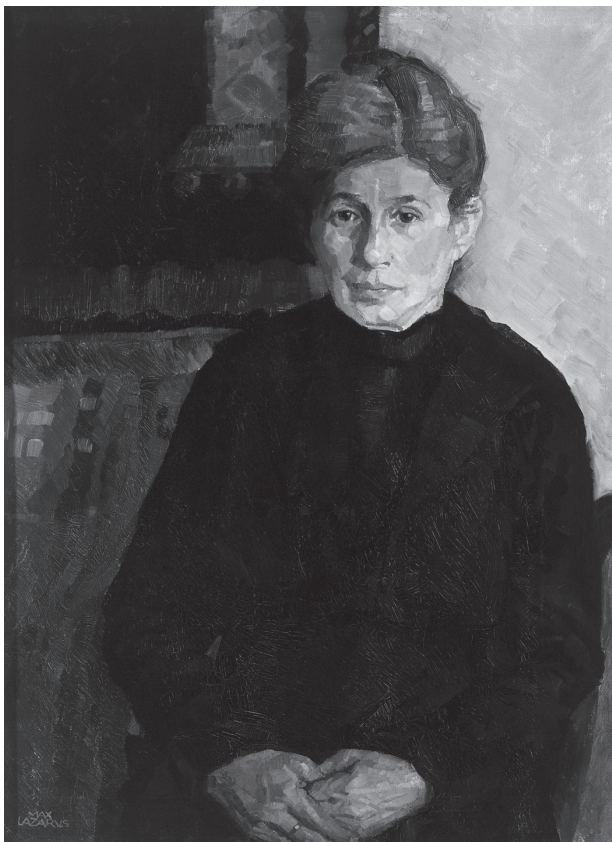


Blick durch ein Fenster der Porta Nigra (View from the Window of Porta Nigra) (1926) Oil

artist’s “no-man’s land” caught between the conservative and modernist movements in this country. Still, his images of his newly-adopted land remain vivid, capturing an America slowly changing from small backwater towns to bustling centers of burgeoning industry.

The onset of tuberculosis forced him to move to a better climate in Denver (where new images revitalized his work) and, after a short and final visit to his beloved Trier in 1954, Max Lazarus died seven years later of stomach cancer in 1961.

***“Max Lazarus: Ein jüdisches Künstlerschicksal (The Fate of a Jewish Artist)” (thru Jun 27): Stadtmuseum Simeonstift Trier. 60 Simeonstrasse, Trier, Germany. The exhibit will then travel to the U.S. at The Sheldon Art Galleries, St Louis (Feb 7 ’10 thru May 7). and then to the Rocky Mountain Jewish Historical Society and Beck Archives, University of Denver in Denver Public Library (Jun thru August). For further info: www.museum-trier.de and www.arttimesjournal.com for videos of Trier and environs.**



*Meine Mutter (Karoline Lazarus) (My Mother) (1919) Oil
(Private Collection)*



United Hebrew Synagogue St. Louis (1940) (Tempera) (Private Collection)

Travel and Culture *Along The Mosel*

By CORNELIA SECKEL

WE TRAVELED WITH friends **Jacky** and **Jörg** who live in **Berlin** and often take us on excellent explorations in and around Germany (last trip, we traveled along the **Loire River** in **France**).

finally the **Prussians**. As we drove, many cyclists and hikers were making their way from town to town along the banks of the Mosel.

Our first stop was in **Kobern-Gondorf** to begin tasting the **Riesling** wines from the Riesling grapes that

carts carry the grapes, tools and workers to the small roads that go across the hills. It was a non-stopping view of these vineyards and every so often we would see someone tending the vines: pruning and tying them up. As we toured, we would stop at different restaurants to enjoy the wines of their vineyards, each a bit different, some more delicious than others.

We stayed in **Cochem** for 2 days and from there explored the towns on both sides of the Mosel. In Cochem we wandered along narrow streets, visited lots of shops and walked up to the **Reichburg Castle** (built about 1000 BC) that has been reconstructed and

Weibach answered the door. I told him that I was the publisher of an Arts Journal and understood that he was an artist. Not only is he an artist, but he owns the buildings that was once the synagogue for the Jewish population of Beilstein, and the surrounding villages, as well as the adjacent Rabbi's house. In 1320 Beilstein was a refuge for the Jews of the Middle Ages as they were under the protection of the **German Emperor Henry VII**, who allowed 10 families to settle in Beilstein and build the Synagogue.

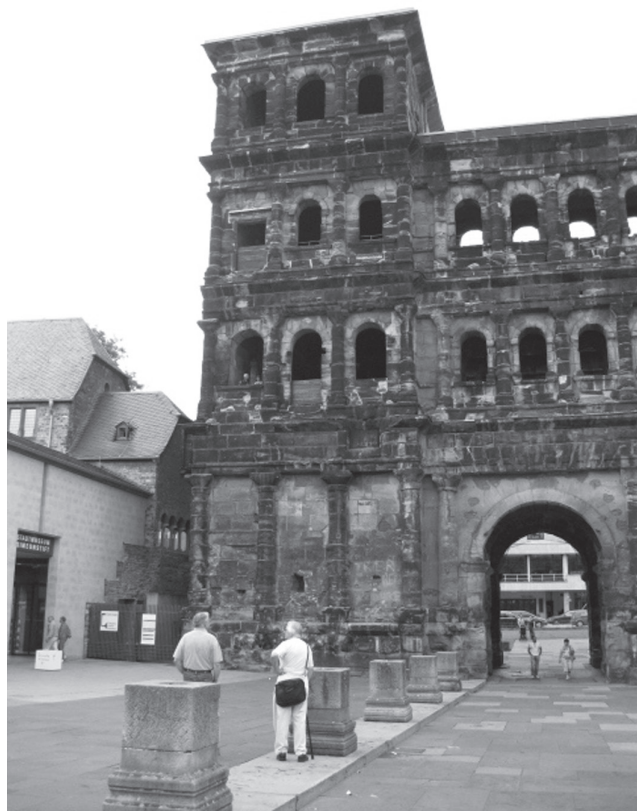
Karl showed us his paintings and graciously gave us a tour of the synagogue showing us the area used for



Kobern-Gondorf Region along The Mosel

While driving along the **Mosel River** (the longest tributary to the Rhine River) from **Kobern-Gondorf** to **Trier**, we saw miles and miles of vineyards (over 300 miles) as we explored wine restaurants, castles, and small villages, many from the Middle ages and older. The oldest settlement on the Mosel is **Kues** (also called **Bernkastle-Kues**), an early Stone Age (4000-3000 BC) village discovered in 1962. Then around 500 BC the **Celts** developed a culture in the Mosel region and left many traces including a strong indication of their wine growing. (The typical wine barrel that can be seen almost as a logo for wine and vineyards originated in the time of the Celts.) Then came the **Romans** in 56 BC when they invaded the country of **Treveri** (now **Trier**), followed by the **Franks**, a West Germanic tribal confederation, the **French**, and

are growing along the Mosel — there are several other varieties as well. These nearly vertical vineyards are some of the steepest in the world. Cables hold workers from falling and



Porta Nigra, Trier, Germany



Jörg Iwan, Jacky Sparkowsky, Cornelia Seckel and Raymond J. Steiner enjoying a glass of Riesling on the terrace of the Reichburg Castle overlooking vineyards and The Mosel.

is open to visitors. We got there after they closed but were able to enjoy a glass of wine on the terrace. In **Ediger-Eller** we drove through the village on streets that barely were able to handle our small VW. **Zell** is a town on both sides of the Mosel and seems endless with restaurants, houses, great houses and, of course, the vineyards behind and above the town. Not far from Zell is the imposing ruin of the **Stuben Monastery**.

We visited the town of **Beilstein/ Mosel** and after a tour of the **Landshut Castle** ruins I walked to the **Jewish Cemetery**, something I felt was a good obligation. Here we saw very old gravestones, most with dates we could not decipher. The newest headstone was for **Lipmann** (1998) a member of the Beilstein population and a group that early on hid Jews and provided papers and protection for the Jewish Community.

I wanted to see the **Jewish Synagogue** and so we rang the bell and just as we were giving up **Karl Heinz**

the Mikveh (ceremonial bathing area for women) and the gallery where the Torah would have been and where the men prayed. The women's gallery was upstairs and is now being used for Karl's studio. Today there are no artifacts left from the synagogue; in fact, in the years after there were no Jews in Beilstein (the time of the Nazi's), the building was used as a barn that included a pig-sty, and animals were slaughtered in what had been the Mikveh. I felt very moved as Karl told us his story. Karl has lived in the US for many years, raising his family in California and also living in San Miguel Allende in Mexico. Karl's family is from Beilstein (perhaps they were the last of the Jews living in Beilstein) and he is understandably reluctant to speak of those times although he did show us a picture of his father after he was released from a concentration camp. Karl returns to Beilstein each year to maintain the Synagogue with the hope that a Jewish Organization will take up the mantel and bring to

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A view of Cochem and the Reichburg Castle, Germany

light to the world the contributions of the Jewish people to the region (they have been in the Mosel region since the time of the Romans) and the history of a people that at one time comprised 1/3 of the population of Beilstein and, before the time of the Nazis, nearly 25%. If you know of an organization that might help let me know at cs@arttimesjournal.com.



The Synagogue in Beilstein, Germany.

On our 3rd day we headed to **Bernkastel-Kues** and the most perfect hotel — the **3 Kings Hotel (Hotel Drei König)** www.hoteldreikoenige.de overlooking the Mosel with a view of the **Landshut Castle**. Our host, **Uwe Linke**, is continuing to run

his family's hotel built in 1901. He is also a very accomplished painter and throughout the Hotel are his bold colored oils of places he has traveled to over the years. It is on the order of the **Grand Hotel** in Brighton, England. In the evening Jacky & Jörg would join us on the balcony from our room and we would watch the town come alive with lights, the Castle become illuminated, and the barges and pleasure boats continue their travels along the Mosel. There were many boats that carried passengers along a tour of the Rhine and Mosel and some boats were available for day trips. I felt as if I was in a fairy-land. As we explored towns around Bernkastel-Kues we stopped at an old **Roman Winery** and was able to see some of the ruins and a reconstruction of the herb gardens, that as I understood, the Romans used often in their wine.

On Day 4 we explored **Trier**, the site of the Roman invasion, which resulted in the destruction of the Celt culture and the founding of the first town and in fact an imperial Roman residence and the largest town North of the Alps. We walked our feet off from the **Porta Nigra**, a Roman monument built without mortar or purpose other than as a demonstration of power and then in subsequent years used as a Church, and then to the ruins of the **Roman Baths**. Next to Porta Nigra is the **Stadtmuseum**

Simeonstift where **Raymond** saw the **Max Lazarus** exhibition, "The Jewish Fate of an Artist" (see *ART TIMES* July/ Aug 2010 issue.) As we wandered through the suggested "tourist Route" we saw a late **Romanesque Residential Tower** from the 13th Century, the main marketplace which had an abundance of fruits and vegetables, and then on to the **Church of our Lady (Liebfrauenkirche)**, the oldest Gothic church in Germany, the **Cathedral St. Peter**, the oldest bishop's church in Germany with the Roman central section from the 4th century, and then on to the **Roman Basilika**, the throne room of **Emperor Constantine the Great** — 4th century, and the ruins of the 4th Century **Imperial Baths** with extensive subterranean passageways. A story I heard while visiting the Cathedral was that **Constantine**, the first Christian emperor, convinced

family. Flowers brought to the castle by the **Countess** each week from her gardens in **Frankfurt** (they don't live at the Castle although there is electricity and running water) adorn each of the rooms we viewed: living room, master bedroom, The Electors' room (a place where the Count conducted his business), children's room, hunting room, Armory, Banner Hall (most likely a chapel), the Countesses bedroom, a workroom, and the kitchen with eating area. As no one wrote during most of the years of occupancy there are no detailed records from the family.

So that was our tour of the Mosel Region and what a fine time we had.

Back to Cologne and then **Königswinter** for the exhibition of work by **Heinrich J. Jarczyk** at the **Haus Schlesian**. What a pleasure to see these watercolors and drawings from his travels. In Germany, the exhibi-



Karl Heinz Weibach, caretaker of the Beilstein Synagogue and Cornelia Seckel

his mother (**St Helene**) to donate their family villa to the church and what resulted is this oldest church in Germany that houses artworks and a holy relic, the **Holy Robe of Christ**.

Our last day of the tour we had a leisurely breakfast at our fine hotel, perhaps my favorite hotel of all times, and then headed back towards Cologne. On our way we stopped at **Eltz Castle**. This is the kind of castle I like to tour. Owned by the same family for the past 33 generations (nearly 1000 years), and never destroyed by war. The artifacts in the castle: beds, armors, heating stoves, clocks, water closets, kitchen utensils, pots, armor and weapons were part of the castle and belonged to the family, and not brought in as reconstructions. In the Great Hall were photographs of the current Count, **Count Karl**, and his

tion openings have a program. A musical interlude, then introductions, and then speeches by the curator, the head of the **Haus Schlesian**, Heinrich and then heartwarming words from Raymond of his long association and praise for Heinrich — the man and his work. The formalities ended with a harp recital by Heinrich's daughter **Konstanze Jarczyk** and then we had some wine and enjoyed the artwork.

It's a joy to combine our work with the pleasure of seeing friends, fine artwork, interesting places, beautiful gardens, fine wines and good food.

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Health Alliance of the Hudson Valley, Herzog's/Kingston Plaza,
Klock Kingston Foundation, Mountain Valley Manor,
Roll Magazine, Stewart's Shops

Calendar

Continued from Page 8

Friday, July 2

79th ANNUAL OPEN EXHIBIT Hudson Valley Art Association, National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru Jul 30) www.hvaonline.org **NYC**

SHUTTER: Photography Exhibit Davey Jones Gallery, 386 Delaware Ave., Albany, NY (518) 436-4810 Opening Reception 6-9pm (thru Aug 20) **Albany**

STEPHEN LEONARDO: Treasures of the West Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 (thru Aug 28) www.belskiemuseum.com **NJ**

Saturday, July 3

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

ART SHOW The White Silo Farm & Winery, Rt. 37 E, Sherman, CT (860)355-0271 Opening Reception 1-4pm charge (thru Jul 18) **Fairfield**

HELEN SCHOFIELD: Fun and Untraditional Portrait Retrospective 25 Pine Cove Road, Stone Ridge, NY (845) 657-6922 12-5pm **Ulster**

LAND IN THE SKY: 6th Annual Plein Air Event Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 Opening Reception 3-6pm (thru Aug 1). **Greene**

MARIANNE HEIGEMEIR Pastel Jewels II Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NY (338-5580 Opening Reception 5-8pm (thru July 31) **Ulster**

OLEKSANDER KOZARENKO, piano Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518)989-6479 8pm charge www.GrazhdaMusicandArt.org **Greene**

PHOTOGRAPHY EXHIBIT Clinton Historical Society, 1777 Creek Meeting House, 2433 Salt Point Tpk, Clinton Corners, NY (845) 266-5494 Opening Reception 1-3pm (thru Aug 1) **Dutchess**

RITA SCHWAB / RAY CURRAN Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Artist's Reception 5-8pm (thru Jul 31) **Ulster**

Sunday, July 4

ANNUAL ARTISTS ON THE LANE South Bay Art Association, Bellport Lane, Bellport, NY (631) 286-0037 11-6pm **Suffolk**

CURRIER & IVES ON THE HUDSON Boscobel Restoration, Garrison, NY (845) 265-3638x115 (thru Oct 11) **Putnam**

INDEPENDENCE DAY 1850 Van Cortlandt Manor, 525 South Riverside Ave, Croton-on-Hudson (914) 271-8981 Noon-6pm charge **Westchester**

INDEPENDENCE DAY 1850 Washington Irving's Sunnyside, 89 West Sunnyside Lane, Tarrytown, NY (914) 591-8763 Noon-6pm charge **Westchester**

Monday, July 5

2010 SOHO PHOTO NAT'L PHOTOGRAPHY EXHIBITION SoHo Photo Gallery, 15 White St., NYC 212 226-8571 (thru Aug 7) www.sohophoto.com **NYC**

BRIAN KEELER: Recent Landscapes and Townscapes Pauly Friedman Gallery, Misericordia University, Dallas, PA (thru Sep 24) www.briankeeler.com **PA**

DUTCHESS ARTS CAMP, MILL STREET LOFT Dutchess Day School, Rte 343, Millbrook, NY, Poughkeepsie (845) 471-7477 (thru Jul 23) www.millstreetloft.org **Dutchess**

JUNIOR ART INSTITUTE, DUTCHESS ARTS CAMP, MILL STREET LOFT Poughkeepsie Day School, Poughkeepsie NY, Poughkeepsie (845) 471-7477 (thru Aug 6) www.millstreetloft.org **Dutchess**

Tuesday, July 6

21st Annual International Juried Competition Viridian Artist, 530 W 25th St NYC (212) 414-4040 (thru Jul 24) **NYC**

MICHAEL KUCH Exhibit Schick Art Gallery, Skidmore College, 815 N B'way, Saratoga Springs, NY (518) 580-5049 Opening Reception 5:30-7pm (thru Sep 26) **Saratoga**

Wednesday, July 7

STACIE FLINT / ROBERT RODRIGUEZ JR / SCOTT TAYLOR / REBECCA TOCCI

Dutchess County Arts Council, Millbrook Vineyards, 26 Wing Rd., Millbrook, NY (845) 677-8383 (thru Sep 5) **Dutchess**

Thursday, July 8

79th ANNUAL OPEN EXHIBIT Hudson Valley Art Association, National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 Awards Reception 6-8pm (thru Jul 30) www.hvaonline.org **NYC**

DANCE FESTIVAL Linda Diamond & Co., Woodstock Diamond Sokolow Dance Theatre, 1766 Glasco Tpke, Woodstock, NY (845) 679-7757 charge (Also July 9 & 10) **Ulster**

Friday, July 9

CUTTING EDGES The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 Opening Reception 5-7pm (thru Aug 27) **Delaware**

FACULTY AND STUDENT SHOWCASE Pelham Art Center, 155 Fifth Ave, Pelham, NY (914)738-2525 Opening Reception 6:30-8pm thru Aug 15) New Rochelle **Westchester**

JUDITH PESTRONK Retrospective Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Artist's Reception 6-8pm (thru Jul 11) www.salmagundi.org **NYC**

Saturday, July 10

2nd SATURDAY CELEBRATION Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm **Dutchess**

BILL WEINSTEIN / CAPTURING MEMORIES IN ART Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Opening Reception 2-5pm (thru Sep 9) www.bluedoorgallery.org **Westchester**

ARLENE HORTON Exhibit New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Jul 31) arlenehorton.com **NYC**

BRIGITTE CARNOCHAN: Floating World galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 Artist's Reception 5-7pm (thru Aug 2) **Ulster**

CARL ROSENSTOCK / RICHARD LEVINE Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**

ELLEN STOCKDALE-WOLFE: Lens & Brush Merritt Bookstore, 57 Front St., Millbrook, NY (845) 677-5857 Artist's Reception 6-8pm (thru Fall) **Dutchess**

LYNNE FRIEDMAN: EN PLEIN AIR: PAINTINGS HERE AND ABROAD Whistler House Museum of Art, 243 Worthen St., Lowell, MA (978)452-7641 Opening Reception 2-4pm (thru Jul 29) **MA**

OUTDOOR SCULPTURE Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Oct 2) www.woodstockschoolofart.org **Ulster**

PIANOSUMMER FACULTY GALA McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

SACRED SPACE: Works by Beth S. Goldberg Hewlett-Woodmere Public Library, 1125 Broadway, Hewlett, NY (516) 374-1967 (thru Aug 29) **Nassau**

SUMMER GROUP SHOW Carrie Haddad Gallery, 622 Warren St., Hudson, NY 518.828.1915 Artist's Reception 6-8pm (thru Aug 8) **Columbia**

THE GALA ORCHESTRA CONCERT Windham Chamber Music Festival, Windham Performing Arts Center, Main & Church Sts., Windham, NY (518) 734-3868 8 pm charge **Albany**

TRUMPET IMPROV & HAI KU b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 9-11pm charge www.bjspokegallery.com **Suffolk**

Sunday, July 11

ALL THAT JAZZ: Members Show b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Artist's Reception 6-9pm (thru Jul 28) www.bjspokegallery.com **Suffolk**

FRAN SUTHERLAND LaBella Bistro, 194 Main St., New Paltz, NY 845-255-2633 Artist's Reception 5-7pm (thru Jul 27) **Ulster**

LANDSCAPES/SEASCAPES/LOCAL SCENES Guild of Creative Art, 620 Broad St., Shrewsbury, NJ (732) 741-1441 Opening Reception 3-5pm (thru Jul 28) **NJ**

Continued on Page 18



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Receiving - Friday, July 30, 5-7 pm
& Saturday - July 31, 10-12 noon
Accepted Works notified by phone 4-8pm

Pickup unchosen artwork Sun. Aug 1, 12-4pm
no notification phone call

Accepted Work Pickup: Aug 28, 10-2pm

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www.artsocietyofoldgreenwich.com



Poets' Niche

MOTHER/CHILD WEeping

*As you weep
because you fulfilled
your obligation,*

*I weep
because I
was your obligation.*

Voice stilled —

—D. Rex Alba
Sebring, FL

FAVORITE MUG

*Ah, to be Saturday
and a coffee mug,
brown in the bowels
of bright citizens,
to be gripped
with purpose and
brought to the lips,
sipped with pleasure
and gulped when
the desired temperature,
thick-walled, chipped,
useful, ordinary,
anticipated just
past dawn in
a timeless ritual,
freed from my
hook on the wall
for a hot feel.
Ah, to be porcelain
and prized
waiting for you
in the kitchen.*

—Tom Plante
Fanwood, NJ



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Dance *Amy Marshall Dancers* Going for the Gold in Tenth Year

By FRANCINE L. TREVENS

WE HAVE A habit of making landmarks of decades, so it is no wonder that talented dancer/choreographer Amy Marshall feels, in this tenth year, an extra push should be made to achieve her dreams for the Amy Marshall Dance Company. They are an energetic, dedicated troupe of classically trained dancers who move as smoothly as the music to which they perform.

How long has it been since you went to see a dance company – not a *ballet* company – and were struck by the beauty of it all? The grace of the dancers with their slim, lithe bodies, the way the costumes aided their movements, the way the lighting caught and enhanced the mood, the way the movements were flowing interpretations of the music to which they were danced? I can tell you after seeing all the frenetic, staccato, acrobatic dancers of most of my dance adventures; this was sheer beauty and delight.

This is the year Ms Marshall hopes to expand the touring venues at which the company performs. It is the year she and husband Chad Levy dedicate their programs to all who have danced with or supported Amy Marshall Dance Company, so they have reprised perennial favorites such as *English Suite* and *Askew*. This is the year they have guest artists from Paul Taylor Dance Company, also former dancers from their own company, performing with them in celebration of the landmark year. It is also the year Amy Marshall hopes for a grant which allows her to make the company all she dreams it can be.

Born in Japan, Ms Marshall was

go – it's hard to do – hurts, but I have kept many as friends.”

In her twenties she was helping directors in the various companies with which she worked. She danced with David Parsons and Paul Taylor 2. Amy candidly says she learned a lot while dancing with those companies. More significantly, she met her husband at Paul Taylor 2.

Her career as a choreographer began when her alma mater, Goucher College, asked her to choreograph a dance camp evening show. The Amy Marshall Dance Company started when they performed in Goucher College's Summer Arts Festival in Baltimore. Next, Chad booked the company into venues in North and South Carolina, New Hampshire and New York. Since, they have performed internationally in Poland, Mexico and China.

“In five years we hope we will be a touring company. Chad could go on tour with them, so could many of the dancers of the company go on tour without me. I do want to return to China with the troupe, though.”

One reason for not touring with the company would be actually three reasons: Her twins, Pasha and Devlin, and her new baby, due in a few months.

The Amy Marshall Dance Company has grown and developed many new dances – and dancers – in ten years.

Amy could have stayed with established dance companies. She could have done occasional choreographing. She did not have to go off to form her own company with husband Chad Levy. But, as she says, “I never picked the easy road.”



Riding the Purple Twilight Dancers left to right: Alexandra Karigan and Chad Levy (Photo by Whitney Browne)

raised in Bronx schools, and notes, “I was always dancing. At 10 I notated my choreography with titles and names for moves. I did shows for cousins, family.” She now teaches at Hofstra where she mentors young dancers. “I like teaching, coaching, choreographing students.” She has been doing it now one day a week for 6 years. Mentoring is a special passion of hers. The hard part is seeing the dancers move on, from classes or her company. “I had to learn to let them

When they were founding their company, Chad wanted it to be called the Amy Marshall Dancers rather than a combination of their names, because he felt female choreographers got little attention or respect and hoped Amy could make the breakthrough for herself and other talented women choreographers. As Executive Director, he handles all the background business work, as well as dancing with the company. She said Chad is a master in executive coach-



Going for the Gold Dancers: Amy Marshall Dance Company (Photo by Whitney Browne)

ing, so they coach like a team — Judy Kaplan now handles bookings, and Aileen Roehl, a company dancer, designs costumes.

Instead of coming up with deep theories or lofty sounding esthetic insights Amy honestly says, “I choreograph by instinct, I have a pattern in my head. I don't try to second guess myself or dancers. You can get in a rut. I dive in, see what's resulting, edit and bulldoze through.”

She gives moves to dancers, takes ideas from what they bring to her work and incorporates what she feels works for them. She describes her work as classicist in inspiration and structure. She prefers “accessible choreography for my dancers, myself and our audience. Because we are a close company, everyone wants to put his/her 2 cents in while I am still working it out, before it is done, making it hard to get the comedy for dancers.” This wasn't so much a complaint as an explanation of how they all work together. The comedy was especially strong and delightful in *Going for the Gold*, the piece about Olympic competition.

As a viewer, I was struck by the flowing movements and beauty of all her work. Her dancers dance with exquisite grace and ease, using classic moves creatively.

Although she was a company member of several noted dance troupes, Amy feels her main background is theatre dance: Broadway dances with a story line. She uses story lines in much of her work, as in *Riding the Purple Twilight*.

As we chatted, weeks after I had first seen the company, Amy remarked that true art is pure dance and added “dancers in space in motion is art.” Certainly true when she choreographs them.

Amy choreographed for herself a piece called *A Gift*, about a pregnant woman contemplating and glorying in her impending motherhood. Very obviously pregnant, Amy danced the solo piece the night we were there and I found it a primal paean to motherhood.

Amy has two exquisite children, twins, who were charmingly dressed audience members. Seeing them in the lobby after the performance,

the friend with me that evening, remarked, “She makes beautiful children as well as beautiful dances.” I said I would steal the line – and so I have.

During our interview, Amy said, “Motherhood is an extension of my company – dealing with different personalities, being careful how you deal with them, especially if you want them to do what you want. Chad is a master in executive coaching, so we coach like a team.”

As to her work, she stated, “If you are given a gift, trust it, go for it! Trust yourself to do it, and do it. It somehow works out.”

For example. *Going for the Gold*, the rousing and riotous final piece on the night I saw them, needed 14 dancers. They didn't have them when she started work on it, but they were there in the end.

When he was booking the company, Chad often found resistance to a female choreographer, frequently hearing “we have male choreographers, their work is stronger.”

While choreographing is natural to her, writing grants is not. “I can't fluff myself up,” she explained. But she can extol her company: “We are a small company but we have expectations as if we are a big corporation. We expect dancers to show up on time, know their moves, etc.” How do you convey that in a grant proposal? Also, many grants are established to assist certain minorities. “We are married, with children, white, and I'm a female choreographer. No grants are specified for that.” Yet all small companies rely on grants to help them move to the next strata in the dance world.

What Amy brings to dance is the pure incarnation of the music through beautifully trained bodies in lyrical moves that create an otherworldly beauty. Grant givers need only see her work to realize this is a rare and remarkable talent in today's technocentric world.

Keep an eye out for the Amy Marshall Dance Company and see their elegance, grace and humor for yourself.



Visit our website: www.arttimesjournal.com and read previously published essays.

Fiction

Revenge

By SHIRLEY ALTMAN

IT WAS CERTAINLY not an auspicious beginning, Jennie thought, tripping over the sill as she entered the gallery. Damn! All that time spent deciding what to wear, perfecting the windblown style her hairdresser preferred. Awkward Jenny they called her in the family. Well, she was living up to that label. Recovering what was left of her poise she glanced quickly around. No one seemed to be watching her. She sighed with relief and accepted a glass of white wine from a roaming waiter. Now that's more like it, she thought, beginning to relax. With my little black dress, strappy sandals and chandelier earrings perhaps I can pull this off!

The gallery was comprised of two rooms with Tom's paintings arranged chronologically. Jennie was a bit overwhelmed to see so many of her father's works — some of which she had grown up with — on the pristine walls, expertly lighted, skillfully displayed. A retrospective indeed, she thought, moving toward one of her favorites. She was standing in front of "Blue Sphere with Orange Spice," a still life that had always intrigued her, when she became aware of a light touch on her arm. Zoe, her stepmother, was smiling gently. "I'm so glad you've come," she said.

Jennie was surprised. Zoe always seemed to resent her while Tom was alive. She tried to respond with a warmth she did not feel. After all, Zoe had arranged for this retrospective and must have been responsible for her invitation. Surely after all this time —

how long had it been? six or seven years at least -- they could relate to each other as friends rather than rivals.

As Zoe moved away to greet friends arriving at the door, Jennie sipped her wine and surveyed the crowd. She recognized Stanton Ames, the critic from *ArtNews*, and Rosalie Crane of *The Times* who never had anything good to say, regardless of the artist, and was surprised to see Ron Hanover from *New York* magazine, who seemed to be heading her way. She tried to look sophisticated as he approached, although she always felt like a little girl when she entered what had been her father's world.

Well, well, well, she thought, all an artist had to do was die! Ron had panned her father's work for years, dismissing it as empty, once calling the work the equivalent of "The Emperor's New Clothes." How like the critics; it was the same in all the arts. First deny recognition and then, posthumously, pay tribute. And here he was, introducing himself. Jennie decided to play along. Apparently he had no recollection of their meeting years ago, in her father's studio. "What do you think of the art?" she asked in an innocent voice, wondering at what point in the conversation he might remember her and be embarrassed. She was surprised to feel a rush of pleasure at the idea.

They both turned as a deep, rich voice filled the gallery. There was no mistaking that voice, it was the tenor Placido Domingo entering with several

friends. Zoe rushed to greet him as he accepted a glass of wine and began to move toward his portrait, which was clearly visible from almost any vantage point in the gallery. In fact, although "The Portrait of Placido Domingo" had been featured in all of the gallery's advertisements for this retrospective, the appearance of the opera star himself was evidently not anticipated. A low murmur of surprise and recognition swept through the crowd. The tenor, a genial, modest man despite his fame and extraordinary gifts, turned from the portrait to examine a smaller painting, one of Jennie that her father had done when she was quite small. Jennie wondered if he remembered that little girl, the one who sat quietly in the corner while her father painted the renowned singer; the shy five-year old with her crayons, her solemnity as she pretended to be an artist.

She felt a sharp pang of longing as she recalled the past: the love of her father, the loss when he married Zoe and she was not welcome any longer in their house, and then the pain and finality of his death while she was in college. Lost in reverie, with memories following one upon the other and almost overwhelming her, Jennie was startled to find Mr. Domingo — as she still thought of him — by her side.

"It is you, all grown up, n'est ce pas?" he said softly, smiling at her. Jenny was too surprised to reply. He did remember. "It is an honor to be here, to pay tribute to your father. He was a fine artist and a good friend. And I am happy to see you. Are you also an artist?" he inquired.

"No, not really. Occasionally I take out an easel and paint to relax. I've become a writer."

"Ah, an artist of a different stripe," he said. "I am leaving for La Scala tomorrow morning, but when I return, may I call you to arrange lunch or tea so that we can talk about those days when you sat in the studio and I sat

so pompously for your father? I was pompous in those days, a young artist, not so well known but — what is that expression — full of himself!" He laughed engagingly.

"Please do," Jennie said with a warm smile. She was entirely at ease with him she realized as he left with his entourage. Perhaps there was a place for her in this world after all, she thought.

As she left the gallery and walked towards her apartment, she became uneasy. The evening had turned out well; she was glad she had taken the risk and had overcome her initial fear of seeing Zoe again. She stopped abruptly, startling a woman who had been walking behind her, suddenly remembering her story. It was to appear in this week's *New Yorker*. Fiction she called it; but Zoe would know. A story in *The New Yorker* was a triumph for any writer, especially one not well known, but this story was written as revenge. And Zoe would know.

The girl, renamed of course, the stepmother, her coldness and cruelty recognizable; the way she had been shipped off to boarding school, the loneliness, the separation from her father — all of it was in the story. Suddenly Jennie felt a pang of remorse. So many years had passed, she was an adult now. Did all of this really matter? She had released the pain by writing the story. Well, it was too late now. She would have her revenge, no second thoughts allowed.

The next day dawned bright and clear. A beautiful fall day in the city, prelude to what was predicted to be a bitter, cold winter. Jennie kept to her schedule, a brisk walk in the early morning, followed by two or three hours of writing. She was tempted to pick up a copy of *The New Yorker* at the news stand but decided to resist the impulse; her copy would arrive with the mail that afternoon. In truth she was a little nervous.

The telephone rang around eleven, jarring her concentration. "Hello ... Yes," she said guardedly. "Hello Zoe." There was a moment of silence. Jennie held her breath.

Years later, looking back on that day with the perspective of the mature, successful writer she had become, Jenny could still feel the weight on her chest as she heard Zoe's voice that day. She laughed ruefully. Just like a true narcissist, thinking I was the center of the universe. Revenge, indeed — not to mention remorse! She could still hear Zoe's voice, reverberating after all this time.

"I've just seen your story, Jennie." Bracing herself, Jenny had said nothing. "Congratulations! A story published by *The New Yorker* is quite an achievement. I had to read it twice, it was so compelling." Zoe paused. "Isn't it amazing, she continued, that some people have such painful childhoods. Imagine surviving that kind of cruelty! How thankful we should be that our family was never like that. It's a good thing we know it's only fiction."

(Shirley Altman lives in NYC.)

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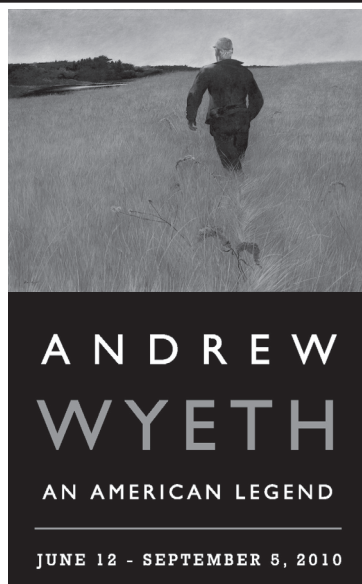
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Opportunities

Artists/Craftspeople: A.R.T.S. Gallery, Croton Falls, NY (914) 276-2209 Seeks all artisans and artists for new marketplace venue Jun, Jul, Aug. Email for full details. arts6gallery@gmail.com

Artists: Oil, Watermedia, Pastel, Graphics, Sculpture: Allied Artists of America. Seeks entries for 97th Annual National Exhibition Nov 12-Nov 30, 2010 at National Arts Club, NYC. SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889 or website for prospectus. Deadline Sep 13. www.allied-artistsofamerica.org.

Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 82nd Grand National Exhibition, Nov 2 — Nov 12. Slides or digital accepted; representational or traditional realism only; Approx. \$16,000 in awards, cash and medals. Send #10 SASE to AAPL or visit website. Deadline Aug 14. www.americanartistsprofessionalleague.org

Artists: Art in the Park, Village Green, Main St., Farmingdale, NY 516-752-7493 / 631-694-5145 Seeks entrants for Sept 25, 2010 event, raindate Sep 26. Download app from website www.farmingdalevillage.com

Artists: Art Society of Old Greenwich, (203) 637-9949. Seeking participants for Fine Arts Show & Sale Sept 11 & 12 at Eastern Greenwich Civic Center, 90 Harding Rd., Old Greenwich. Original work only. Register by mail ASOG, PO Box 103, Old Greenwich, CT. 06870. See website for application and more information. Deadline August 23. www.artsocietyofoldgreenwich.com

Artists: Art Society of Old Greenwich, (203) 637-9949. Seeks entries in oil, acrylic, wc, pastel, drawing/ graphics, color & b/w photography, other media, for Open Juried show at The Bendheim Gallery, Greenwich Arts Council, 299 Greenwich Ave. Greenwich, CT Hand deliver to Bendheim Gallery on Jul 30, 5-7pm; Jul 31, 10am-12pm www.artsocietyofoldgreenwich.com

Artists, Craftspeople: Arts Council of Livingston, NJ (973) 992-1950 or (973) 994-1516. Seeks artists to participate in "Art at the Oval", a juried outdoor exhibit & sale on Sun, Sep 26, 11am-5pm, at Memorial Park Oval, Livingston. Call or email for information. vivolshen@AOL.com

Photographers: Arts Society of Kingston Gallery, 97 Broadway, Kingston, NY 12402 & The City of Kingston Seeks photographs for "Seasons in the City Kingston, NY" Photography Contest for 2011 Calendar. Call or email for full information. jags@ulster.net Deadline Aug 6. www.askforarts.org

Artists: Artwell, 19 Water Street, Torrington, CT 06790 (860) 482-5122. Seeks entries for 15th Annual Open Juried Exhibit July 24 - Aug 22, 2010. Over \$1,800 in cash and prizes. Juror: Power Boothe, Dean of Hartford Art School, Univ. of Hartford. Opening Reception Jul 24, free & open to public. Call the gallery or go to website for information. Deadline Jul 18. www.artwellgallery.org.

US Artists: Audubon Artists Art Society Entries of aquamedia, mixed media, graphics, oils, acrylics, pastels & sculpture (excluding photography and digital art) for 68th Annual Juried Exhibit, Sept 13-Oct 1, 2010 at the Salmagundi Club, NYC. Over \$20,000 in awards. SASE to Raymond Olivere, 1435 Lexington Ave., #11D, New York, NY 10128 or go to website. Additional info: Vinnie Nardone: (732) 903-7468 nardoneart@comcast.net. Deadline Jul 17. www.audubonartists.org

Artists, Most Media: Berk Art Alliance, c/o Yocum Inst. for Arts Education, 1100 Belmont Ave., Wyomissing, PA 19610 Seeking entries for 33rd Annual Open Juried Art Exhibition, Aug 1-Sept. 8 at the GoggleWorks Center for the Arts Reading, PA. \$4,000+ total awards. Jurors — Anne

Lampe, Director Demuth Museum, and Jeffrey Reed, internationally known artist. For prospectus: www.berksartalliance.com or send #10 SASE to BAA c/o Gurman, 305 Sunshine Rd., Reading, PA. 19601. Hand delivered entries only accepted on July 26 www.berksartalliance.com

Artists: bjsartworks Framing Gallery Studio, 71 Lawrence St. Suite 208, Glens Falls, NY (518) 793-9350 Seeks entries for "A Social Perspective", 3rd Annual Domestic Violence Awareness Project Oct 1 - Oct 31. Website for prospectus. bjsartworks@aol.com bjsartworks.com

Artists: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks entries for Mettle on Metal exhibition of artists using metal as primary material. Exhibition from Sep 18th to Nov 13th. \$25 processing fee for each submission and an installation fee for each artist who is accepted. Email attachments of 3 to 5 images to info@bluedoorgallery.org File size: 4 to 6 inches, long size of work @72 ppi. Write contact information in body of e-mail. Pay processing fee safely online at www.bluedoorgallery.org. You may also send a CD of all images with files labeled with last name, title, size and a Word Doc. with contact information and processing fee check (Blue Door Gallery) mailed to Blue Door Gallery, 5 Hudson, Yonkers NY 10701 info@bluedoorgallery.org Deadline Jul 15. www.bluedoorgallery.org

Photographers: Center for Photography at Woodstock, 59 Tinker St, Woodstock, NY 12498 (845) 679-9957 Seeks entries for Slideluck Potshow Woodstock July 17, 2010 Call or email for details. info@cpw.org

Artists, All Media: Delaware County Chamber of Commerce, Delhi, NY (607) 746-2281 Seeks participants for 3rd Annual Arts Festival Jul 31-Aug 1. Call or visit website for applications. Deadline Jul 1. www.artandsoulofthecatsskills.com

Artists, Craftspeople: Douglaston Village Chamber of Commerce, Douglaston Village Arts Festival (347) 306-8087 Seeks artists, craftspeople and photographers for 2nd Annual Douglaston Village Arts Festival Sunday, Sept. 26 11-5pm. Application available by sending email or send a SASE to Carol Panagi, 220 Warwick Ave, Douglaston, NY 11363. artsfestivalatdouglastonvillage@yahoo.com. Deadline July 30

Craftspeople: Dutchess Community College Foundation Seeking crafters for 39th Annual Holiday Craft Fair, Nov. 27 & Nov 28. For more information call Diane Pollard (845) 431-8403 or visit website. www.suny-dutchess.edu/Alumni/foundationevents/annualCraftFair

Artists, Craftspeople: Finger Lakes Riesling Festival, 1595 Moseley Rd, Victor, NY (585) 899-3242 Seeks artists to participate in Arts & Crafts marketplace Aug 14, 15. Call or visit website for info. info@RieslingFestival.com Deadline Aug 6. www.RieslingFestival.com

Craftspeople: Hanford Mills Museum, PO Box 99, E. Meredith, NY 13757. 607.278.5744. Seeks craftspeople using 19th century techniques for Harvest Festival Sunday Oct 10. Go to website for prospectus and application. keving@hanfordmills.org. Deadline Aug 15. www.hanfordmills.org

Artists, All Media: Historical Society of Rockland County, Rockland, NY (845) 429-2020 Seeks entries for "Rockland History: Through Your Eyes — Images that define our sense of place & time, October 2010 Download forms from website. george@potanovic.com Deadline Aug 16. www.potanovic.com/RocklandHistory.pdf

Artists: Hopper House Art Center, 82 N. Broadway, Nyack, NY 10960. 845 358-0774. Seeks artists for Small Matters of Great Importance National juried show. Go online or email for information. info@hopperhouse.org. Deadline Aug 20. www.hopperhouse.org.

Poets: InDeArts Seeks 3-line poetry for online. Up to 3 poems accepted. indearts@aol.com No deadline www.indearts.org

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for President's Show Jul 25-Sep 6. Download prospectus at website. Deadline Jul 23. www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks new elected Artists' Invitational. Download prospectus at website. Deadline Sep 9. www.kentart.org.

Artists, All Media: Long Island Museum, 1200 Route 25a, Stony Brook, NY 11790 (631) 751-0066 x248 Seeks participants for Juried Competition art competition "Let's Eat!" Aug 15-Sep 6. Cash prizes. Call or email for submission guidelines. Submit CD w/images and payment (\$30 for up to 3 images). No returns w/o SASE. art@longislandmuseum.org Deadline Jul 9 www.longislandmuseum.org.

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks Fall membership applications. For details send SASE to NAWA or download from website. Deadline Sep 15. www.nawanet.org.

Artists: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 95th Annual Open Juried Exhibition, Sept 28 - Oct 19, 2010. \$2500 in prizes. Send SASE or go to website for prospectus. nraonline.org.

Artists, All Media: North Adams Open Studios, North Adams, MA Seeks participants Visit website for info. www.northadamsopenstudios.com

Artists, Plein Air: North County Arts Council, Watertown, NY Seeks participants for Plein Air Competition at Summer Arts Festival Aug 13,14, 2010. Visit website for details. nnyart.org

Artists (Watercolor): North East Watercolor Society, NEWS, 866 Cadosia Rd., Hancock, NY 13783 (607) 637-3412. Seeks work not previously exhibited with NEWS for North East Watercolor Society 34th Intl. Juried (by slide or cd) Show at the Gallery of the Kent Art Assoc. in Kent, CT. Oct 24 - Nov 7. Awards juror: Robert O'Brien, AWS, NWS. \$8,000 in awards. email: info@northeastws.com Deadline Jul 27. www.northeastws.com

Writers: Orange County Citizens Foundation, PO Box 525, Sugar Loaf, NY (845) 469-9459 Seeks entries for publication on local trees for arts and cultural exhibit featuring trees of Orange County. Visit website for info. nancy@occitizensfoundation.org Deadline Jul 31. www.occitizensfoundation.org

Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 33rd Annual Juried Exhibit, Sept 26 - Oct 31. Hand deliver work only. Cash awards. Juror: Steven Assael. Download prospectus from website or SASE to the Guild. rgoa@sbcglobal.net. Receiving at Guild Barn Sept 9-12. www.rgoa.org.

Photographers living within U.S.: Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-5617 x26. Seeks entries for SPECTRA '10, Nov 14 - Dec 23, 2010. Juror: Brain Paul Clamp, Director of Clampart. Send #10 SASE SPECTRA '10 Silvermine Guild Galleries. Deadline Sep 14. www.silvermineart.org/gallery/call_for_entries.cfm

Artists: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for "Arte Latino II" 8/14 - 9/24. \$35/3 entries. Prospectus at www.stacarts.org/exhibits or email exhibits@stacarts.org Deadline Jul 9. www.stacarts.org.

Artists/Publishers in children's book field: Society of Illustrators, 128 East 63rd St., NY, NY 10021 212-838-2560 Seeks entries for 30th Annual Exhibition of The Original Art. Download info from website. Deadline Jul 23. www.societyillustrators.org

Photographers: SoHo Photo Gallery, 15 White St., New York, NY 10013, 212-226-8579 Entries for entries to its Sixth Alternative Processes Competition, November 2-27. Open to photographs made through alternative processes that include (but are not limited to) albumen, cyanotype, platinum/palladium, Van Dyke, gum bichromate, tintypes, image transfers, liquid emulsions. Traditional silver gelatin prints, c-prints and digital prints are not eligible, but handmade prints created from digital negatives are welcome. France Scully Osterman and Mark Osterman are the distinguished jurors. First, second and third place prizes will be awarded. The entry fee is \$40 for up to five photographs. Additional images may be submitted for \$5 each. Download the prospectus and entry form at sohophoto.com/prospectus. Contact: Joan Lemler at jlemler@nyc.rr.com Deadline: August 12. www.sohophoto.com

Artists, All Media: The Arts Center Gallery at Saratoga Arts, Saratoga, NY Seeks entries for Summer 2010 Juried Exhibition, "Saratoga Inside-Out" Aug 7 thru Sep 25. email for info and fees. edubben@saratoga-arts.org Deadline Jul 26.

Actors, Singers, Dancers: The Ctr for Performing Arts, Rte 308, Rhinebeck, NY (845) 876-5348 Seeks performers for one-minute contemporary comedic monologue Aug 6-Aug 22. Call for full details.

Writers: The Westchester Review, NY. Seeks literary work for 2011 issue. Download guidelines from website. www.westchesterreview.com

Artists: Times Square Alliance, NYC Seeks proposals for public art program, "Projects for the Crossroads of the World" Sep 2010 - Dec 2012. Visit website for complete details. Deadline Jul 15. www.timessquarenyc.org/arts

Artists: Transartinstitute seeks entries for "Nothing to Declare", an international Contemporary Art Exhibition in Manila, Philippines 25 Oct to Nov 2011 w/possibilities of traveling to select countries in 2012, 2013. email for questions, visit website for info. Email proposals to nothingtodeclare@gmail.com jturalba@yahoo.com Deadline Aug 30. www.transartinstitute.org/collective.html

Artists, All Media: Twilight Park Artists, Ledge End Rd., Box 15, Haines Falls, NY 12436 (518) 589-5119 Seeks entries for 63rd Annual Art Exhibition, Aug 14, 15, 2010. Call for submission forms or download from website. Deadline: July 14. www.twilightpark.com

Artists, All Media: Visual Arts Center of New Jersey, 68 Elm Street, NJ 07901 (908) 273-9121 x 27. Seeking entries for 25th Annual Int'l Juried Show, Jan 14, 2011. Juror Joan Young, Curator, Contemporary Art, Solomon R. Guggenheim Museum. \$2,500 best in Show Prize in honor of Silver Anniversary. SASE or download prospectus from website. Deadline Oct 1. www.artcenternj.org

Artists: Walsh Gallery at Seton Hall Univ., 400 South Orange Ave., S. Orange, NJ (973) 275-2033 Seeks entries for work influenced by G.K. Chesterton. Prospectus at website. Deadline Jul 15. http://library.shu.edu/gallery/Call_for_submissions_

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 80th Art in the Village outdoor exhibit, Sept 4,5,6; 11, 12 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

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

Theatre

A new need for an old theater

By ROBERT W. BETHUNE

EVER SINCE ABOUT 500 years before Christ, the most frequent form of drama in the world has been something in the general ballpark of what Aristotle described—a reasonably well defined story involving reasonably apparent relationships of cause and effect with a definite beginning, middle and end, in which fictional people take part in a definite action—not just any old event, but an event that takes place because the various parties involved do things to, for, by and with each other. From the tragedies and comedies of Greece to the theater of China and Japan to the poetry of the Sanskrit drama to the puppets and dancers of Southeast Asia, most plays have a recognizable relationship to that model.

It may not be surprising that this is so; when considering the movement of ideas across the Old World, it is well to remember that one can walk dry-shod from Vladivostok to Dunkirk and from Archangel to Cape Town. The itinerary may be inconvenient, but it is there, and the upscale tour can include travel by water if additional charges are paid. When you add in the factor that ideas like to hop from person to person as well as from place to place on their journeys, while metamorphosing *ad libitum* and *ad infinitum*, the possibilities become absolutely endless, and the difficulties of

tracing those journeys become incalculable.

Be that as it may, there are exceptions to the rule. The Japanese have *noh*, in which action as Aristotle understood it can be rarified to the point of vacuum. The Romans had pantomime, in which, as far as we can reconstruct it, the physical grace, beauty and expressiveness of a single performer was far more important than the underlying story used as a substrate for the performance. There have been, always and everywhere, performance forms in which the skill of the performer is paramount—the jugglers, rope walkers, magicians and miscellaneous carnival acts of the world.

One interesting aspect of those exceptions is that they tend to involve a limited cast—often a cast of one. And what do we see on playbills and season announcements across the land, especially at the professional level? The one-person theater event. Sometimes, as in Aldyth Morris' *Damien*, the one-person performance seems to embody the elements we mentioned from the dominant model, even though there is only one performer and one character. Sometimes, the dominant model calls for the one performer to play many parts in his or her time with us—though it is hard, and therefore rarely is seen, to really provide those elements with only one

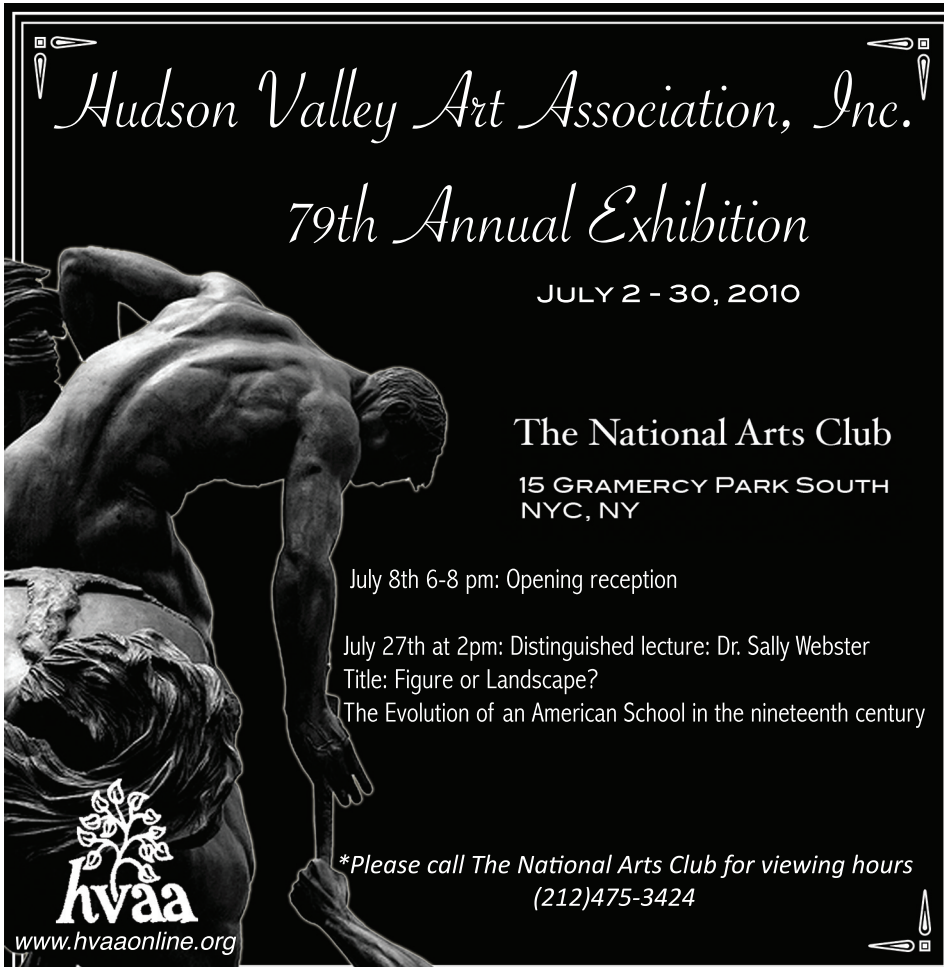
body to work with. More and more, though, it seems to this observer that when it comes to the one-person theater event, and even to the theater event for multiple performers, the old model isn't really what's wanted, at least not by those who prepare the event, and I think even not so much by those who partake. We're quite willing to spend somewhere between one and two hours merely listening to actors give us character sketches—long or short, single or multiple, voiced by one person or by many persons. Sometimes the work is one long monologue, like *Damien*; sometimes the work is multiple monologues, like Joyce Carol Oates' *I Stand Before You Naked*. This kind of work is a large and growing portion of the dramaturgical body of the theater of our times.

It is so for a number of reasons. Some are directly practical, such as the lower, indeed irreducible cost of a cast of one. However, I think some are cultural and indeed artistic. We are inundated with stories. Stories cascade into us like rocks rolling down a landslide. We live in a constant barrage of stories, fictional, non-fictional, and a blend of the two, that come to us in print, on the radio, on television, in the movies, via the web, via email, even occasionally in direct speech with each other—at least by cell phone. In the long trail of the centuries that

straggle along behind us, when literacy was not so common and ideas traveled at the speed of a walking horse, we needed theater to tell us the stories we needed to hear. Not so now. Now we need something to thin out the deluge of stories that threatens to drown us.

Perhaps our theater is reacting to this. Could it not be that theater artists respond to our world, as they have ever done, by trying to give us what we crave and cannot find? Once upon a time, that was coherent stories revealing an action. Now, perhaps, it is moments of honest and emotionally rich direct address. The common factor of the waterfall of stories washing over us is that they are not direct. They come to us out of screens and out of speakers, not from living lips. They cannot transgress the space around us and come close to us, emotionally if not indeed physically, approaching if not indeed touching us. Perhaps we hunger for this, the direct presence of a living speaker. Perhaps we no longer ask the performer in our living presence to tell us a story; perhaps, now, in our hour of great need for direct human contact, the most powerful thing the performer can do in living presence before us is just to speak to us, in the mask of character or not. Perhaps by making that basic human contact, the theater gives us, as it has always done, something we cannot get in any other way.

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Calendar

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Monday, July 12

NON-MEMBERS PAINTING & SCULPTURE EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jul 23) www.salmagundi.org **NYC**

Wednesday, July 14

PIANO SUMMER JACOB FLIER COMPETITION Nadia & Max Shepard Recital Hall, SUNY New Paltz, (845) 257-3880 7:30pm charge **Ulster**

PIKE COUNTY ARTS & CRAFTS 60TH ANNIVERSARY Borough Hall, 109 W. Catharine St., Milford, PA 10-5pm daily (thru Jul 25) **PA**

Thursday, July 15

28th ANNUAL JURIED SHOW Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 (thru Aug 7) **NYC**

ANDREA PLACER Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Aug 1) **Rockland**

FAWZIA AFZAL-KHAN/HERBERT HADAD Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7:30pm charge www.writerscenter.org **Westchester**

PURCHASE AWARD SHOW Art Society of Old Greenwich, Gertrude White Gallery, YWCA 259 E. Putnam Ave, Greenwich, CT (203) 637-9949 Opening Reception & Awards 6-8pm (thru Aug 13) www.artsocietyofoldgreenwich.com **Fairfield, CT**

QUARTET: a group exhibit Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Artist's Reception 5-7pm (thru Jul 31) **Westchester**

Friday, July 16

SEVEN SUMMITS: a group photography exhibit Mt. Tremper Arts, 647 South Plank Rd. Mount Tremper, NY 845-688-9893 Opening Reception 6-8pm (thru Aug 15) **Ulster**

Saturday, July 17

12th ANNUAL ARTS WALK 2009: Enjoy a mid Summer Stroll Through Art & Music Downtown Front St., Port Jervis, NY (845) 888-2121 11-6pm (Rain date Jul 18) www.jimcherry.com/PJartswalk09.html **Orange**

3rd Saturday CATSKILL, NEW PALTZ, RHINEBECK Arts throughout town **Greene**

GALLERY TALK: HUDSON VALLEY ARTISTS 2010 Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 5-7pm **Ulster**

LOVE OUR LOCAL LANDSCAPES Gazen Gallery, 6423 Montgomery Street, Rhinebeck, NY (845) 876-4278 Opening Reception 4-9pm (thru Sep 6) **Dutchess**

NATALIA KHOMA, cellist and VOLODYMYR VYNNYTSKY, piano Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518)989-6479 8pm charge www.GrazhdaMusicandArt.org **Greene**

PIANO SUMMER FESTIVAL CONCERT McKenna Theatre, SUNY New Paltz, NY (845) 257-3844 8pm charge **Ulster**

PRINTWORK '10 Barrett Art Center, 55 Noxon St., Poughkeepsie, NY (845) 471-2550 Opening Reception 4-6pm (thru Aug 14) **Dutchess**

SLIDELUCK POTSHOW WOODSTOCK Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 **Ulster**

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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 NAWA or download from website. www.nawanet.org. Deadline Sep 15.

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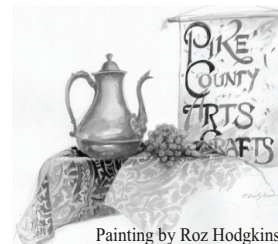
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Film *Significant Miscellany*

By HENRY P. RALEIGH

IN A CASUAL review of recent events a few things, seemingly unrelated, do pop out that I, for one, find disturbing. The first, I'm sorry to say, has pretty much destroyed my shot at Netflix's million dollar prize which I had revealed here a few months ago ("My Million dollar Plan"). I was confident I had it sewed up so you can imagine my distress to find out that on June 26 a team of computer engineers from the United States, Austria, Canada, and Israel had figured out how to improve and increase the movie choices of Netflix's mail subscribers by 10 percent. Would you believe not one of the team members is a bona fide movie critic and, most likely, could not tell the difference between a work by Judd Apatow and Ingmar Bergman. All they really know are algorithms, and I strongly suspect the team had exploited the genius of my plan to unfairly win — and they did this by turning it into algorithms. You see, that's what happens nowadays, everything gets turned into algorithms and what can you do about it?

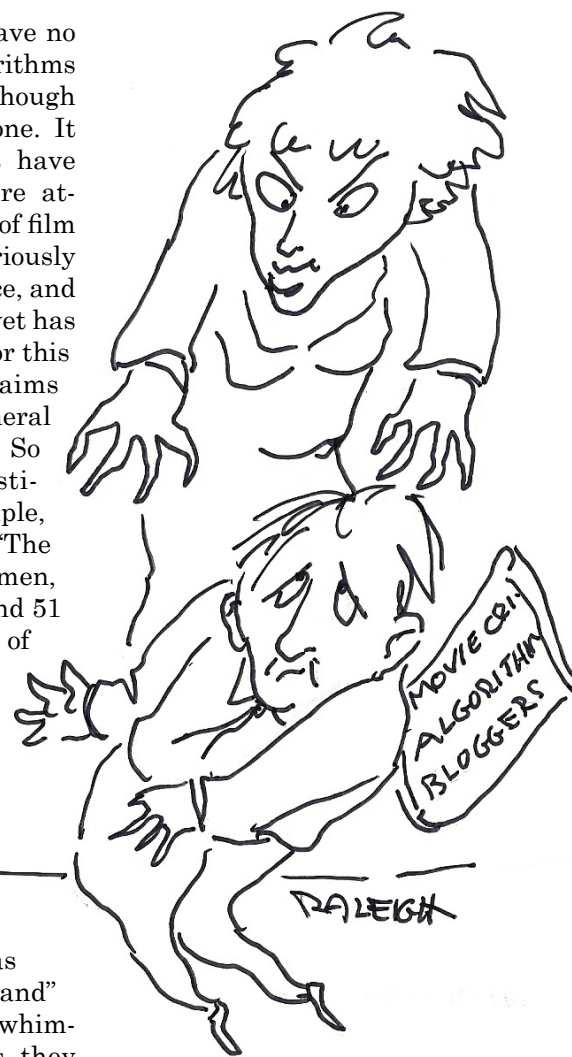
Next, and this is eerie I can tell you, you may recall my reporting ("Swan Song") that 55 movie critics around the country had been dropped from print publications. Well sir, the ink had barely dried or the digitals had settled down or whatever happens to written essays once completed, when I learned the Andrew Sarris, one of our most respected critics, the

critic who had taught us everything you'd ever want to know about auteur theory, had been bumped from *The New York Observer*. No longer would his insightful and stylish weekly reviews appear to guide us in these troublesome times. There it is, number 56—where does it end?

Now I figure it's just possible, in thinking about it, that the two events mentioned above might very well bear a relationship that is frightening to contemplate. In short, *algorithms are replacing movie critics*. Look at this infestation of puerile movie bloggers who are pushing aside legitimate critics. Are they not the spawn of algorithms, as is this entire age of electronic communication? Can you see yourself, discerning movie-goer, a lover of fine films, replaced by algorithms? Of course, not in the literal sense, but suppose those insidious, busybody algorithms decide that the greatest majority of viewers overwhelmingly prefer but two kinds of films — say, for example, any vehicle starring Adam Sandler and films of teenagers who are vampires, zombies, psychotic killers, and sexually precocious. Studios, always concerned about cost effectiveness would therefore produce these exclusively, each year's new offerings providing you with these choices and little else. That's something to think about, all right.

This last piece of miscellany may seem surprising — it certainly

surprised me — and may have no connection to galloping algorithms or vanishing movie critics although I'm working hard to find one. It turns out that researchers have found that women are more attracted than men to a genre of film and its sub-genres known variously as scare, horror, slice and dice, and lately, torture porn. No one yet has advanced any solid reason for this other than some vague claims about empowerment or general disappointment with men. So far we have mostly statistical evidence. *E.W.* for example, found that ticket buyers for "The Grudge" were 65 percent women, 60 percent for "The Ring", and 51 percent for "The Exorcism of Emily Rose". And it's not teenage girls that make up these numbers, women over the age of 35 are a sizable group in this trend—lending some credence, I suppose, to the supposition that today's men aren't all they should be. More telling yet, in horror films such as "The Orphan" and "Zombieland" women are *not* shown as the whimpering, virginal victims as they once were, but as aggressors mopping up the un-dead, insane killers, and assortments of demons. Note that the bloodiest of these is "Jennifer's Body", written and directed by women. More of the same are in



the planning states.

I don't know what the algorithms will make of all this but you can bet they will give it a good going over and we remaining movie critics will be shunted aside once again.



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Sunday, July 18

BERGEN COUNTY JURIED SENIOR ART EXHIBIT Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 Opening Reception 2-4pm (thru Aug 15) **Bergen, NJ**

IRISH DAY National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 584-2225 **Saratoga**

Tuesday, July 20

ROBERT PINCUS: Children and Other People, Landscapes and Other Scenes Katonah Village Library, 26 Bedford Rd., Katonah, NY (thru Aug 14) **Westchester**

Wednesday, July 21

BRIAN KEELER: Recent Landscapes and Townscapes Pauly Friedman Gallery, 301 Lake St., Dallas, PA (570) 674-6250 Opening Reception 6-9pm (thru Sep 24) www.briankeeler.com **PA**

PIANO SUMMER JACOB FLIER COMPETITION McKenna Theatre, SUNY New Paltz, NY (845) 257-3844 3pm charge **Ulster**

Thursday, July 22

GC MYERS / UPSTAIRS GALLERY: 5 VIEWS: BOUTWELL, BUECHNER, GARDNER, ONG, POOLE West End Gallery, 12 West Market St., Corning, NY (607) 936-2011 Opening Reception 5-7:30 pm (thru Aug 31) **Steuben**

PIANO SUMMER STUDENT RECITAL Nadia & Max Shepard Recital Hall, SUNY New Paltz, NY (845) 257-3880 7:30pm charge **Ulster**

Friday, July 23

22nd ANNUAL FALCON RIDGE FOLK FESTIVAL Dodds Farm, 44 CR 7D, Hillsdale, NY (866) 325-2744 (thru Jul 25) www.FalconRidgeFolk.com **Columbia**

Saturday, July 24

15TH ANNUAL JURIED SHOW Artwell, 19 Water Street, Torrington, CT (860) 482-5122 Opening Reception 6-8pm (thru Aug 22) www.artwellgallery.org **CT**

22nd ANNUAL FALCON RIDGE FOLK FESTIVAL Dodds Farm, 44 CR 7D, Hillsdale, NY (866) 325-2744 (thru Jul 25) www.FalconRidgeFolk.com **Columbia**

ART IN THE PARK, Arts, Crafts, Music, Dance, Poetry Northport Arts Coalition, Northport Village Park, Northport, NY 10am-5pm www.northportarts.org **Suffolk**

ARTHUR NICHOLS Exhibit Longyear Gallery, 785 Main Street, Margaretville, NY (845) 586-3270 Opening Reception 3-6pm (thru Aug 15) **Delaware**

BRENDA GOODMAN: Work 1990-2010 / BEN BUTLER / DIONISIO CORTES & LETICIA ORTEGA-CORTES / BETH GILFLEN / SUZANNE ULRICH / LUIS CASTRO John Davis Gallery, 36-1/2 Warren St., Hudson, NY (518) 828-5907 Artist's Reception 6-8pm (thru Aug 15) **Columbia**

ROBERT PINCUS CHILDREN & OTHER PEOPLE / LANDSCAPES & OTHER SCENES Katonah Village Library, 26 Bedford Rd., Katonah, NY (917) 733-4222 Opening Reception 10am - Noon (thru Aug 14) **Westchester**

CINDY SHECHTER / LINDA SOKOLOWSKI Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Aug 29) **Sullivan**

JANET MCKENZIE, JAN POLK, CHERYL WHEAT Exhibition Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception 5-7pm (thru Aug 22) **Rockland**

MEREDITH MONK & ENSEMBLE The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 8pm **Delaware**

PAIRINGS a group exhibit; SMALL WORKS, Founders gallery; Pat Horner, solo exhibit Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock, NY (845) 679-2940 Opening Reception 4-6pm (thru Aug 22) www.woodstockart.org **Ulster**

PIANO SUMMER JFESTIVAL CONCERT McKenna Theatre, SUNY New Paltz, NY (845) 257-3844 8pm charge **Ulster**

Sunday, July 25

22nd ANNUAL FALCON RIDGE FOLK FESTIVAL Dodds Farm, 44 CR 7D, Hillsdale, NY (866) 325-2744 (thru Jul 25) www.FalconRidgeFolk.com **Columbia**

ALL IN THE FAMILY / SITE SPECIFICS (thru Jul 25) Islip Art Museum, Carriage House, 50 Irish Lane, East Islip, NY (631) 224-5402 Opening Reception 2-4pm (thru Sep 5) **Suffolk**

GALLERY TALK: KEVIN COOK Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 2pm **Ulster**

PRESIDENT'S SHOW The Gallery at the Kent Art Association, Awards Reception 2-4pm 1 South St. (RT 7), Kent, CT (860) 927-3989 (thru Sep 6) www.kentart.org Litchfield, CT

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DUTCHESS ARTS CAMP, MILL STREET LOFT St Paul's Parish Hall, rte 9 and Fisk, Red Hook, NY (845) 471-7477 (thru Aug 6) www.millstreetloft.org **Dutchess**

HARD TIMES a group exhibit Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 20) www.audubonartists.org **NYC**

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THE NEW DOCUGRAPHICS Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 Opening Reception 5-7pm (thru Aug 29) **Ulster**

Thursday, July 29

OPEN MIC Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 5:30-7pm Reservations required www.bluedoorgallery.org **Westchester**

SEYMOUR L. SHUREN: Sculptures and Paintings Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru Aug 15) www.piermont-flywheel.com **Rockland**

UPRISING / MEMBERS SHOW / CONTRARIETY The Smithy Gallery, 55 Pioneer St., Cooperstown, NY (607) 547-8671 Opening Reception 5-7pm (thru Aug 26) **Otsego**

Friday, July 30

PIANO SUMMER FESTIVAL CONCERT McKenna Theatre, SUNY New Paltz, NY (845) 257-3844 8pm charge **Ulster**

PRESIDENT'S SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Opening Reception 5-7pm (thru Sep 6) www.kentart.org Litchfield, CT

Saturday, July 31

ART & SOUL OF THE CATSKILLS: 3RD ANNUAL ARTS FESTIVAL Delaware County Chamber of Commerce, Delhi, NY (607) 746-2281 (thru Aug 1) **Delaware**

BENEFIT CONCERT Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518)989-6479 8pm charge www.GrazhdaMusicandArt.org **Greene**

EDVARD MUNCH: Master Prints National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 charge (thru Oct 31) **WDC**

PRESIDENT'S SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Awards Reception 2-4pm (thru Sep 6) www.kentart.org Litchfield, CT

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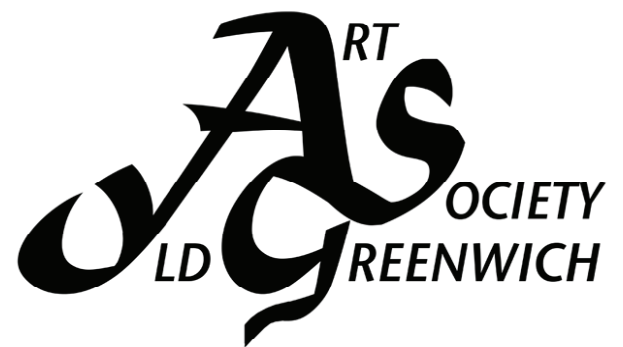
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PORTFOLIO VENDORS (\$30) bring their own tables and may sell unframed (matting is acceptable) reproductions/ photographs/cards within the limits of a 7' by 4' space along south side of the gym. As in past years, they must attend their table and must handle own sales.

The JUNIOR SHOW: Two pieces of art at \$2 each from 5 thru 17 year olds will be received at side nearest baseball fields from 9:30 to 11am on Saturday, Sept. 11th.

AWARDS will be made, not on individual artworks, but will be on quality and presentation of work in the FINE ARTS. Each award will be of equal value in dollars and services from solicited donors. A panel of judges will tour the FINE ARTS midday on Saturday to make their choices. Awards will be presented on Sunday.

REGISTRATION must be made by mail before Aug 23. Send SASE for application or at website. P.O.Box 103, Old Greenwich, CT 06870 www.artsocietyofoldgreenwich.com **ADDITIONAL INFO:** 203 637-9949

Travel and Culture

Cologne Revisited

Continued from Page 1

By CORNELIA SECKEL

Cologne was 95% destroyed during the war and so the people of Cologne are particularly invested in maintaining old monuments, keeping them intact and bringing new uses to them. This is something I have seen in many of the places I have travelled: **Montréal** and **Québec City** in Canada; **Ventura, CA**; **Singapore**, and surely in **New York City** and in the **Hudson Valley**, where I live.

Cologne is a city whose citizens have been supporting the arts for hundreds of years. There hasn't been a ruling monarch for over 700 years, ever since the people of Cologne felt that the **Archbishop of Cologne** was too political and they ran him out. The reputation of the people in this city is of "free spirits" and understandably we see innovations



The Promenade in Cologne which I later learned was The Agrippina Dock

art'otel **Budapest**. For more information: www.artotels.com.

once campaigned alongside **Simone de Beauvoir**.

In the several last years we are seeing cooperation among cities and arts organizations for presenting the arts. The economic return has been well documented and here in Germany I learned that **Cologne, Bonn** and **Düsseldorf** (all Cities along the Rhine) will participate in **Regionale 2010**, a program to bring attention to the Rhine area (so much attention has gone to **Berlin** as the new Capitol of Germany).

After Ute headed back to the office to meet another tour I wandered back to the train station thru the **Belgian Quarter** — called so because of the street names. This area is the new

"hot area" of Cologne (a younger "under 30" crowd) with many galleries, pubs, and clubs.

With all the new building in Cologne there is now a growing reputation for design and architecture. Some of the Highlights coming up in Cologne included: August 18-22 — **Gamescom** — Europe's largest trade fair for computer and video games takes place for the second time at the Cologne Exhibition; July 2-4 — **Summer Jam Festival**, the largest reggae, dancehall and world music festival in Europe, brings the **Caribbean** to Cologne on the banks of **Lake Fühlinger**; September 21-26 — **photokina**, the world's leading trade fair for the "Imaging" industry — showcases the latest products, technologies and trends. Additionally, in March **lit.COLOGNE**, Europe's largest literature festival with events featuring famous artists and writers at befittingly extraordinary locations throughout Cologne; in April, **Art Cologne**, the most important art show in Germany and oldest such show, being a model for the many Art Fairs that have sprung up over the past 44 years. www.artcologne.de; and in November, "**Cologne Fine Art & Antiques**" trade, an international art trade fair specialized increasingly in old and modern art, as well as antiques. www.cologne-fine-art.de.

What a delightful and different look I had with special thanks to **Air Berlin** www.airberlin.de and Cologne Tourism www.koeln.de/cologne_tourist_information.



Medieval tower along this dock houses the Women's Media Tower, Cologne Germany

in Music, Telecommunications, Electronics, Design and Art.

Art'otel is a chain of hotels that are in several cities throughout Europe. They are in cities where there is a vibrancy of local art, music and theatrical heritage. Each hotel is designed by an artist who is chosen by the parent company **Park Plaza Hotels**. A young Korean artist named only as **SEO** was appointed as the signature artist for art'otel in Cologne; **Katharina Sieverding** at art'otel Potsdam; **A.R. Penck** at art'otel Dresden; **Donald Sultan** at

We left the promenade which I later learned was **The Agrippina Dock**, named for **Agrippina** who married **Emperor Claudius**. In 50 AD, she convinced him to acknowledge **Oppidum Ubiorum** and rename it **Colonia Claudia Ara Agrippinensium**. Today we know it as Cologne. So it is right that the Medieval tower along this dock houses the **Women's Media Tower** that contains the **Feminist Library and Archives** whose founder was **Alice Schwarzer**, publisher of "**Emma**", and the journalist who



The Parking Garage below the promenade in Cologne, Germany

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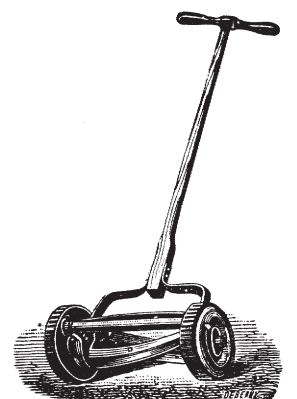
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Calendar

Continued from Page 20

Ongoing August

Aug 1- Aug 15 "THE MARVELOUS WONDERETTES" Aug 20-Sept 12 "RED HER-RING" Shadowland Theatre, 157 Canal St., Ellenville, NY (845) 647-5511 charge **Ulster**
Aug 13-15, 20-22 BERG AND HIS WORLD, Bard Music Festival Bard College, Annandale-on-Hudson, NY (845) 246-7900 charge music, lectures, symposium, performances **Dutchess**
Aug 14 & 15 TWILIGHT PARK ARTISTS 63rd Annual Art exhibition Twilight Park, Ledge End Road, Haines Falls, NY (518) 589-5119 charge **Greene**
Aug 19- Sep 20 "RENT" Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford, NY (914) 592-2222 charge **Westchester**

Sunday, August 1

ART & SOUL OF THE CATSKILLS: 3RD ANNUAL ARTS FESTIVAL Delaware County Chamber of Commerce, Delhi, NY (607) 746-2281 **Delaware**
33rd ANNUAL OPEN JURIED ART EXHIBIT GoggleWorks Center for the Arts, Reading, PA www.berksartalliance.com **PA**
GALLERY TOUR: KEVIN COOK Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 2pm **Ulster**
RIVER DAY Van Cortlandt Manor, 525 South Riverside Ave, Croton-on-Hudson, NY (914) 271-8981 NOON-6pm charge **Westchester**

Tuesday, August 3

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

Wednesday, August 4

BARBARA KRUGER Guild Hall Museum, 158 Main St., East Hampton, NY (631) 324-0806 charge (thru Oct 11) **Suffolk**

Thursday, August 5

ART SOCIETY OF OLD GREENWICH OPEN JURIED SHOW ASOG, Bendheim Gallery, Greenwich Arts Center, 299 Greenwich Ave., Greenwich CT (203) 629-1533 Opening Reception: 6-8pm (thru Aug 28) www.artsocietyofoldgreenwich.com **Fairfield, CT**
NORA BASKIN / ELIZABETH SACHS / MAYA GOLD Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7-30pm charge www.writerscenter.org **Westchester**
PERI KARKHECK Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Aug 22) **Rockland**

Saturday, August 7

34th SONO ARTS CELEBRATION Washington & N. Main St., South Norwalk, CT charge (thru Aug 8) **CT**
BEACHES, BIKES AND BABES! Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 Opening Reception 5-8pm (thru Sep 5) **Greene**
ARLENE HORTON Exhibit New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Aug 21) arlenehorton.com **NYC**
PAPERWORKS 2010 b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Artist's Reception 3-6pm (thru Aug 29) www.bjspokegallery.com **Suffolk**
SUMMER IN WESTCHESTER II: a group exhibit Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Artist's Reception 5-7pm (thru Aug 21) **Westchester**
YONKERS PHILHARMONIC ORCHESTRA Untermeyer Park Performing Arts Ctr, N. B'way, Yonkers, NY 7:30pm Free **Westchester**

Wednesday, August 11

KIKI: MEMORIAL ART EXHIBITION Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 (thru Aug 21) **NYC**

Friday, August 13

GALA CONCERT BY ELIZABETH FUTRAL THE PHOENICIA FESTIVAL OF THE VOICE, main stage, Mt. Ava Maria Ave., Phoenicia Parish Field, Phoenicia, NY 8pm charge www.phoeniciavoicfest.com **Ulster**
NATHANIAL PAPA HAWK Book Signing Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 1-3pm www.bluedoorgallery.org **Westchester**

Saturday, August 14

2nd SATURDAY CELEBRATION Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm **Dutchess**
8TH ANNUAL SAUGERTIES ARTISTS STUDIO TOUR Saugerties, NY and environs 10am-6pm (thru Aug 15) saugertiesarttour.com **Ulster**
ANGELA BACON-KIDWELL: Reveries of Imagination galerie bmg, 12 Tannery Brook Rd., Woodstock, NY (845) 679-0027 Artist's Reception 5-7pm (thru Sep 6) **Ulster**
ARTE LATINO EXHIBITION Smithtown Township Arts Council, Mills Pond House, 660 Rte 25A, St. James, NY (631) 862-6575 (thru 9/24) www.stacarts.org **Suffolk**
BERT SHAW / LEE GOULD Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**
CHAMBER MUSIC ENSEMBLE Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518)989-6479 8pm charge www.GrazhdaMusicandArt.org **Greene**
"FALSTAFF" w/ LOUIS OTEY a concert version THE PHOENICIA FESTIVAL OF THE VOICE, main stage, Mt. Ava Maria Ave., Phoenicia Parish Field, Phoenicia, NY 8pm charge www.phoeniciavoicfest.com **Ulster**
JOSEPH FIRECROW, DENNIS YERRY, JUSTIN KOLB, JAY BRAMAN JR. THE PHOENICIA FESTIVAL OF THE VOICE, main stage, Mt. Ava Maria Ave., Phoenicia Parish Field, Phoenicia, NY Afternoon performance. (For Morning Performances see website charge www.phoeniciavoicfest.com **Ulster**

KIKI: IN MEMORIAM: A CELEBRATION HAPPENING Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 2pm **NYC**

LOUISE KAMP Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Oct 2) www.woodstockschoolofart.org **Ulster**

ORIGINAL ROOTS CABARET The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 8pm **Delaware**

THE BILL CHARLAP TRIO Windham Chamber Music Festival, Windham Performing Arts Center, Main & Church Sts., Windham, NY (518) 734-3868 8 pm charge **Albany**

Sunday, August 15

8TH ANNUAL SAUGERTIES ARTISTS STUDIO TOUR Saugerties, NY and environs 10am-6pm saugertiesarttour.com **Ulster**
GRAND FINALE PEFROMANCE THE PHOENICIA FESTIVAL OF THE VOICE, main stage, Mt. Ava Maria Ave., Phoenicia Parish Field, Phoenicia, NY also additional Morning and Afternoon performance. See website charge www.phoeniciavoicfest.com **Ulster**

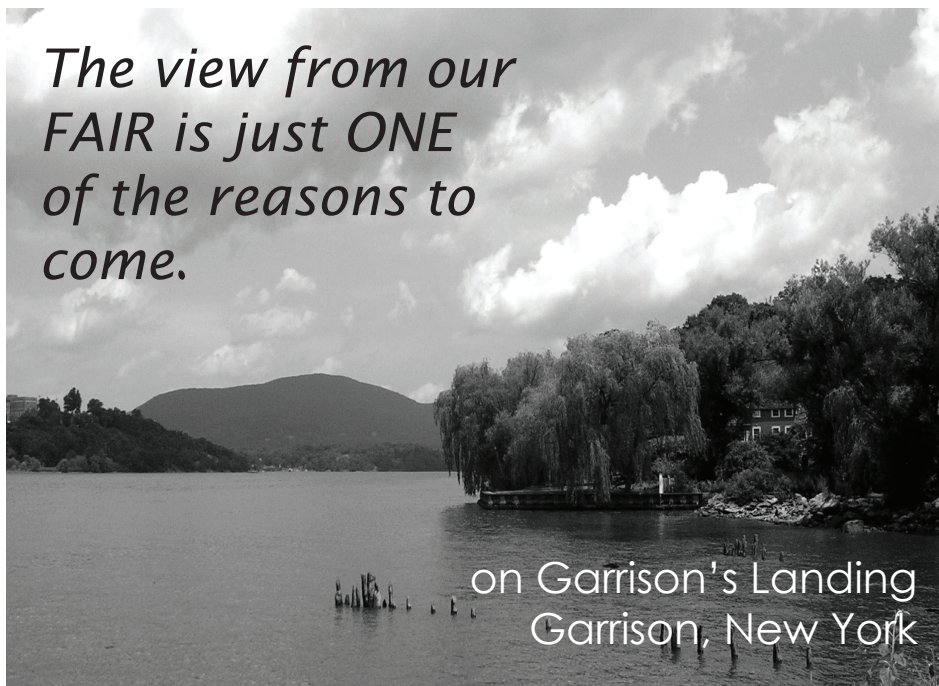
Wednesday, August 18

THOUGHTS OF HOME: Center for Photography and THE ILLUSTRIOUS MR. X Museum Collection Character Study Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 (thru Dec 12) **Ulster**

Saturday, August 21

3rd Saturday CATSKILL, NEW PALTZ, RHINEBECK Arts throughout town **Greene**
41st Annual FINE ARTS & CRAFTS FAIR Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 10-5 www.garrisonartcenter.org **Putnam**
GRAZHDA CHAMBER MUSIC SOCIETY Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518)989-6479 8pm charge www.GrazhdaMusicandArt.org **Greene**
SARATOGA ARTS CELEBRATION National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 852-6478 10-5PM charge (thru Aug 22) **Saratoga**
SHERRI SUESS & ELLEN WONG Exhibit Longyear Gallery, 785 Main Street, Margareville, NY (845) 586-3270 Opening Reception 3-6pm (thru Sept 12) **Delaware**

Continued on Page 24



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Fiction

Meet Me

By MARGARET HERMES

DEBORAH'S KNEE PROTESTED with each step she took down the basement stairs. She tried balancing the laundry basket on her other hip, but the pain persisted. She was afraid she was going to have to give up running. Another part of herself gone.

Some of the changes were the by-product of marriage – the loss of autonomy, the compromises in taste. Some were the direct result of Rob's asking her to change: she gave up smoking; she took up bicycling. Other changes were harder to pinpoint, or to pinpoint their cause. Did people find her less interesting and attractive simply because she was married now, settled? Because she and Rob had settled for each other? When she was single, and even engaged, she felt the eyes in a room, men and women's alike, appreciating or appraising her. Lately, she felt invisible.

Mechanically, she set about emptying the pockets of Rob's pants. This was one of the changes he'd failed to make to accommodate her. Pens, stamps, his watch, antacid tablets were but a few of the items she had rescued. Kleenex was the worst offender. When it disintegrated in the wash cycle, the bits

would be distributed over the entire load in the dryer and adhere like elfin flecks of *papier maché*.

She pulled dimes and pennies from his left pocket and a book of matches from his right. A tilted silver cocktail glass with three bubbles rising from it shimmered on the black matchbook cover. On the flip side was printed *Christopher's* in silvery script. Deborah frowned at the object in her palm. She didn't know of a place called Christopher's. And why would Rob, the anti-smoking crusader, be carrying matches from there or anywhere? She fumbled with the matchbook and the lid slid open revealing a scrawl of blue ink against the white interior: *Meet me*.

Deborah sat down on the concrete floor amid the piles of laundry. Was he cruising bars? How long had this been going on? Was it just the one woman or was he a serial pick-up artist? Who was this person she was married to?

She thought about how he, more often than she, was too tired or distracted for sex. Now there was a context for his tiredness and for what was distracting him.

Maybe he, too, had never been to Christopher's – yet. Maybe the

matchbook was *her* way of choosing the place for their next assignation.

She tried to stand, but the pain in her knee radiated to her ankle.

Suddenly her first suspicion rebounded within her. Cruising bars. What if he wasn't chasing women after all? Christopher's. It even sounded like a gay bar. No wonder she had never heard of it.

A wave of nausea hit her. She lay down, her cheek against the cool concrete. Well, the difference in their sexual appetites was accounted for. She had hated him for those moments while she believed he was seeing other women, but now she didn't know what she felt. Revulsion, yes, and anger that he'd deceived her. But pity, too. For the two of them. Her last conscious thought before retreating into sleep there on the basement floor was that they would have to talk about this but she didn't know how and she didn't know when.

* * *

When Rob returned from taking the last of their garden tomatoes to his mother, he found Deborah sitting at the kitchen table folding laundry, one leg propped up on another chair and an ice pack draped over her knee.

"What happened?"

"Nothing," she said. "At least nothing I can be sure of." She pushed a stack of his underwear toward him. "I think it's probably the running."

Rob heard the sadness in her voice. He wasn't surprised. Deborah was addicted to running like he was addicted to caffeine. "It'll be okay." He gave her shoulder a squeeze.

"You think?"

"You're doing all the right things."

"That's what I thought."

"Rest. Ice. Just give it a little time."

"You know, I won't be able to go biking tomorrow."

"I guess not." Rob was disappointed. They had signed up for the Labor Day ride months ago. "So we'll go next year."

"We'll see. Anyway, you're going tomorrow."

"Not without you. We'll do something else."

"Rob, I know how much you were looking forward to it. I'd feel a lot worse if you didn't go."

"Are you sure?" he said, already gone in spirit, coasting down a hill on a curving county road.

"She nodded. "The one thing I'm absolutely sure of."

The next morning, in semi-darkness, he packed his pannier while she slept – trail mix, wrench, sunscreen, windbreaker. He rummaged through Deborah's purse for the essential gadget – the little can of pepper spray attached to her key ring. Too often he'd been chased by dogs while biking along country roads. He hoped he wouldn't have to use the spray, but he was taking it. Before his fingers found the keys, they hit upon a familiar, disturbing shape. He drew a matchbook from the leather folds. "Shit," he said softly.

She had promised him she'd given up smoking. How could a runner continue to fill her lungs with smoke? And lie to him about it. He hated deceit more than anything.

He looked at the cover. Now she was going to bars without him. Looking for a safe haven for smokers, he supposed, a smoking club with dues to be paid later in the cancer ward.

He wondered where this Christopher's was. Near her office probably. That would explain why she was late getting home twice last week.

He flipped the lid and in the dim light squinted at the hasty scrawl. So that's what the late nights were about. And now the face of the injured knee. She wanted Rob out of the way. She'd have the whole damn day to meet him.

(Margaret Hermes lives in St. Louis, Missouri).





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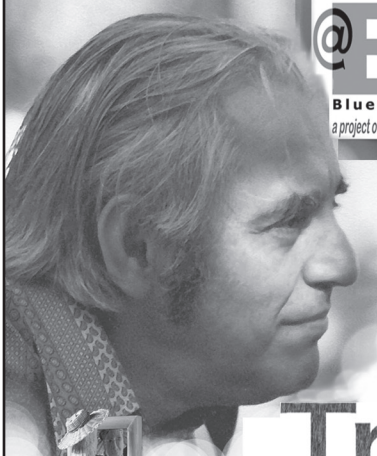
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open mic: july 29: 5:30-7
 (reservations required)

book signing: aug 14: 1-3
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 urban folk carvings & Capturing Memories in Art
 curator: Arle Sklar-Weinstein curator: Celeste Walls



3rd Annual Woodstock Arts Fair

Sunday, November 28, 2010, 10am – 4pm
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 co-sponsored by **ART TIMES**, a literary journal & resource for all the arts

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An opportunity to market your art in an informal setting prior to the holidays.

No commissions taken. Arts Fair Participants listed on WJC website with hot-links to artist's website included in \$40 fee. Fee returned if not accepted.

EVENT DATE: Sunday, November 28, 2010, 10am – 4pm
 APPLICATION DEADLINE: September 15, 2010.
 NOTIFICATION of acceptance: October 15, 2010. This is a juried show.
 APPLICATION AVAILABLE AT: www.wjcsul.org or
 email: woodstockartsfair@yahoo.com

ALL COMMUNICATION WILL BE VIA EMAIL

Applications to be sent to: Woodstock Jewish Congregation
 1682 Glasco Turnpike, Woodstock, NY 12498
 845-679-2218



Calendar

Continued from Page 22

Sunday, August 22

16th Annual SOAP BOX DERBY Lower Broadway in Kingston, NY 1pm **Ulster**
41st Annual FINE ARTS & CRAFTS FAIR Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 10-5 **www.garrisonartcenter.org Putnam**
BLACK NATURE: 4 CENTURIES OF AFRICAN AMERICAN NATURE POETRY Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge **www.writerscenter.org Westchester**
SARATOGA ARTS CELEBRATION National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 852-6478 10-5PM charge (thru Aug 22) **Saratoga**

Monday, August 23

SALMAGUNDI POTPOURRI EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Sept 10) **www.salmagundi.org NYC**

Thursday, August 26

ADELE GRODSTEIN Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Sep 12) **Rockland**

Friday, August 27

THE ILLUSTRIOUS MR. X: Museum Character Study and THOUGHTS OF HOME: Center for Photography / The Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception 5-7pm (thru Dec 12) **www.newpaltz.edu/museum Ulster**

Saturday, August 28

LA SERVA PADRONA / THE ART OF THE PRIMA DONNA Altamura Center for Arts & Cultures, 404 Winter Clove Rd., Round Top, NY (518) 622-0070 2pm charge **Greene**
VOCAL RECITAL Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518)989-6479 8pm charge **www.GrazhdaMusicandArt.org Greene**

Sunday, August 29

BLOOMFIELD MANDOLIN ORCHESTRA Altamura Center for Arts & Cultures, 404 Winter Clove Rd., Round Top, NY (518) 622-0070 2pm charge **Greene**
SMALL PRESS CELEBRATION Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge **www.writerscenter.org Westchester**

Thursday, September 2

GROUP SHOW / MEMBERS SHOW / COPSE The Smithy Gallery, 55 Pioneer St., Cooperstown, NY (607) 547-8671 Opening Reception 5-7pm (thru Sep 30) **Otsego**

Friday, September 3

PHOTOcentric 2010: Juried Photography Exhibition Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 (thru Sep 26) **www.garrisonartcenter.org Putnam**

Saturday, September 4

80th WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 12) **www.wsoae.org NYC**

ELMAR OLIVEIRA IN RECITAL Windham Chamber Music Festival, Windham Performing Arts Center, Main & Church Sts., Windham, NY (518) 734-3868 8 pm charge **Albany**

Sunday, September 5

80th WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 12) **www.wsoae.org NYC**
ANNUAL WOODSTOCK FINE ART AUCTION Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock, NY (845) 679-2940 1 PM **www.woodstockart.org Ulster**



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 Friday & Saturday 1:00 – 9:00 pm