

Our 30th Year!!!

Inside:

**Raleigh on Film; Bethune on Theatre;
Burruss on Music; Seckel on the Cultural Scene;
Trevens and Lille on Dance; Sussman "Speaks Out";
Steiner on the problem of "Looking at Art" (Part I);
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!**

ART TIMES

Vol. 30 No. 1

Summer 2013 (June/July/August)

How it all Started

Originally printed in the July/August 2008 issue of *ART TIMES* and here with some revisions.

By **CORNELIA SECKEL**

THIS ISSUE MARKS the beginning of our 30th year of publishing *ART TIMES*. Throughout the years we have met fine people, traveled to places I never expected to get to (e.g., Singapore and China), attended wonderful exhibitions, concerts, theater and dance performances. Doing this work has enriched my life, challenged and engaged my intellect, and fed my soul. I can only thank you, our readers and our advertisers, for encouraging us with your support. Raymond J. Steiner, co-founder, editor and arts writer makes sure that in each issue there are interesting essays, new poetry and short fiction for you to read. My job has always been to make the paper happen. I sell the ads, manage the business and create the final product in print and online. It is more work than I ever imagined but when I get feedback about how important the paper is to our readers I am encouraged to go on to the next issue.

I am often asked how *ART TIMES* got started and thought this to be a good time to repeat some of what I wrote in August 2003 for the beginning of our 20th year. 1984, the year we began *ART TIMES*, was one of the major turning points of my life. I had been Directing the Ulster County Chamber of Commerce Career Education Program for several years (previous to that I taught English at the High School level and worked as a Counselor at several different facilities) and found that I wanted a new challenge. I had developed the Career Education Program as far as I could and felt that I (I was then getting close to 40 — you can do the math) needed to do something that gave me new skills and stretched my abilities. I was open to any number of possibilities and, I must add, impatient to get going with “something.” Raymond Steiner was writing profiles about artists for

a variety of publications, one of them an arts council. It was taking an extraordinary amount of time for this particular organization to pull their publication together and I, as was Ray, was anxious to see his profiles in print. It was probably March of 1984 when I approached this organization to inquire about the publication and was given a laundry list of problems that was preventing them from going to print. “What could be such a big deal?” I said. “You go around and get advertisement to pay for your costs, put the thing together and have it printed!” These were the first words that made *ART TIMES* a reality. Raymond and I started to toss the idea around of creating our own paper. I think it was his suggestion, he believes it was mine—we’ll never know. We wanted it to be a publication about all the arts, a resource and a literary journal with essays that would be of interest anywhere, crossing county and state lines. We’d give it away at art centers and galleries, bring it to the galleries in New York City, and, in essence, have it where people go who are already patrons and participants in the arts. We decided the support would be from advertisements since there were enough not-for-profit groups looking for funding. Well, if this was such a good idea why hadn’t anyone else done it? Next step was research. We talked to several people who had been in the region for many years and asked about publications that might have been similar in some ways to what we were thinking of. The only one that came close was “Ulster County Artist,” a magazine founded in the 1970’s when Ceta money existed and lots of projects were begun. Well, why did it fail? Firstly, Ceta money dried up and most of the staff was cut. Secondly, and I think even more importantly, Allen Epstein, the man with the vision, was working with a board and energies were too easily dissipated. The lesson for me was that it takes a single strong vision and a person



Cornelia laying out the first issue of *ART TIMES*, July 1984

with the stamina to make it continue to happen.

To tell you that the thought of cutting loose from a regular job, one with weekly paychecks and defined responsibilities, created anxiety for me is a gross understatement. Never had I felt so frightened of the unknown (well, perhaps a divorce when I was 30 still holds #1 spot). The support and encouragement from Raymond and the knowledge that we both could and would meet any challenge put to us moved me along. On May 15, 1984, an organization called All Women in Business (basically a

support and networking group for women in business who eventually honored me for my courage in beginning *ART TIMES*) held an expo at the Civic Center in Poughkeepsie, NY. I went to this expo and began methodically going around the room from right to left speaking with each woman and gaining strength from their achievements. Somewhere along the way I stopped saying that I was “thinking” of starting a publication and shifted to I am “going to” publish an Arts Journal for the region. I had made that transition

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ART TIMES
 Commentary and Resource for the Fine & Performing Arts

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Peeks and Piques!

"What You See, is What You Get."
 A common enough expression, but what does it mean in relation to, say, looking at art? Well, you might argue, it's a simple enough statement — you "get" what you "see" — what's the problem? However, if you focus on the "seeing" part of the proposition, a little thought just might make you wonder what it is that you're "getting". When you and I stand looking at a landscape painting, do we both "get" the same thing? We've all seen the results of two artists side-by-side painting a landscape. Are their final results the same? Do they *look* the same? Can a painting by Monet be confused with a Pissarro or a Renoir? For example, I might be going gaga over a brunette, while you hardly notice her because of that blonde or redhead over there. So just what is it that *you* get when you and I are "seeing" the self-same thing? Who's correct in his/her perception? Who can say if *anyone* is ever getting the

right perception of what they are seeing? Truth is, no one can. We may agree on the fact that we *are* seeing a landscape — but can it ever be the exact, one-to-one perception that both of us are getting? E. H. Gombrich, in his *Art and Illusion: A Study in the Psychology of Pictorial Representation*, points to the primary problem of putting a final interpretation on just what our conundrum of "what you see is what you get" ultimately "means". As his title suggests, it all hangs on one important word — namely "psychology". Although Gombrich speaks specifically about art, it becomes clear that the same logic applies to *everything* we look at. *Your* psyche is not *my* psyche — thus what we "get" when we "see" depends upon a lifetime of personal growth, on our unique perceptions, which influence — nay, *determine beforehand*, our individual "gets" — and, understandably, they may be worlds apart. None of us are free of

predilections, stereotypes, tastes, etc. These inherent partialities are what define us. You are *you* and what *you* are depends on a lifetime of learning, of dealing with *your* world, of "seeing" things in accordance with the whole of your previous experience of the world. As no two artists, side-by-side or not, do not — *cannot* — see from the exact same viewpoint, so can they *not* paint the same landscape. Likewise, no two people (not even twins) have ever viewed the world from *this* precise place, at *this* precise time. We are all unique, all *sui generis*. Again, this immutable, unchangeable, state of affairs, is what makes you "you", and me "me". All of which, in the end, make "what you see is what you get" a pretty tricky statement to pin down and, because I'm not you, no matter how eloquently or glibly you might tell me what *you're* getting when you're seeing a particular work of art, it may sound just a bit like gibberish to *me*.

Raymond J. Steiner



visit and workshop to take. If you go to their website right now the homepage features Charley Harper tiles — I just framed a signed print of his but have been a fan of his for a long time. I'm a birder and love his bird work.
 Well, best to you in 2013...thanks again...

Renée Burgevin
Atelier Renée Fine Framing
 Red Hook, NY
atelierreneefineframing.com

...It has been a pleasure to work with you and to take part in coordinating this wonderful exhibition.

Sincerely,
Janae McHugh
 NY State Museum
 Albany, NY

To the Publisher:
 Can you send me a link soon to your article "Culturally Speaking", pg. 12 so I can send it out?...You painted a wonderful picture of Marlene's show and our gallery and the bigger Peek-skill arts scene!!
 Thanks so much again for the great article....

Wendie Garber
 Flat Iron Gallery
 Peekskill, NY

Continued on Page 8

Letters

Cornelia
 It's been much too long—life's clipping right along at dizzying speed. I'm getting hungry to do another newspaper and of course, it's imposible. This is no time to look for advertising, but I am filled with ideas for brilliant newspapers that will all go unrealized I'm afraid.

You're clearly the winner in this game and you've survived longer than anybody. Bravo!

If you're ever wanting to go somewhere and need a destination, take a drive to Andes. I can promise some surprises and a good lunch or dinner.

Hope you are well and happy.
Merna (Popper)
 Andes

Hi Cornelia,
 I can hardly believe it. 30 years!! And I'm still wearing my 10th Anniversary T-Shirt :-).

Kay Stamer,
 Executive Director
 Greene County Council on the Arts


To the Publisher:
 Thank you for including my business in your "Culturally Speaking" article - it was a great surprise. I haven't read the paper enough I guess, I'm sorry to say, to know that this is a regular feature, and that your visit here might lead to a mention.

I know about Motawi tiles — that must have been a wonderful place to

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www.arttimesjournal.com

SUMMER AT THE WOODSTOCK SCHOOL OF ART		
JUNE WORKSHOPS	JULY WORKSHOPS	AUGUST WORKSHOPS
SIMPLIFYING THE LANDSCAPE 1 with Kate McGloughlin June 6-27, Thursdays	HUDSON VALLEY IN WATERCOLOR with Staats Fasoldt July 10-12	COLLAGE with Pia Oste-Alexander August 5-6
ABSTRACTION & LARGE SCALE DRAWING with Meredith Rosier June 8-9	CUT PAPER IN 3D with Jenne M. Currie July 10-31, Wednesdays	TONALISM AND COLORISM with Robert Carsten August 12-15
THE ABSTRACT LANDSCAPE with Donald Elder June 10-11	SIMPLIFYING THE LANDSCAPE 2 with Kate McGloughlin July 11-August 1, Thursdays	LITHOGRAPHY with Ron Netsky August 13-15
THE PLEIN AIR LANDSCAPE IN ACRYLIC with Tor Gudmundsen June 17-18	PORTRAIT PAINTING FROM LIFE with Lois Woolley July 26-28	SEEING COLOR & LIGHT with Karen O'Neil August 16-18
LANDSCAPE AND MOOD with Christie Scheele June 24-26	INTENSIVE WATERCOLOR with Richard Segalman July 29-31	

Classes For Young People

The WSA announces the return of summer workshops for children, now expanded to three age groups: 7- 9, 10-12, and 13-14. On Mondays and Tuesdays during July and August, beginning Monday, July 8 and continuing through Tuesday, August 27, artists Margarete de Soleil and Jenne M. Currie, both of Woodstock, will offer children classes tailored to each age group. De Soleil will teach 10-12 & 13-14 year olds, and Currie, 7-9 year olds. Thanks to funding from the Community Foundations of the Hudson Valley, the school is able to offer these classes at very affordable rates.

INSTRUCTOR'S EXHIBITION
 Work by School faculty
 July 13-September 14
 Reception, Saturday, July 13, 3-5 PM



Speak Out

BY JEFFREY SUSSMAN

WHILE STILL IN high school, I had become an art lover. I had posters of paintings on all of my bedroom walls. There were reproductions of works by Picasso, Degas, Homer, Eakins, Braque, Davis, Matisse, El Greco, Van Gogh, Wyeth, Sargent, Rembrandt, Ernst, Dali, Shahn, Marsh, and many others. There was hardly any free wall space.

Most of the artists represented on my walls were dead, but two were still alive. I had a poster of Marcel Duchamp's "Nude Descending a Staircase" and one of a seated nude woman by Moses Soyer. My tastes in living artists were obviously eclectic.

When I was in college, I taught myself photography and began doing black-and-white portraits of friends, neighbors, and relatives. On an impulse one day, I pulled out the Manhattan telephone directory and looked up Marcel Duchamp. To my pleasant surprise, he was listed as living on West 10th Street. I phoned and asked if I might photograph him. In a soft, French-accented voice, he invited me to his apartment the following day.

I arrived with my cameras, tripod, and lights, having lugged them all out of the subway on West 14th Street. Marcel lived on the second floor of an elegant old town house. His tall French windows faced the street. He was a slim man who seemed taller than he actually was. His face was old but beautifully sculpted with high cheekbones and vivid hawk-like eyes and a slightly aquiline nose. He had thin Renaissance lips that reminded me of paintings of archbishops and cardinals.

"Shall I sit or stand?" he gently asked.

"Sitting I think would be fine," I responded. As I set up my camera, I noticed that there were no works

Capturing Artists

of art in the living room, nothing by Marcel, nothing by any of his famous colleagues.

Having angled my camera on the tripod, I proceeded to shoot numerous shots of Marcel's perfectly proportioned head. I took several extreme close-ups, then some head and shoulder shots.

On the table next to his chair was a chessboard, each piece looking as if it had been sculpted by Brancusi. One set of pieces looked to be in silver, the other in copper.

"Did you sculpt those?" I asked.

"Yes," he said.

"I read in an article by your friend Man Ray that you gave up art to concentrate on chess. Is that true?" I asked.

"I gave up art because there was nothing further that I wanted to do. I was not going to carry on like Dali, turning out works just for more and more money."

"You almost single-handedly seemed to invent Dada," I suggested.

"There were many others, such as Picabia," he responded.

"Yes, but it was not only your paintings, but also your assemblages, the famous urinal which you titled 'The Fountain' and signed R. Mutt, and then taking on the persona of Rose Selavy."

He laughed gently.

"I took a music course last year with a composer named Stefan Wolpe who told me that he participated in a Dada happening with you and some others in Paris. Apparently, there were a number of stuffy French academicians and others who were invited to a highly important gallery opening and they had to walk through a public bathroom where all the toilets were noisily in use."

"It was very enjoyable, that time," he said.

"You also stunned Theodore Roosevelt. I read someplace that he attended the 1913 Armory Show in New York where your 'Nude Descending a Staircase' was exhibited, and he referred to it as 'an explosion in a shingle factory.'"

"So I have been told," Marcel said, smiling.

"Do you now play chess most of the time?"

"I belong to the Marshall Chess Club, right across the street. I enjoy the game and being there."

"I read that you played chess with the composer John Cage, and that each piece when moved made a musical note."

"Yes, we played for an audience in Canada, and it was written about in chess and music publications."

No sooner than he finished the sentence, a female voice from another room at the rear of the apartment called out, "Marcel let's go. It's time."

"Yes, Teeny," he said in a soft, almost inaudible whisper.

He stood up in compliance, then walked to a bookshelf and pulled out a large art book with a black-and-white cover.

"I would like you to have this," he said. "There were only a thousand copies of this printed and it contains all of my work." He took out a pen and wrote, "To Jeffrey Sussman, Avec plaisir, Marcel Duchamp." He handed me the book, and I promised to send him copies of the photographs I had shot. It was the last time I saw him, for he died not long afterward.

Next on my list was the painter Moses Soyer, whose work seemed to be influenced by Degas, the social realists, and Thomas Eakins. When I phoned him, a man's voice would not say whether he was Soyer or not. He simply told me to call another num-

ber, which rang in Soyer's studio on East Third Street. "Call tomorrow afternoon," he said and hung up.

When I called the same voice answered the phone, and I again explained who I was and what I wanted to do. "Come by the studio tomorrow at 2 p.m.," he said and hung up. The following day, I arrived at the door to his studio at precisely 2 and rang the bell. No response. I rang it again. Still no response. Again and again.

I decided to wait across the street and see if anyone arrived or left the building. No one. After nearly an hour, I left. I phoned the next day, and explained to the voice that I had come at 2 o'clock, but that there was no one there.

"Come now," he said and hung up.

I finally succeeded and was invited into a large loft studio by a small man with a large head and large sleepy eyes. He reminded me of Peter Lorre, not only in his appearance, but also in his air of mysteriousness, as if appearing in a German Expressionist murder film of the 1920s or early 1930s.

"May I look at your paintings before I photograph you?" I asked.

"Go ahead," he said. He sat in a chair, listening to classical music as he put the finishing touches on a large oil portrait of a nude young woman. I spotted a small oil of a nude couple, a Rubenesque woman recumbent on an unmade bed, and a naked man sitting on the edge of the bed, facing the viewer.

"Would you sell me that painting?" I asked.

"I could let you have it for \$1,500, which is less than my gallery would sell it for. Do you really want it?"

"Yes, but I'll have to get the money. I'll be back with a check for it next week."

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MARIE HINES COWAN
paintings and literary installations



June 25-July 29

Artist's reception
Sat, June 29, 1pm-4:30pm

at the New York
Public
Library

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HUDSONART.ORG
for online exhibition and more info

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 June

June 1- 23 "LAST OF THE RED HOT LOVERS" The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Thurs, Fri, Sat 8pm. Sun 3pm. charge www.schoolhousetheater.org

June 7-23 STEPHEN SONDEHEIM'S "A Little Night Music" The Center for Performing Arts at Rhinebeck Route 308 Rhinebeck NY Performances are on Weekends/ Fri. at 8pm, Sat. at 8pm & Sun. at 3pm. charge

Saturday, June 1

½ **HALLOWS** The Mercurial Gallery 11 Library Place Danbury CT 203-744-9179 free (thru July 6) <http://themercurialgallery.com>

46th ANNUAL ART IN THE PARK Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm www.artleagueli.net

50TH ANNUAL White Plains Outdoor Arts Festival Tibbits Park One North Broadway White Plains NY 866-210-7137 10-5pm free Juried Fine Arts & Fine Crafts Children's workshop, exhibits & much more! 866.210.7137 www.whiteplainsoutdoorartsfestival.com

83rd WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

AMY MASTERS, New Work Longyear gallery Upstairs In The Commons 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru June 24) www.longyeargallery.org

ANGELA GAFFNEY SMITH "Mothers and Others" Linocut Show The Rosendale Cafe 434 Main Street Rosendale NY 845-658-9048 free (thru June 30)

BELOW THE SURFACE BY NANCY COHEN-RECENT SCULPTURE AND EMBEDDED DRAWINGS; MY IPHONE AND I PHOTOGRAPHS BY CALI GOREVIC The Riverside Galleries Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 free (thru June 22) <http://www.garrisonartcenter.org/>

BLACK & WHITE The Woodstock School of Art The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 (thru Jul 6) [woodstockschoolofart.org](http://www.woodstockschoolofart.org)

CLAUDIA WATERS: THE FIGURE IN MOTION Steinberg Museum of Art at Hillwood LIU Post 720 Northern Boulevard Brookville NY 516-299-4073 Opening reception 4-6pm free (thru July 19) www.liu.edu/museum, claudiawaters.com

COLOR VISIONS hob'art Cooperative hob'art Gallery 720 Monroe St, Suite E208 Hoboken NJ 201-314-1504 Opening Reception June 1, 6-8pm Artist Talk June 16, 3:30 free (thru June 23) <http://hob-art.org/hobart-events/>

COLORS OF COLUMBIA COUNTY Columbia County Council on the Arts CCCA Gallery 209 Warren Street Hudson NY 518-671-6213 free (thru July 26) www.arts-columbia.org

ELEMENTS: Work by the Katonah Museum Artists' Association ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge (thru June 8) www.hammondmuseum.org

FINE ART GROUP EXHIBITION - NOSES Gomen-Kudasai Noodle Shop Rite Aid Plaza 232 Main St., New Paltz NY 845-255-8811 free (thru July 1) www.GKnoodles.com

JOHN JACKSON: Whimsical Metal Sculptures Brewery Ommegang and Hand in Hand Farm West Kortright Centre 49 West Kortright Church Road East Meredith NY free (thru July 8)

LETTER BY LETTER AND THE SPACES BETWEEN Wisdom House Retreat and Conference Center 229 East Litchfield Rd Litchfield CT 869-567-3163 9:30 am-3:00 pm charge www.wisdomhouse.org

LILA TURJANSKI-VILLARD & LISA ZUKOWSKI Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 free (thru June 9) www.lookartgallery.com

MIKE MCKENNA - Photograph Les Malamut Art Gallery 1980 Morris Ave Union NJ 908-851-5450 free (thru July 31) LesMalamutArtGallery.wordpress.com

MIST & MYSTERY/THE WORK OF KIT JONES & BARBARA ZWEIG The Stray Cat Gallery The Stray Cat Gallery 2032 Route 17B Bethel NY 845-423-8850 (thru June 5) www.straycatgallery.com

NEW COSMOLOGY: An Introduction 9:30-3pm; ECOLOGY AND SPIRITUALITY Form 2-3pm Wisdom House Retreat and Conference Center Chapel 229 East Litchfield Rd Litchfield CT 860-567-3163 2-3 PM donate www.wisdomhouse.org

NEW PALTZ SCHOOL OF BALLET SPRING RECITAL: "Dancing Through Time" with KATIE CRITCHLOW & TREVOR NAUMANN of Ballet West & Breaking Point New Paltz School of Ballet Wallkill High School 90 Robinson Drive Wallkill NY 845-255-0044 3pm charge www.npsballet.com

OPENING RECEPTION Group Show "Masquerade" & Harper Blanchet The Arts Upstairs Gallery 60 Main Street Phoenicia NY 845-688-2142 free (thru June 9) www.artsupstairs.com

ROBERT HITE Solo Show Wired Gallery 1415 Rte 213 High Falls NY 682-564-5613 free (thru June 30) www.thewiredgallery.com

STUDIO MONTCLAIR PRESENTS FASHION AS MUSE Studio Montclair Academy Square 33 Plymouth Street Montclair NJ 973-744-1818 free (thru Aug 12) www.studiomontclair.org

THE LYON, THE WHICH, AND THE WARHOL: THE SEQUEL Hofstra University Museum David Filderman Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Sept 15) www.hofstra.edu/museum

TIVOLI ARTISTS GALLERY PRESENTS: "NO CONSTRAINTS" Member Show Tivoli Artists Gallery 60 Broadway Tivoli NY 845-747-2667 Opening Reception 6-8pm free (thru June 23) <http://www.tivoliartistsgallery.com/>

WE HOLD THESE TRUTHS ... Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru July 26) www.hofstra.edu/museum

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The next Print issue: Fall September, October, November

If you missed getting an **Opportunity** or **Calendar** listing into this issue or an **advertisement** for your business, event or exhibit, contact us at info@arttimesjournal.com.

We can accommodate you on our website within 24 hours of receiving your materials.

Make sure to take a look online for exclusive web essays, videos, Calendar and Opportunity listings.

www.arttimesjournal.com

*The American Artists
Professional League
INC.*

85th GRAND NATIONAL EXHIBITION ONLINE EXHIBIT

*Painting, Graphics, Sculpture,
Watermedia & Mixed Media*

**Judge: Gregg Kreutz, Art Master
Art Students League of NY**

October 5 — December 30, 2013

americanartistsprofessionalleague.org
email: office@aaplinc.org

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Maps available online at
www.saugertiesarttour.com
and from numerous locations throughout
the Hudson Valley.

**For more information about
Steiner's work see**

www.RaymondJSteiner.com
or email rjs@arttimesjournal.com

Dance **MMDG = Mark Morris Dance Group**

By DAWN LILLE

THE MARK MORRIS Dance Company gave twelve performances in the intimate James and Martha Duffy Performance Space at the Mark Morris Dance Center in Brooklyn during the first two weeks in April.

Mark Morris is from Seattle, where he studied ballet, Spanish dance and music. He later danced with a Balkan dance group and studied flamenco in Spain before moving to New York City, where he performed with several modern dance companies. He formed his own company in 1980 and has since created more than 140 works for it. From 1988 to 1991 they were in Brussels, where he was Director of Dance at the Theatre Royal de la Monnaie. His work in opera, both as choreographer and director, is extensive and he has been the recipient of a MacArthur Fellowship. He opened the Dance Center, a school, rehearsal space and the source of an outreach program for children and seniors, in 2001.

Morris is musical in the most obvious way: he listens to the music and allows his dance creations to absorb and enhance it. He doesn't play hide and seek with the notes, so that, to this viewer/listener, the sound and the movement enrich and support each other, frequently producing a glorious result. The company always dances to live music played by expert musicians, which makes each performance a special one.

The MMDG Music Ensemble was formed in 1996 and is an integral part of the dance group, performing with the company around the world, including the Mostly Mozart Festival at Lincoln Center. It often includes guest artists such as Yo Yo Ma. One could almost say that MMDG stands for Morris Music and

Dance Group.

The Morris choreographic style varies with each creation and his moods can range from elegant to wonderfully silly. All his works seem to offer a direct, unadorned simplicity, which is not simple at all, often building to be as complicated as some of the music to which it is tied. He has a sometimes wicked sense of humor and an air of insouciance seen also in his own now rare dancing. His time with the folk dance company can be glimpsed in the occasional insertion of a folk step or gesture into the choreography.



Festival Dance (Photo by Stephanie Berger)



Silhouettes (Matthew Rose and Joe Bowie) photo by Marc Royce



Amber Merkens in Ten Suggestions (Photograph by MMDG - Johan Henckens)

Morris has those who adore him and his share of detractors as well. His attitude of "Who cares – I'll do what I wish" is probably bone deep!

The program seen in April contained four works: *The Office*, *A Wooden Tree*, *Jenn* and *Spencer* and *Crosswalk*, the latter two being world premieres. Mikhail Baryshnikov appeared as a guest with the company.

The Office, to Anton Dvorak's "Bagatelles for Two Violins, Cello and Harmonium, Op. 47," was created in 1994 and involves six bored people waiting on mismatched chairs in a bare room. They move in twos and fours or as a group until a woman with a clipboard appears and takes one away. This happens over and over until the curtain descends on one remaining figure sitting in a chair. The movements, some in a fast moving circle, are walks and runs and sudden changes of

direction that create an almost architectural form. Is this a job interview, a death camp, an audition – or just life? We never know.

A Wooden Tree, which premiered in 2012, is accompanied by the songs of Ivor Cutler, an eccentric and iconoclastic Scottish poet, songwriter, singer and humorist. The songs bear names such as "Stick Out Your Chest," "I Got No Common Sense," and "I Love You But I Don't Know What I Mean." The eight dancers, including Baryshnikov, who tapped Morse code on a chair in one vignette, rearranged themselves for each song tableau. The result was a delightful mélange of bodies moving to and sometimes seeming to illustrate songs few in the audience had ever heard. They were like tiny morsels of dessert.

Baryshnikov was one of the ensemble, all of whom gave intensely concentrated performances. If he stood out a bit it was because he is older and one of the world's greatest dancers. Now 65, he arrived in America in 1974 as a defector from the Soviet Union. His innate virtuos-

ity, intelligence and ability to enter into any role made him an instant hit at American Ballet Theater. After he became head of that company in 1980 he brought a Morris work into the repertory. Among his many endeavors after leaving was the co-founding in 1990, with Morris, of the White Oak Project. This was a small group of modern and ballet dancers who performed modern works, many choreographed by Morris.

Spencer and Jenn, to Henry Cowell's "Suite for Violin and Piano," featured Spencer Ramirez and Jenn Weddell in a duet that focused on a relationship that seemed to grow deeper and more complicated. It began with linear walks past each other and evolved into movements with her hair and dress flowing through space. At one point they projected the image of a couple of wild horses. There were convoluted turns of their bodies within the space that caused the viewer to have a quick intake of breath. This was not a simple or easy relationship, but they were beautiful.

Carl Maria von Weber's "Grand Duo Concertant for Piano and Clarinet, Op. 48" was the musical half of *Crosswalk*, where eleven dancers moved back and forth as if their bodies were the clarinet and the clarinet was a body. I have no idea what the crosswalk was or is, but it was exhilarating to see these dancers, particularly Laurel Lynch, who seemed to expand and pull out the music and play with the clarinet.

This concert had so much generosity in it: the form of the choreography that seemed to put each dancer in charge of their own body; calling the duet by the names of the dancers; giving the music an equal place; Baryshnikov's willingness to be just one of the dancers. It was a pleasure!



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Looking at art:

A Guide for the (Understandably) Perplexed

Part I: Image-making

By RAYMOND J. STEINER

IF MAKING AN image made “sense” to a caveman, then it ought to make “sense” to us. No one today really knows why that first caveman took a stick with a burnt end and drew images of buffalo on his cave wall. Chances are, he didn’t know why he did it himself. It is fun to speculate, though.

There are those who argue—and, at times, persuasively—that it was a form of “magic” performed by early man. A “sympathetic” magic that set up analogies between man and his natural environment. If one were to draw buffalo on the cave walls, so the theory goes, buffalo would be sighted in the real world—and food would once again be in abundance. Depicting stick-figured men felling the animals with spears and arrows, then, would somehow bring about an analogous success to the hunters of the tribe.

Whether this is true or not cannot actually be proved at this distance in time, but it does seem less likely that those early cave-wall depictions of animals and men were intended as aesthetic dalliances at wine and cheese receptions meant only for pleasure. The fact is, no one truly knows and it would not be for a very long time before anyone even thought about discussing these pictures—at least as “pictures.” Mankind would be making pictures—with more or less sophistication as time went by—for centuries (some estimate about 35,000 years!) before someone thought it important enough to write about. We’ll return to this in a later chapter when we look at artwriting, but suffice it to say for now that, as far as we can tell, no one cared much about who made images and how or why or to what degree of skill they made them.

What *is* known is that image-making seems to be an old pastime of mankind, and evidences of this craft have been found around the world. In addition to cave-drawings, people have uncovered and unearthed not only carved incisions on stones and cliff-faces, but, in more sophisticated civilizations, painted images on the insides of tombs, the walls of houses and even on such artifacts as vases, bowls and urns. Eventually these image-makers would stop attempting to duplicate what he could see—faces, animals, plants—and begin to make designs. Abstract imagery such as geometric shapes or stylized patterns of curling vines or leafy branches were both imprinted on fabrics or sewn into them with what seems to be painstaking care.

At some point in this image-making activity, probably after learning how to make weapons, our ancestors discovered that they could also make images in three-dimensions. They had already learned that they could

form arrow or spear heads; the step to forming images of animals and people would not be far behind. Early man carved rocks and bones and sticks and animal teeth, replicating forms and figures that they saw in nature. They even made images of things that they could only imagine: gods and demons and fantastic man-animals and man-gods. Eventually they found that they could also manipulate malleable earth and make similar figures by molding them with their hands. The hands of some persons made these images and whether for magical reasons or simple decoration, the urge to make them seems to answer a deep universal need in mankind.

As doubtful as the reason may be for those first image-makers to begin their creating, there seems relatively little doubt that the act of *looking* at images is even more wide-spread than is the need to make them. Even the most inartistic, the most inept among us able to “draw a straight line,” find the business of plain old *looking* a natural one. Almost all children “look” around and draw stick figures and crude representations of faces. Some go even further to draw dogs and cats and trees and suns beaming down from cotton-ball, cloud-filled skies. Though most become side-tracked somewhere along the way, intent on exploring new worlds to conquer with no desire to become “artists,” they may still doodle while speaking on the phone making deals or sitting at their desks buying and selling stocks. And, even when their hands stop “creating,” they continue to “find” images in shifting clouds and water-stained walls or ceilings—even inside their own heads—as their minds wander — or dream.

We see profiles, eyes, ears, noses, mouths in random markings of nature and, at times, even in geological formations. Mountain and hill features are given anthropomorphic names such as “sleeping man,” “Anthony’s nose,” “Grand Tetons” (Large Breasts), and the like. I was once shown seven hills in Germany’s Rhineland and told that it was these very protuberances of the earth that were the inspiration for the story of “Snow White and the Seven Dwarfs.” Even the most literal-minded, the most unimaginative, the least frivolous of us all, will “image make” when we fall asleep, creating “pictures” while we dream. So, whether we make them or make up stories about them or simply notice them, mankind has had a long association with images. They are, to use a modern phrase, one of the most “user friendly” things we come across in our lives.

Some images have managed to so intertwine with our every-day living that we are not even aware that we are not only looking at but *using* images from moment to moment. Ever follow an arrow painted on a wall

or sign? Slow down when you see a curved line on a yellow sign along a highway? Looked around to see if there actually were any of those “animals” around that were painted on road signs? Well, these are just a few examples of the “abstract art” we’ve learned to rely on without ever really giving it much thought. An “arrow” painted in an “up” position seems to convey a fairly simple message. Yet, if we think about it, the concept is a very sophisticated one. Not only is the painted “arrow” unlike any real arrow, chances are not one in ten thousand who have followed it has ever held an actual arrow in his hand. Yet we know that simple image suggests movement and direction. When coupled with other symbols—whether pictures or words—it also indicates what is to be found when we make movement in the direction to which the arrow points. How’d we do that?

Here’s where we come to one of the more interesting things about images—they not only attract us, they *communicate* with us. They *tell* us things — go left, or up, or over there. In fact, communicating through images is *older than communicating through language*. Yep...the simple fact is, image-making is older than speech — by how many thousands of years, we can only guess, but we do know that it was for quite a while. Ever think of why we give children picture books before they can read? Well, there you are. Some, in fact, even believe today that image-making or “art”—in any of its forms—is a surer way of communicating to others than with words. Ever think of the U.N.? Well, maybe ‘nuff said, there. Anyway, we all know that a certain painting, piece of music, or dance movement can move us — i.e. *communicate*, let’s say, joy, or anger, or surprise, or fear, for example, a heck of a lot faster—and clearer—than some long-winded critic can.

Well, like I’ve been saying...looking at images is second nature to us because they *tell* us things that, in most cases, we “get”—we *understand* them. From early times, the “powers that be” knew this—the leaders, the governors, the churches—and used them to communicate to the illiterate. In the Renaissance, for example, churches were filled with paintings—images—that “told” the stories of the Bible to congregations that could not read the written word. The pictures “spoke” to the people—and they *understood* them. In other cultures, even their alphabets were composed of “pictures”—pictograms, ideograms—images that helped make the transition from illiterate to literate.

It is when we separate some images from the millions we interact with every day and give them the label of “art” that many of us find a wall begin to come up between us and “it.” Sure,

I might enjoy my kids’ scrawls, you might say, but when it comes to “art” with a capital “A,” I’m completely lost. Well, let’s take a more gradual transition and take a closer look at some of the image-making that falls somewhere between children’s scrawls and Michelangelo’s ceiling paintings in the Sistine Chapel.

We look at and learn from—even enjoy—images that fill our lives—we come across them in story books, comic strips, movies, television, and magazines; we see them on road signs and billboards and banners; we see them in toys and curtain designs and photo albums and fabric patterns. In short, we see them everywhere. They only become troublesome for some when they are called “Art.”

Why should this be so? What line is crossed when an artist moves from making comic strip characters to painting a picture of a landscape? Why can some make the step over that line—that is, enjoy looking at paintings or sculpture as well as reading the latest Spiderman comic or *Field and Stream*—while others fear the leap?

And what further line is crossed when an artist moves from making pictures that are recognizable as objects we see every day—objects like people, trees, boats or birds—to making non-representational pictures—so-called “abstract” art—that depict only lines and colors? Why can some move quite easily from looking at the one kind to the other while some others throw up their hands in disgust? Does it have something to do with the artist, the art or with the viewer?

Must all image-making be representational—that is, “look like” something we are already familiar with before we can enjoy it? Before it “communicates” something to us? How about images of monsters, and dragons, and ogres, and angels, and unicorns, and elves, and fairies? Or animals that wear clothes like us and even talk like us? And how about that Batman guy? Have any of us ever actually *seen* an angel or a talking bear that complained of someone eating his porridge or setting his woods on fire? How about a fifteen-foot seated Buddha or life-sized crucified Jesus? Have you ever actually seen either? Who determined that Buddha or Jesus really “looked like” that?

Or take a seascape. Do you think that each wave, each cloud, that the precise yaw of the ship or the billowing of its sails were *exactly* as the artist depicted? Do you think he or she might have fudged just a little? Took a little leeway and altered a wave, a cloud, or a full sail? Or must a painting be like a photograph and record only what “is there”? And while we’re at it, can a photograph be called “art”?

So, although you might look for a one-to-one relationship in, say, a portrait, an “exact” replication of a given

face, no one really expects an artist to act like a camera. First of all he can't. Second of all, when you think about it for a moment, not even a "realistic" portrait has a one-to-one relationship. And third, *not even a camera* can make an exact reproduction. Without going into a lot of technical jargon and explanation here, let's just say that a picture is flat while a real face on a head modeled in clay or carved out of stone or wood, you might ask. Sorry. Exact duplication is not even possible here.

What *is* possible is an *approximation* of reality. There was a time when imitation of nature was the be-all and end-all of image-making, but even at its very, very best, no one tries to jump into a lake in a painting or eat the fruit in a still life. I doubt if even the ancient Greeks were as fooled by art as their old story about the birds who were duped into picking at the grapes painted by one of their masters implies. *Realistic* is one thing. *Real* is quite another.

The truth is, all art is an abstraction of reality just as the word "food" is an abstraction of the real thing. Now this word "abstraction" might be a problem at first for some, if only because of the label "Abstract Art" given to some modern art. "Abstract Art" (and from here on, whenever I'm speaking about such art, I'll use capital letters to differentiate it from the general meaning of "abstract") is a term commonly applied to art that is non-representational—that is, art that does not attempt to depict a tangible thing like a person, an apple or a sailboat. For simplicity's sake, let's just say that "Abstract Art" is usually thought of today as art that has only formless shapes and colors in it.

Now, a great many people don't like "Abstract Art" precisely because it *is* non-representational. They don't like it because they can't *see* things in it—no people or dogs or trees or flowers. They can't find any *meaning* in those shapeless blobs of color. "What does it *say*?" they want to know. "What is being *communicated* to me?"

Well, reams of paper have been filled with answers to such questions, but the truth is there are no *real* answers. Artwriters have been busily trying to convince people that they ought not try to find "meaning" in art, but that they ought to simply enjoy it. A common retort to people who look for meaning in art is: "Consider the song of a bird. It doesn't have to *mean* anything—just enjoy it!" True—perhaps—but birdsong *does* mean something to another bird. And the person who wants "meaning" in his art, expects the same from his fellow man. He wants others—even artists—to *communicate* to him.

Truth be told, we simply can't *know* what every image, word, sound, person, or event "means". Not everything in our world "communicates" to us. We like—enjoy—understand—some images, some foods, some people... and that's that. We *select* based on what *we* know and what *we've* experienced. It's what being a unique human being is all about!

Still, in a way, those who tell you to

stop hunting for meaning and simply enjoy have a point. Not everything has to be analyzed for us to enjoy it. I recall a music appreciation course I once took, in which the instructor had us so minutely dissect a piece of music, that, it well nigh made it impossible for me to "step back" and hear it as a whole again. We have a tendency to over analyze everything today, as if being able to *explain* a thing was the same as *understanding* it. To talk about love can be romantically poetic, uplifting. But, as every woman comes to know, in direct proportion to the elaboration of his clinical pattern as to *why* he is in love, then so much has he fallen *out* of love. So, being able to name a thing—no matter how glib or elaborate the definition—does not necessarily mean that we *know* that thing. Explanation is given in place of passion. In short, there are those who know and those who talk.

As for Abstract Art, Jungian psychology has told us that there are shapes and colors to which we *subconsciously* respond, whether we recognize that we are doing so or not. Theoretically, when we are first confronted with a painting, we *initially* respond to shape and color, and *then* notice that it is, say, a picture of a boat tied to a pier under a sunny sky. Purists will say that, in fact, as soon as you begin noticing what those blobs and colors *signify*—that is, water and boats and clouds—you are no longer looking at the *painting* but at the *subject* of the painting. This subtle difference need not overly concern us here, but, as you spend more time with looking at pictures yourself, you might want to come back to these ideas and ponder them at your leisure.

For now, however, there is no requirement to *like* these non-representational pictures (or even representational art, for that matter)—you need only *look* at them. If you find yourself responding to certain forms or colors, all well and good. If not, just move on to the next room where paintings of recognizable objects—or

different colors—might be exhibited. Given enough time, you might even find yourself drawn to "Abstract Art" in the future—if only to figure out for yourself what others are finding to look at. I still recall my own first reaction to such art. After voicing my opinion, a teacher recommended that I try an experiment. "Hang a picture of Marilyn Monroe—the famous calendar pose—on one wall of your room," he suggested, "and on the opposite wall, hang an Abstract Painting. See which one attracts your attention after a period of time." Well, I have to admit that Marilyn held my attention for quite awhile, but the truth is I kept coming back to that piece of Abstract Art—if only to try and figure out what I was missing. Familiarity, as they say, often does bring—if not exactly contempt—a certain amount of boredom. I mean, how long *can* you look at a picture of a sailing ship with the same amount of excitement as the first time? What holds us is the fantasies that occur in our minds—of either being on the sea or with Marilyn—and—and this is important—*not* the actual work of art.

The truth is, that images—whether "readable" or not—*do* have an impact on us—they "communicate" to us, even if it is on an unconscious level. We fall in love with a person and, more often than not, do so on the basis of infinitesimal variations in the shape of a nose, the curve of a breast, the outline of an eye. We respond on a "gut" level—as Jung argues—to archetypal forms that we can barely identify or are even aware of. This subliminal level of reaction is probably the basis of our overall response to image-making in the first place. Artists have long known this, and part of their art is to make us so respond—to stop, to look, to enjoy... to "get" what they are trying to "say".

So pervasive is our predilection to respond to images that some philosophers have warned of the dangers of our doing so. Plato, for

example, would have banned artists (and poets) from his ideal Republic precisely because of this power of images. For Plato, the world was already a place of images, each piece of objective phenomenon a shadow-image of some otherworldly realm of ideal reality. Each individual chair, for instance, strives to imitate an ideal form of chair that exists only in the ideal world. The world of things, therefore, is only a world of "shades," unreal phantoms that are doomed to change and eventual destruction. Man's job, according to Plato, is to pierce this world of illusion and to strive for the world of ideal truth and beauty. The artist must be banished since, by making images of images, he merely confuses man and places one more obstacle in his search for truth. Happily—at least for artists—Plato's thoughts about art and artists didn't take strong hold and, although we don't exactly always make it *easy* for artists to live, we don't banish them from the kingdom either. Whether or not you agree with Plato, we still today are aware of the power of images; consider, as an obvious example, most bans on pornography that are the "law of the land" in many states.

Finally, as long as we're talking about artists, let's move our focus from the product to the producer. If you are not daunted by being confronted by either your offspring or his scrawling, why, then, should you be so by the artist or his works? Whether painter, sculptor, filmmaker or whatever, they are still only image-makers and, as we have seen, images are so much a part of our lives that there can be no danger in allowing some of them into our lives. Surely, there is no reason for any one of us to be intimidated by either the professional image-makers or by their products.

In our next issue, let's take a closer look at these professionals. Let's look at artists.

(to be Continued)



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Calendar

Sunday, June 2

10TH ANNUAL South Orange and Maplewood Artists Studio Tour South Orange and Maplewood Various South Orange and Maplewood locations Vary; see website South Orange and Maplewood NJ 973-378-7754 11am-5pm free www.studiotoursoma.org

46th ANNUAL ART IN THE PARK Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm www.artleagueli.net

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

50TH ANNUAL WHITE PLAINS OUTDOOR ARTS FESTIVAL Tibbits Park One North Broadway White Plains NY 866-210-7137 10-5pm free Juried Fine Arts & Fine Crafts Children's workshop, exhibits & much more! 866.210.7137 www.whiteplainsoutdoorartsfestival.com

9TH BIENNIAL INTERNATIONAL Miniature Print Competition Center for Contemporary Printmaking 299 West Avenue (in Mathews Park) Norwalk CT 203-899-7999 Opening Reception 2 to 5 p.m. free (thru Sept 1) www.contemprints.org

A PHOTOGRAPHY COMPETITION AND EXHIBIT Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru July 7) www.artleagueli.net

ART AFTER 75 Putnam Arts Council Belle Levine Art Center, 521 Kennicut Hill Rd., Mahopac, NY 845-803 8622 (thru Jun 21) www.putnamartscouncil.com

DOMESTIC SIGHTINGS BY RICHARD METZNER; THE BEAUTY OF CHILDREN AND BIRDS BY VERONICA DEAN Oresman Gallery Larchmont Public Library 121 Larchmont Avenue Larchmont NY 914-834-2281 free (thru June 28) www.larchmontlibrary.org

"FLAT IRON GALLERY PRESENTS CARRIER PIGEON ARTISTS" Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru June 30) www.flatiron.ppg.com

KENT ART ASSOCIATION ANNUAL MEMBER SHOW II The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Jul 14) www.kentart.org

NEW PALTZ SCHOOL OF BALLET SPRING RECITAL: "Dancing Through Time" with Katie Critchlow & Trevor Naumann of Ballet West & Breaking Point Wallkill High School 90 Robinson Drive Wallkill NY 845-255-0044 3pm charge www.npsballet.com

ROCKLAND CAMERATA "SPRING POPS CONCERT" Rockland Camerata Clarkstown Reformed Church 107 Strawtown Road West Nyack NY 845-634-5562 4pm charge www.planet-rockland.org/CMRTA/

ROSE DAY GARDEN CELEBRATION, MUSIC AND LECTURES The New York Council for the Humanities Lyndhurst 635 South Broadway Tarrytown NY 914-631-4481 10AM-5PM free http://www.lyndhurst.org

STUART BIGLEY: PAINTINGS, DRAWINGS & PHOTOGRAPHS Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Opening reception 4-6pm free www.unisonarts.org

Wednesday, June 5

ART AFTER HOURS: HENRI-GABRIEL IBELS Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 848-932-7237 5-9pm charge http://www.zimmerlimuseum.rutgers.edu

Thursday, June 6

IT'S NOT ALWAYS BLACK & WHITE a group exhibit of Peekskill Arts Alliance Members Westchester Community College's Center for Digital Arts 27 North Division Street Peekskill NY 914-606-7304 Opening Reception 5:30 - 7:30pm; free (through July 31) www.sunywcc.edu/peekskill

STUDIO MONTCLAIR PRESENTS FULL CIRCLE Montclair Public Library (50 South Fullerton Avenue Montclair NJ Opening reception 6:30pm to 8:30pm. free (thru June 29)

Continued on Page 10

Additional calendar listings are online and updated monthly arttimesjournal.com

Letters

Continued from Page 2

To the Editor:

Thank you — I enjoyed your article criticizing "Art Criticism" in the Spring Issue of the ART TIMES.

As discussed many times with fellow artists the question "what constitutes *good* art?" is the topic of conversation and as you point out in your conversation with Will Barnet many artists including myself have a *studio full of art*.

(Comment in-jest): You mentioned that the first art critic dates back to 400B.C. However, Mel Brooks shows us proof that it was earlier than that. In his movie "History of the World Part 1" cave artist (portrayed by Sid Caesar) looks on in disgust as the first art critic urinates on his cave drawing.

Norman Darvie
Phoenicia, NY

To the Editor:

My name is Gabriela Henkel. I'm a Mexican painter. I was once accepted to participate in the Florence Biennale, but I never applied, so for me it was very strange. I went on to Google about that Biennale and found what you wrote about it in ART TIMES. That helped me make up my mind. I decided not to participate since I found it unprofessional (the biennale, not you). That was a couple of years ago and I don't know what took me sooooo long to write you this note.

I just wanted to let you know that I feel grateful to you. It was very important that you wrote how you felt about it so that artists get to know how they really work.

Well, that's all I wanted to say.

Saludos from México,
Gabriela Henkel (HeGGO)
www.gabrielahenkel.com.mx

(RJ Steiner responds: *Nice to know that somebody out there listens now and then.*)

To the Editor:

Speaking to Cornelia at the NAWA

luncheon/artist opening, I told her how much I was pleased with your article on the Artist statement.

At last, someone has cried "Enough!"

I have always had trouble with shows that want an artist statement as part of the entrance documents/art images.

After reading your article, I sort of copied your text and submitted:

My artist statement is the work I am submitting (or something like that)

Will let you know if I am accepted!!!

Thanks so much for bringing sense and common sense to this amazing tangle of words.

Judith Cantor
NYC

(RJ Steiner responds: *You go girl!*)

To the Editor:

I loved your recent article "Art: Landscape Painting: Studio or *Plein Air*?" in the January/February edition of *Art Times*. I loved the way you described Birge Harrison's idea that color comes to us as "sensations of heat and/or sound." Your article perfectly captured the experience of *plein air* while also addressing that for some subjects it might be better to work indoors.

I'm very excited because this June I'm going to have my very first solo exhibition in New York City at the Andre Zarre Gallery. I would be honored if you would consider writing about my show for your summer issue of *Art Times*.

To tell you more about my art, all of the drawings for this show were inspired by my experiences in Moscow over the past year. My drawings are comprised of thousands of hand-drawn circular dots or marks that can represent anything from molecules to people interacting in societies. The reason I draw by hand is because analogous to humans, our differences are what make us beautiful. My work has been shown in numerous solo exhibitions in the U.S. and one in Singapore. I also have an upcoming solo exhibition in Tokyo...

Thank you for your consideration! I understand that you receive many press releases from artists and I really appreciate your time. Please feel free to contact me with any questions or more information!

Best Wishes,
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530 West 25th Street, 4th Floor
New York, NY 10001
646.230.0247
www.princestreetgallery.org
Gallery hours: Tues. - Sat., 11am-6pm

Dance *Extraordinary Talents in Ballet's Future*

By FRANCINE TREVENS

YOUTHAMERICAGRANDPrix's 2013 "Stars of Today Meet the Stars of Tomorrow" Gala was held Thursday, April 18, 2013 in Lincoln Center's David H. Koch Theater. YAGP Galas featuring the world's most promising young dance students and the stars of today's leading international dance companies have been thrilling New York City audiences since 1999.

This year it was even more memorable than last. In fact, even though the event ran an hour over, there was not a moment when one was bored or restless. The evening moved with precision and the young talents were breathtaking.

From the moment the petite violin protégé Elli Choi played the "Carmen Fantasy" to start the proceedings, the event displayed one extraordinary performance after another. I knew we were watching the finalists of the competition. The first two dancers, Russia's Lada Saratkova with her endless pirouettes and Japan's dynamic Daichi Ikarashi set high standards for all who followed.

It was a day or so later that I learned Ikarashi had won the HOPE award for a pre-competitive dancer for he is amazingly only 10 years old and already could out dance half the men I've seen on other stages! Ms Saratkova, who is also ten, won the silver medal in the pre-competitive competition.

The junior competitions for women and men were for dancers 12-14 years old and the senior competition for 15-19 year olds.

Several countries won multiple awards in the various categories. Companies from Belgium won a bronze award. Brazil won one Grand Prix, one gold, two silver and two bronze awards. Korean dancers won one gold and one bronze. Japanese contestants won one top award, one

gold and one silver. Russia won silver. Switzerland won one gold and one silver, and the USA won one grand prix, two gold, two silver and one bronze.

In addition to performances by dancers from Paris Opera Ballet, New York City Ballet, San Francisco Ballet, National Ballet of Cuba, Bolshoi Ballet, Tbilisi Z. Paliashvili Opera and Ballet State Theatre, there were world premieres by Emery LeCrone and Marcelo Gomes, with an original score by Karen LeFrak.

Coming up in June, the **Valentina Kozlova International Ballet Competition** (formerly Boston International Ballet Competition) next event, is set for New York City's La Guardia High School, at Amsterdam & 65th Street, June 27-30, 2013.

It requires a great deal of work from the young dancers, because participants not only select dances from a list provided by VKIBC, which includes solos from *Sleeping Beauty*, *La Bayadere*, *Giselle*, and other classics, but are also required to learn, via computer, one of the following: Compulsory Contemporary Female Solo, created this year by Jacquelyn Buglisi, Compulsory Contemporary Male Solo, created by Viktor Kabaniyev or Compulsory Duet, created by Paulo Arrais.

Dance, of course, means different things to different people. I remember back when the jitterbug was a fad



Sterling Hyltin and Robert Fairchild in George Balanchine's *Stravinsky Violin Concerto* Photo Credit: Paul Kolnik



From stars of today meet the stars of tomorrow contest. Viengsay Valdes and Osiel Gouneo (National Ballet of Cuba) in *Double Bounce*, choreographed by Peter Quanz. photo credit Liza Voll.



From stars of today meet the stars of tomorrow contest. Albert Gordon, 17, Washington School of Ballet, USA a Top 12 Finalist in the Senior Men's Division. Photo credit Liza Voll

and the older generation was appalled by the moves of the youngsters who excelled in this flamboyant dance style.

Just as with our politics, our sense of human rights, our ethnicity, dance comes from many different sensibilities and creates movement that expresses the con-

cepts and dreams of the choreographer and performer. We can appreciate the skill of the dancers without necessarily responding to the dance pieces we are viewing.

Not all the good dancers are featured only at such competitions. There were many exciting dance events in the early spring – the Miro Magliore's **New Chamber Ballet** in the City Center Studios presented well trained young dancers in two premiers and two other pieces. Piano and/or violin accompanied each of the dance works. Magliore choreographed most of the works but Constantine Baecher choreographed and was one of the dancers in the provocative *Allow You to Look at Me*.

Steps on Broadway held its **Celebrate Dance - Steps Beyond** event in April at Ailey Citigroup Theater. Many of the lifts and poses were breathtaking, challenging the body to assume new shapes and positions. I often felt I was observing a gym session rather than dance, so much of it was athletic and showed the dancers' strength, physical stamina and skills but proved staccato with one movement not flowing into the next. In *Tit for Tat* there were unique partnering moments that created excitement. Certainly the performers were all well trained and highly skilled, but I guess it was just a night when I was in the mood for a different style of dance, because I simply did not respond.

The New York City Ballet will present 33 dances in three weeks May 21-June 9. A rare opportunity for classical ballet lovers such as myself!

The wonder of today's dance offerings is that they include such a wide range of styles and skills that there is sure to be a dance event that will thrill even the most jaded audience. We won't all respond to the same dances, we won't all admire the same choreographers or dance companies, but we will all agree that the dance smorgasbord allows each of us to find dance events that satisfy our wants.

The more frequently we go to see companies that are not in our comfort range, the more we expand our own concepts of dance and our appreciation of its practitioners.

Like any contemporary art form, dance is alive and well, experimenting, discovering and delighting some of us all the time!

Francine regularly contributes essays online. Don't miss out on recently published *Aesthetics to Athletics* and *Dance for the Family* as well as previously run Dance essays. Additional work by Francine can be seen at her website: writerfrancinetrevens.co/



Calendar

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Friday, June 7

COLOR AND DIMENSION bau Gallery 506 Main St. Beacon NY 845-565-2976 (thru July 7) www.baugallery.com

FLORIOGRAPHY - THE LANGUAGE OF FLOWERS Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Aug 5) www.galeriebmg.com

MAUDE BAUM & COMPANY Dance Theatre Spring Salon Concert Maude Baum & Company eba Theater 351 Hudson Ave. Albany NY 518-465-9916 8pm charge (thru Jun 9) www.eba-arts.org

REFIGURED: FORM AND FRACTURE IN THE PAINTINGS OF ALLISON HILL-EDGAR; POSTCARDS FROM COOPERSTOWN Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru Jul 5) www.cooperstownart.com

SAUGERTIES SUNSET CONCERT SERIES-WHERE THE MOUNTAIN MEETS THE RIVER Cafe Mezzaluna & Saugerties Chamber of Commerce Tina Chorvas Waterfront Park Saugerties NY 845-246-5306 6pm - 9pm free cafemezzaluna.com

THE LANDSCAPE - EMBLEMATIC & ABSTRACT/THE PAINTINGS OF DAISY DE PUTHOD AND MADELON JONES The Stray Cat Gallery The Stray Cat Gallery 2032 Route 17B Bethel NY 845-423-8850 Opening Reception 4-7pm free (thru Jun 19) www.straycatgallery.com

"THE SPIRIT OF COLOR" The Marina Gallery 153 Main St. Cold Spring NY 845-265-2204 Artists reception 6-8 pm free (thru June 30) www.themarinagallery.com

Saturday, June 8

A DAY IN THE PARKS: WORKS BY JOYCE KANYUK, CHRIS DABAGIAN & FRED LETZTER AIP Gallery at the Inn at Bear Mountain 98 Hessian Drive Bear Mountain NY 845-781-3269 free (thru Aug 10) www.artistsintheparks.org

ALL NIGHT DRAW-A-THON Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 9pm Saturday through 6 am Sunday morning

ANNIE & THE HEDONISTS Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8-10pm charge www.unisonarts.org

COLLECTING ART: AN AFFORDABLE ART FAIR Montclair Art Museum 3 South Mountain Avenue Montclair NJ 973-746-5555 10am-5pm free www.montclairartmuseum.org

DOMESTIC SIGHTINGS BY RICHARD METZNER; AND THE BEAUTY OF CHILDREN AND BIRDS BY VERONICA DEAN Oresman Gallery Larchmont Public Library 121 Larchmont Avenue Larchmont NY 914-834-2281 Artist reception 2:30-4pm free (thru June 28) www.larchmontlibrary.org

GAITE PARISIENNE Bardavon Opera House Market Street, Poughkeepsie, 845-473-2072 2pm & 6:30pm charge www.bardavon.org

GLASSWEEKEND '13 An International Exhibition and Symposium of Contemporary Glass Crystal and Company Wheaton Arts and Cultural Center 1501 Glasstown Rd. Millville NJ 10-5pm charge (thru Jun 9) www.crystalco.com

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

KENT ART ASSOCIATION ANNUAL MEMBER SHOW II The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm free (thru Jul 14) www.kentart.org

NORDIC LIGHTS GRIEG REVIVAL Close Encounters With Music Ozawa Hall, Tanglewood Lenox MA 800-843-0778 6-8pm charge www.cewm.org

rites of Passage Collages and 3D Wall Sculptures by DEBRA FRIEDKIN HARRISON Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru June 28) www.harrisonpl.org

SNOW WHITE AND THE SEVEN DWARFS: The Creation of a Classic Norman Rockwell Museum 9 Rte 183 Stockbridge MA 413-298-4100 (thru Oct 27) www.nrm.org

WATER WORKS FEATURING PASTELS BY M. WIEDENBAUM WITH WORKS BY OTHER LOCAL ARTISTS. Belvoir Gallery 3278 Franklin Avenue Millbrook NY 845-605-1130 Reception 6-9pm free (June 30) belvoirgallery@gmail.com

WILD THINGS, a group exhibit Unframed Artists Gallery 173 Huguenot Street New Paltz 845-255-5482 Reception 4-7 pm (thru Aug 3) unframedartistsgallery.com

Sunday, June 9

23rd ANNUAL Silvermine School of Art Student Exhibition Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 Opening Reception 2-4 PM free (thru July 20) www.silvermineart.org

NEWBURGH SYMPHONIC CHORALE performs the Faure Requiem St. George's Church 105 Grand Street Newburgh NY 845-534-2864 3:00 pm free

OTTMAR LIEBERT AND LUNA NEGRA The Newton Theatre 234 Spring Street Newton NJ 973-383-3700 7:30 PM charge www.TheNewtonTheatre.com

PROJECT 44/UPSTREAM SHOWCASE PERFORMANCE Kaatsbaan International Dance Center 120 Broadway Tivoli NY 2:30 pm donate

WARDER CADBURY MUSIC & DANCE EVENT National Museum of Dance 99 South Broadway Saratoga Springs NY 518-584-2225 6:30-9pm free www.dancemuseum.org

Tuesday, June 11

MICHAEL R. GRINE exhibit: Adhesion Pleiades Gallery 530 W. 25th St. #405 NYC 646-230-0056 (thru July 6) michaelgrineartist.com

Wednesday, June 12

"ON THE TOWN" BARRINGTON STAGE COMPANY Boyd-Quinson Mainstage 30 Union Street Pittsfield MA 413-236-8888 charge www.barringtonstageco.org jun

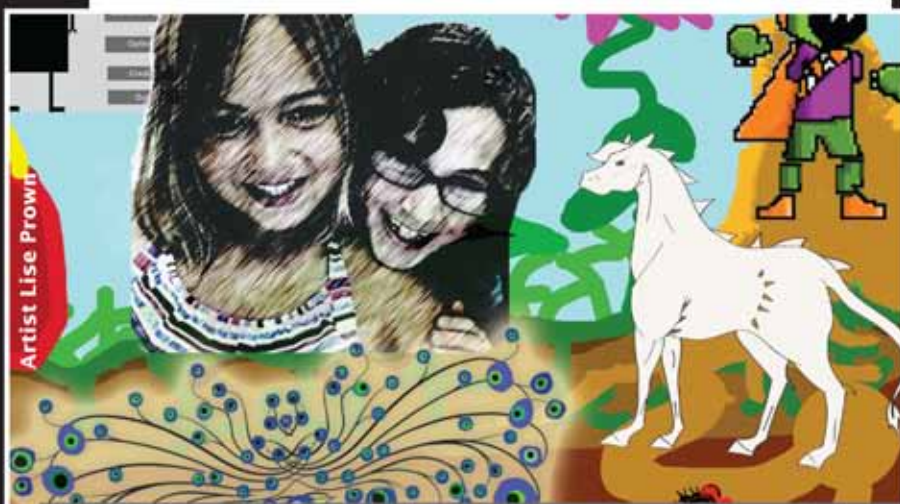
YOKO KOMORI OLSON - SOLO EXHIBITION - WATER IS OUR LIFE National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Jun 28) www.thenawa.org

Thursday, June 13

4th ANNUAL Arts Attitudes! Malta League of Arts Historic Round Lake Auditorium 2 Wesley Ave Roucharged Lake NY Opening 6-8:30pm www.maltaarts.org

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"Friend" and "like" ART TIMES on facebook and "follow" us on twitter for connections with thousands of other creative people. Visit us online @ arttimesjournal.com for new essays, videos, calendar and opportunity listings.



PRE-COLLEGE DIGITAL ARTS PROGRAM THIS SUMMER

at Westchester Community College Center for the Digital Arts

Every summer, the Center for the Digital Arts Peekskill Extension opens its post-production studios to students 7-17 years of age for arts technology programming. Have your child experience constructing 2D & 3D animation, interactive designs, games, digital films, paintings, and drawings. The Center offers three course modules per day to accommodate working families.

Please see our website www.sunywcc.edu/peekskill for more information. Call us at 914-606-7300 or email peekskill@sunywcc.edu.

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Music *The Roots of Roots Music Part 2:* *From the Folk Revivalists to the Appalachians*

By MARY BURRUSS

IN THE FALL issue of *ART TIMES* I contributed a story about the popularity of Roots music in indie, pop and contemporary music. My goal is to backtrack from music from bands like Mumford and Sons, Salsa Celtica and David Wax Museum to their collective foundations. This issue I will investigate the Euro-African influences found in the Appalachians.

Revivalists have taken many forms since the mid-1900's and though most of the sounds coming from today's "Roots" bands echo mountain music as witnessed through the use of banjos and mandolins, the bridge between them and the sounds that evolved from the immigration of English, German, Irish and African settlers and slaves to the Appalachians in the early to mid 1700's is the resurrection of folk in the 1950's - 1970's. Bob Dylan, the poster child of this movement and the artist most often named by roots bands I have interviewed as an influence, was actually only a part of it for a short time. Initially a Woody Guthrie wanna-be, Dylan was drawn to the strong emotions expressed in folk music as seen through, *Blowin' in the Wind* and *The Times They Are a Changin'*, two generally accepted anthems of the neo-folk and civil rights era. But Dylan's music quickly morphed to incorporate other genres. Guthrie, and Joan Baez (Dylan's former lover and mentor) along with Peter, Paul and Mary are arguably the real royalty of the Folk Revival. Guthrie, Baez and others drew from the soul-baring ballads of the Appalachians for inspiration. According to Joseph Wilson, Chairman of the National Council for the Traditional Arts and Wayne Martin, Executive Director of the North Carolina Arts Council, in *A Brief History of Blue Ridge Music* found on the Blue Ridge Music Trails website, The Kingston Trio borrowed from a rare ballad by Frank Profitt, a singer from western North Carolina, for their 1957 hit, *Hang Down Your Head*, Tom Dooley, igniting young people's interest in folk music. "During the late 1960s large numbers of outsiders began to attend music events held in the Blue Ridge region. Fiddler's conventions held in Union Grove, North Carolina, and Galax, Virginia, attracted crowds of young people motivated by the desire to hear music, learn tunes, or be part of a huge party," they note.

Also during the 1960's blind guitarist, Doc Watson, was making a name for himself. Originally from Deep Gap, North Carolina, he was adored as an authentic messenger of mountain music ultimately winning seven Grammy's between 1973 and 2006. He dedicated his life to sharing the music of his home around the world in an effort to preserve it. A 2002 Grammy for Best Traditional Folk Recording was earned for a



David Holt holding a banjo on Grandfather Mountain in Linville, NC. overlooking the Blue Ridge Mountains. Photo credit: Hugh Morton

collaborative project with River Walk Jazz host, David Holt, titled, *Legacy*, a three-disc set with interviews and music plus a concert recorded at the Diana Wortham Theatre in Asheville, North Carolina. Holt an eight time Grammy nominee and four time Grammy winner himself, is also dedicated to preserving the sounds of traditional American music as a performer but also as an archivist. For the past twenty years Holt has collected songs and tales that have become a part of the permanent collection of the Library of Congress and though he plays ten acoustic instruments he may be best known for his banjo picking.

"Traditional Appalachian music holds a great deal of soul and power because it was not created for money or profit but came from people's hearts and hands. It is wisdom that can't be put into words but must be expressed through sound," he said in a recent interview. "It seems young people are rediscovering that Soulfulness and bringing it into the 21st century." Indeed, where the ballad was the main influence during the folk revival, the traditional Appalachian mountain stringband sound dominates the current roots trend. A stringband may include several string instruments such as guitar, mandolin, or bass fiddle but the must-haves are fiddle and banjo. Wilson and Martin refer to the string bands as, "...the symbol of Blue Ridge music for many Americans," and that they are, "...a prime example of a new flavor that emerged from the cultural stew simmering in the region prior to the Civil War."

The fiddle is of course a European instrument, brought to North America by the German, Irish, English and Scottish immigrants of the late 1700's. The banjo's origins are West African. "The banjo has its roots in Africa and came to America with slavery. In the mid-1800s Joe Sweeney and other white musicians began to learn to play from plantation slaves," Holt explained. "In the southern mountains the banjo blended perfectly with the long

established fiddle repertoire and became an integral part of the sound of Traditional Mountain music." The Civil War also played a part in spreading the popularity of the banjo and Mountain music along with it as soldiers from different localities exchanged songs and technique. Holt said, "The American Civil War helped spread the sound of the banjo to the north and throughout the south. Minstrel shows featuring banjo became the most popular form of entertainment in America in the later half of the 1800s." Wilson and Martin claim that minstrelsy was the first international pop music fad that spread to urban areas and abroad.

The age of music recording starting in the 1920's and '30's instigated the preservation of mountain music. Today there are many collectors of old recordings like Holt but for the mother lode one can go to the Blue Ridge Institute and Museum at Ferrum College in Ferrum, Virginia, which boasts over 3,000 recordings in its repository. The National Council for the Traditional Arts supports the preservation of all folk arts encompassed across the United States but its support of Appalachian Music is exemplified by its sponsorship of the Blue Ridge Music Center located along the Blue Ridge Parkway in southwestern Virginia. The NCTA website states that the Blue Ridge Music Center, "is dedicated to honoring and celebrating the rich, living musical traditions of

the Appalachian region." According to Wilson and Martin, "Performers from the region, such as Doc Watson, the Carter Family, Ralph Stanley, Etta Baker, Wayne Henderson, and others, have taken their music to audiences across the country and around the world. Many visitors journey to western North Carolina and Virginia to hear the music in its homeplace." There are also two music "trails" that help locals and travelers find venues and festivals that host traditional jam and dance sessions all along the Blue Ridge Mountain Range in Virginia and North Carolina: The Crooked Road: Virginia's Music Heritage Trail and the Blue Ridge Mountain Trail.

On a recent visit to Asheville, I stopped in at the Grove Park Inn, an award-winning golf and spa resort with stunning views of the Blue Ridge Mountains, to learn about its Centennial Concert Series which begins in January with a Big Band and Swing Concert and ends Labor Day weekend with a performance by the Tams. The highlight of the series is July 5th and 6th. That weekend the Inn will pull out the stops for its one hundredth birthday party featuring Holt with his five piece band, The Lightning Bolts at a VIP Barbecue event on July 5th and a big concert July 6th with blues legend, B.B. King. "We strive to engage traditional artist involvement to support the heritage of our area since it is such a big part of our heritage here at the Grove Park Inn," said Robert Butler, Director of Special Events at the Grove Park Inn. Said Holt of his upcoming performance, "We play old time mountain music with a new time jolt. The show features lots of different instruments and sounds heard in Appalachian music played by some of western North Carolina's best musicians." The reincarnation of the traditional sound in today's indi, rock and pop music pleases Holt. He is proud to be a purveyor of the old music that inspires the new. "The sounds of Anglo and African traditions blended in Appalachian music and created a powerful mix that has influenced almost all of American roots music in the last 150 years," he said. "You can trace a direct line of influences affecting today's roots-inspired artists." 

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Culturally Speaking

By CORNELIA SECKEL

THIS ISSUE MARKS the beginning of 30 years that we are publishing *ART TIMES*. It has been an awesome undertaking and it is hard to accept that 30 years have passed since Raymond and I decided to start a publication that not only crossed county lines but state and now with our extensive website, *country* lines and serves to provide literary essays about the arts and resources for a global creative community. I've said it in the past and I'll say it again—"If I died today I will have made a difference in the world to people who are trying to have the results of their creativity seen." Not a lot of people can say they have made a difference and I am proud of what **Raymond** and I have done and how we have done it. We have supported and presented the work of creative people and the creative spirit. I was told early on that I would never succeed and here *ART TIMES* still is — 30 years later.

I've written about how we began and believe that this is the time to say it again briefly in another page of this issue (a more detailed version is online "about *ART TIMES*"). You can read a different take about the early years in the profile that Raymond wrote about me in the Mar/April 2012 issue of *ART TIMES*— this profile can be found online, along with early pictures from our beginning at arttimesjournal.com.

Raymond will again be part of the **Saugerties Artists Tour** scheduled for August 10th and 11th. Check saugertiesarttour.com for the Friday, August 9 reception information, as well as a video of some of the participating artist and a tour map. The tour is free and always a lot of fun with many fine artists to visit. Raymond will also have an exhibit of his Landscapes at **Mezzaluna Café** (www.cafemezzaluna.com). This Bistrot Latino has excellent food, weekly

printing 4 times a year: Spring: Mar/ Apr/ May; Summer: Jun/ Jul/ Aug; Fall: Sept/ Oct/ Nov; Winter: Dec/ Jan/ Feb. The months we aren't printing, we publish new essays, videos, Calendar and Opportunity listings online. April online we published: *Imagine- Association of Performing Arts Presenters* by **Mark Laiosa**; *Aesthetics to Athletics* by **Francine L. Trevens**; *The Drawing Galaxy* by **Meredith Rosier**; Are Digitals Good? by **Henry P. Raleigh**; *Soul Music: The Ancient Practice of Kirtan* by **Mary Burruss** and in May online: *Dance for the Family* by **Francine L. Trevens**; a new **Steiner's Peek and Piques!**; *Film on an iPhone* by **Henry P. Raleigh**; *Profile of Jessye Norman* by **Mary Burruss**. My Travel and Culture pieces were about San Antonio and about the Fishermen's Festival in Boothbay, ME (arttimesjournal.com/Travel_and_Culture); all of these essays are and will remain available online at arttimesjournal.com.

Rhoda Sherbell was the honored Artist and Guest Speaker at the **National Association of Women Artists, Inc.** annual meeting and luncheon (see essay about Rhoda Sherbell, honoree at arttimesjournal.com). This organization has been Empowering Women Artists since 1889 and promotes culture and education in the Visual Arts through exhibitions of its member's works, lectures, art demonstrations, scholarships, awards and other educational programs. They encourage new emerging artists in many ways. The luncheon was very well attended and after the annual meeting and lunch Rhoda gave a very stimulating presentation about her sculpture and paintings. Rhoda teaches at the **Art Students League of NY** and at the **National Academy** and has her work in many of the finest museum collections. She told stories, praised N.A.W.A., passed along good advice



Rhoda Sherbell enjoying Aaron Copeland (pastels hanging) at the National Association of Women Artists' Gallery, NYC. The exhibit was part of being the honored Artist and Guest Speaker at N.A.W.A.'s annual meeting and luncheon.

for women but we don't cry about it". Her work — excellent pastels and several fine bronze heads were on view at the N.A.W.A. gallery. For more about the organization: thenawa.org

Interested in Jewelry as Art? Our cub reporter **Laurie Spiegel** filled



Rocket Ship Brooch, Unknown maker, American, mid-1960s, platinum, diamond. Lang Antiques, San Francisco.

me in on the fabulous exhibition **Out of this World! Jewelry in the Space Age** at the **Forbes Galleries** in NYC. Jewelry has reflected our fascination with space from the ancients until today. Events such as Halley's Comet and the Russian Sputnik inspired specific motifs but the sparkle, color and reflections of the moon and the sun and the stars have inspired all generations. The exhibit was curated by **Elyse Zorn Karlin** to include not only designs inspired by space but also materials from space, space-age materials and even jewelry flown in space. This exhibition will remain on view until September 7, 2013 at The Forbes Galleries 60 Fifth Avenue at 12th Street, NYC

The **Creative Music Foundation** and its educational program, the **Creative Music Studio**, were founded in the early 70's by **Karl Berger**, **Ingrid Sertso**, and **Ornette Coleman**. CMS was considered the premier study center for creative music in the 70s and 80s. Over 100 Guiding Artists came to CMS to teach, including: **Don Cherry**, **Dave Holland**, **Carla Bley**, **Jack DeJohnette**, **Steve Gorn**, **Anthony**

Braxton, **Jimmy Giuffre**, **Wadada Leo Smith**, **The Art Ensemble Of Chicago**, **Pat Metheny**, **George Lewis**, **Lee Konitz**, **Nana Vasconcelos**, **Trilok Gurtu**, **Collin Walcott**, **Oliver Lake**, **John Cage**, **Ismet Siral**, **Ed Blackwell**, and **Cecil Taylor**. Part of what the CMF has/ is undertaking includes: • The Oral History Project, in conjunction with **Columbia University's** Jazz Studies Program, gathering stories from the Guiding Artists (instructors) and alumni. An archive of recordings of their performances are being digitized • the **CMS Archive Project** under the guidance of CMS Director **Karl Berger**, master engineer and musician **Ted Orr** leads the to transfer and re-master the CMS Archive Collection of tapes. • **Karl Berger** developed an innovative orchestra comprised of 20 or more professional string, horn, reed and percussionists. The KBIO takes the principles of CMS Orchestra Workshops to a professional level, with astounding results and has been in residence at several locations in NY over the last few years. • Residencies, workshops, seminars, presentations and performances in various formats detailing and employing principles of the unique Creative Music Studio approach to personal development in musical expression and communication. Led by **Karl Berger** and supported by **Ingrid Sertso**, these presentations can also give an historical view of the CMS. • **CMS NETWORK**: a developing program of services for the music community. During this year the Creative Music Foundation / Creative Music Studio is holding anniversary workshop retreats. *Sketches of Sound from the Gallery*, a performance series, will run monthly at **Photosensualis**, a gallery and performance space in Woodstock, NY. During the performances, artists are invited to make sketches or art response. This series, initiated by **Harvey Sorgen**, is curated by **Harvey** and **Karl Berger** and supported by CMS. Check out creativemusicfoundation.org for more information and to learn about



Blessing of the fleet, during the Fishermen's Festival in Boothbay Harbor, ME.

concert brunches, poetry readings and art shows every 6-8 weeks. Raymond's show will open with a reception on June 15 from 4-6pm.

As you probably know, we are

and wisdom to artists "Be truthful to yourself and your work will be true." About being a woman artist she said that women should "walk in their own shoes and be strong. It is a tough life

the additional events offered by this important group.

Phoenicia International Festival of the Voice (phoeniciavoicfest.org) is scheduled for August 1-4 and will have over 20 programs including lectures, workshops, story telling, chamber music and **Verdi's Rigoletto**, the centerpiece of the festival to be performed on Saturday night Aug 3 at 7:30. I've been to this festival since it's inception and each year it has grown, and each year I'm sure I just want to camp out in Phoenicia for the duration of the festival. Music styles presented include: Jazz, Gospel, Classical, Theatrical, Experimental, and Sacred. Many programs during last years' festival were sold out and thousands of people sat spellbound under tents and in the open field for the performance of *Madame Butterfly*. Festival founders **Maria Todaro**, **Louis Otey** and **Kerry Henderson**, themselves noted opera singers, represented the festival as it was honored as the cultural business of the

and it just amazes me how one can have such stamina and convey such emotion with a flick of the wrist. The dancers showed great passion and pleasure as they presented this program of Flamenco dance with a contemporary flavor. As part of their 30th Anniversary the company, in partnership with the **NY Public Library for Performing Arts**, has created an exhibit "100 Years of Flamenco in NYC" that will run thru Aug 3 at the **Vincent Astor Gallery** at Lincoln Center, NYC. Coming up this summer at Kaatsbaan is **Jennifer Muller, Dances Patrelle: "Gilbert and Sullivan, the Ballet" and Extreme Ballet 2013 Session I Showcase**.

The **Mamaroneck Artists Guild (MAG)** began in the backyard barn of local artist **Grace Huntley Pugh** in 1953. The initial seven, **Ruth Connery, Allen Glicksman, Hugh Gumpel, Grace Carr Gurwitz, Alice Neaman, Grace Huntley Pugh** and **George Russin**, were



Karl H Berger one of the founders of the Creative Music Foundation, Inc.
Photo credit: Savia Berger

year by the **Ulster County Chamber of Commerce** for developing a cultural institution that has enjoyed instant success, with the potential for significant growth. The website has the full schedule and videos from earlier festivals.

Once again I had the pleasure to see **Flamenco Vivo Carlota Santana** (it's their 30th Anniversary Season) at **Kaatsbaan International Dance Center** in Tivoli, NY. The house was filled to capacity with additional seating being set up cabaret style. When introduced by **Bently Roton**, one of the founders of Kaatsbaan and, along with **Greg Carey** another co-founder (both Producers), Carlota said that she was so pleased to be at Kaatsbaan again. **Martine van Hamel** and **Kevin McKenzie** are also co-founders of this "Playing Field for Dance", a place for dance companies to prepare for tours, to try out new choreography in a gorgeous setting along the Hudson River. It was hard to sit still as these fabulous dancers and musicians filled my ears and eyes with stimulating sounds and movements. Costumes were beautiful, dancers exquisite

frustrated that they were unable to find a model and so they contacted the **Art Students League in New York** where they found models who, for an hourly rate and train fare, would go to Mamaroneck to pose. By 1955, with some 30 members and 100 patrons



Prattsville Art Center, recipient of ArtPlace America award



Flamenco Vivo Carlota Santana finale at
Kaatsbaan International Dance Center in Tivoli, NY

and the receipts from a **Beaux Arts Ball**, they were able to rent space (known as the **Art Barn**) in a building on Prospect Avenue just a few doors off of Mamaroneck Avenue. After a few other moves in the fall of 2008 they moved to the present location on Larchmont Avenue in Larchmont. Present membership includes over 200 artists from Westchester, surrounding communities and from across the country. Each member is eligible to apply for a solo show and to enter group shows and have examples of their work in display bins. They have recently co-sponsored a workshop for immigrants with the **Hispanic Resource Center of Larchmont/ Mamaroneck** and they host an annual show for high school art students. MAG offers visual presentations, demonstrations, critiques and family and children's workshops for the public, as well as their members. Lectures at the Gallery or elsewhere in the community are open to the public. Their mission is two-fold, to nurture member artists and to reach out to the community.

ArtPlace America announced the award of a \$200,000 grant to the **Town of Prattsville, NY** to rebuild an Arts Center and Residency on its Main Street. The **Prattsville Art Center** was chosen from over 1,200 applications as an exceptional example of creative placemaking.

ArtPlace America is a collaboration of leading national and regional foundations, banks and federal agencies committed to accelerating creative placemaking – putting art at the heart of a portfolio of strategies designed to revitalize communities. This is ArtPlace America's third cycle of grant awards. With this round of grants, in total, ArtPlace America has awarded a total of \$42.1 million in 134 grants to 124 projects in 90 communities across the U.S. (and a statewide project in the state of Connecticut). Central to its rebuilding efforts following Hurricane Irene, the Town of Prattsville will renew a flood damaged building into a contemporary art center and residency to engage artists-in-residence in town planning and design as well as public exhibitions and events to re-imagine the future of this rural town as it recovers from a natural disaster. **Nancy Barton**, Director of the Art Center said, "The arts have a history of empowering struggling populations. As Prattsville recovers from devastating floods, the Art Center (at prattsvilleart.org) will bring together rural residents and urban artists, who share an DIY approach to problem solving, to create an inclusive community space - alive with exhibitions, music, films, and visionary ideas for the future". The 54 organizations that received grants were selected from over 1200 applications. Inquiries came from all 50 states as well as the District of Columbia. Grant amounts range from \$750,000 to \$33,000 with an average grant size of just over \$280,000. The complete list of 2013-2014 ArtPlace America awards can be found at artplaceamerica.org and at prattsvilleart.org

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Calendar

Continued from Page 10

Friday, June 14

2013 WHIPPLE CITY FESTIVAL Greater Greenwich Chamber of Commerce Mowry Park Main Street Greenwich NY 518-692-7979 6 pm free www.greenwichchamber.org
4th ANNUAL Arts Attitudes! Malta League of Arts Historic Round Lake Auditorium 2 Wesley Ave Round Lake NY 4-8pm www.maltaarts.org
81st ANNUAL EXHIBITION Hudson Valley Art Association Lyme Art Association, 90 Lyme Street, Old Lyme CT Opening Reception 5-7pm (thru July 28) www.hvaonline.org
ELIZABETH CASTELLANO - PATRICIA ROTH Look| Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artist's Reception Sunday June 23 3-5pm free (thru July 7) <http://www.lookartgallery.com>
NEW PAINTINGS BY MARTIN A. POOLE West End Gallery 12 West Market Street Corning NY 607-936-2011 Opening Reception 5-7:30 pm. Music by William Groome. Gallery talk June 15 1pm free (thru Jul 19) www.westendgallery.net

Saturday, June 15

4th ANNUAL ARTS ATTITUDES! MALTA LEAGUE OF ARTS Historic Round Lake Auditorium 2, Wesley Ave, Round Lake, NY 11-4pm www.maltaarts.org
ARTS UPSTAIRS OPENING ROSEMARY C. BROOKS, DOUGLAS BROOKS, HARPER BLANCHET & GROUP SHOW The Arts Upstairs Gallery 60 Main Street Phoenicia NY 845-688-2142 Art Opening 6-9pm free (thru July 14) www.artsupstairs.com
AUDUBON CRAFT FESTIVAL Catskill Fly Fishing Center and Museum 1031 Old Route 17 Livingston Manor NY 845-439-4810 10-4pm free www.catskillflyfishing.org
BLOOMSDAY: CELEBRATION OF IRISH FOLK ARTS Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 1:30-3:30pm free www.pelhamartcenter.org
DANCES PATRELLE AT KAATSBAAN: "GILBERT AND SULLIVAN, THE BALLET" Kaatsbaan 120 Broadway Tivoli NY 856-757-5106 7:30 pm to 9:30 pm charge www.kaatsbaan.org
EIGHTH ANNUAL PAUL GRUNBERG MEMORIAL BACH CONCERT PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:30pm charge ps21chatham.org
ERASING BORDERS CONTEMPORARY INDIAN ART OF THE DIASPORA; STANLEY ZABAR "EXTENDED EXCITEMENT" PAINTING WITH LIGHT; MARTY KREMER "TUTTI VETRO" GLASS SCULPTURES ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 Opening Reception 1-3pm free (thru Sept 14) www.hammondmuseum.org
MARIA ZEMANTAUSKI TRIO WITH DANCER LISA MARTINEZ & PERCUSSIONIST BRIAN MELICK Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8-10pm charge www.unisonarts.org
MICHAEL R. GRINE exhibit: Adhesion Pleiades Gallery 530 W. 25th St. #405 NYC 646-230-0056 Opening Reception 6-9pm (thru July 6) michaelgrineartist.com
MODERN NATURE: Georgia O'Keeffe and Lake George; Family Album: Arthur Stieglitz and lake George The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761 Opening reception 6-8pm charge (thru Sept 15) www.hydecollection.org
RAYMOND J. STEINER EXHIBITION Cafe Mezzaluna 626 Rte. 212 Saugerties NY 845-246-5306 Opening Reception 4-6pm free www.cafemezzaluna.com

YALE EPSTEIN: Re-Imagings: Re-Contextualized Photographs Shahinian Fine Art East Market Street, Suite 301 Rhinebeck NY 845-876-7578 Preview 12-8pm (thru Aug 11) www.ShahinianFineArt.com

Sunday, June 16

DANCES PATRELLE at Kaatsbaan: "Gilbert and Sullivan, the ballet" Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 2:30 pm - 4:30 pm charge www.kaatsbaan.org
RHCAN Sculpture Expo 2013, an outdoor large - scale sculpture exhibit Red Hook Community Arts Network Red Hook Village main commercial district Red Hook NY Opening free (thru Nov 20) www.rhcan.com

Thursday, June 20

3rd THURSDAY ARTWALK Saranac Lake ArtWorks Main Street Saranac Lake NY 518-891-1388 5-7:30 pm free www.saranaclakeartworks.com/artwalks.htm

JOYCE KANYUK, CHRIS DABAGIAN, FRED LETZTER EXHIBIT Piermont Fine Arts Gallery 218 Ash Street, Piermont Landing Piermont NY 845-398-1907 free (thru July 14) piermontfinearts.org

Friday, June 21

PHOTOGRAPHY BY MICHAEL BLOOM & SHANE CASHMAN The Stray Cat Gallery 2032 Route 17B Bethel NY 845-423-8850 Opening Reception 4-7p free (thru July 2) www.straycatgallery.com

Saturday, June 22

A PASSION FOR ART: ARLES BUCHMAN, GERDA ROZE & LOUISE STERN Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Reception 3-5pm free (thru July 13) www.mamaroneckartistsguild.org

FOUNDERS DAY Celebrating the founding of Stone Ridge with a weekend exhibit of local area art work, music & more The Wired Gallery Hasbrouck House Route 209 Stone Ridge NY 845-687-0736 free www.thewiredgallery.com

OPEN YOUR EYES Performers Showcase Northwest CT Arts Council The Green in New Milford Main Street New Milford CT 860-618-0075 5 - 9 pm free www.openyoureyestour.org

OPEN YOUR EYES STUDIO TOUR Northwest Connecticut Arts Council 29 Artists' Studios throughout Kent & New Milford, CT Kent CT 860-618-0075 10-5pm free www.openyoureyestour.org

PAINT OUT, Paint the Picturesque Landscape of Palenville hiddengallerywalk@gmail.com Palenville Malden avenue Palenville NY 845-241-0270 12-6 free hiddengallerywalk@gmail.com

POP-UP ART GALLERIES in unique locations in Palenville hiddengallerywalk@gmail.com Palenville Palenville NY 845-241-0270 12-6 free hiddengallerywalk@gmail.com

THE BEGUINES: Creative Religious Women In The Time of Ferment Wisdom House Retreat and Conference Center Main Building 229 East Litchfield Rd Litchfield CT 860-567-3163 9:30 am -3 PM charge www.wisdomhouse.org

WILD AMERICA! WILDLIFE & NATURE PHOTOGRAPHY BY LARRY GAMBON Catskill Mountain Foundation Kaaterskill Fine Arts Hunter Village Square, 7970 Main Street Hunter NY 518-260-2060 Opening Reception 4-6pm free (thru July 28) <http://www.catskillmtn.org>

YALE EPSTEIN: Re-Imagings: Re-Contextualized Photographs Shahinian Fine Art East Market Street, Suite 301 Rhinebeck NY 845-876-7578 Opening Reception 5-8pm (thru Aug 11) www.ShahinianFineArt.com

Continued on Page 16

Andes Margaretville Roxbury

AMRopenstudios.org

Andes, Margaretville, Roxbury Artists Studio Tour, 2013
 Sat.-Sun., July 27-28,
Free 10:00 am-4:00 pm

Visit AMRopenstudios.org for more information on the artists and directions to their studios. Use our interactive Google map to plot your path to the studios where the art is created. Watch for the Open Studio signs marking each stop. Visit the studios of potters, printers, weavers, painters and more! See work in leather, clay, fabric, paper, wood and steel!

This project is made possible, in part, with funds from the Decentralization Program, a re-grant program of the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and administered by The Roxbury Arts Group with additional funding from the O'Connor Foundation and our sponsors.

Adhesion - Michael R. Grine

Imp II 2012 - 8"x8" acrylic on wood

Pleiades Gallery of Contemporary Art
 4th Floor, 530 West 25th Street
 New York, NY 10001-5516
 June 11, 2013 - July 6, 2013
 Opening Reception
 Saturday, June 15, 2013, 6-9pm
pleiadesgallery.com ★ michaelgrineartist.com

ANGELA GAFFNEY-SMITH
 "Mothers and Others"
 Linocut Exhibit at Rosendale Cafe
 June 1 - 30, 2013
 434 Main Street
 Rosendale, NY 12472
angela@angelagaffneysmith.com

62nd ANNUAL SIDEWALK ART SHOW
 SOUND BEACH AVENUE, OLD GREENWICH
Saturday & Sunday
September 7 and 8, 9 — 5pm
 Open to All artists, This is not a juried show

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

Receiving all media except sculpture: Fri., Sept. 6, 12 to 7pm. Selleck Hall, St. Paul Episcopal Church, 200 Riverside Ave. Riverside, CT

Receiving for sculpture: Fri, Sept. 6, 3:30-6:30pm Images Gallery, 202 Sound Beach Ave., Old Greenwich. Sculpture will be displayed at Images during the show. Large pieces (pedestal) limited to three (3), smaller pieces (table size) limited to five (5)

Pick-up: Sunday, Sept 8, starting at 5pm. Any work not removed by 5:30 will be stored in Sound beach Ave. Shop entrances.

Cost: Members Max. 5 pieces @ \$10 each; non-members 4 pieces @ \$15 each; non-members may join at receiving for \$30)

Size: 168" max. perimeter. Works must be framed and wired for hanging. All works must be for sale. Sculptors must supply their own bases.

Portfolio Tables - \$30 payable at receiving
 ASOG take no commissions on sales.
For more information: Aga Cichy, - 203-987-4767

Film

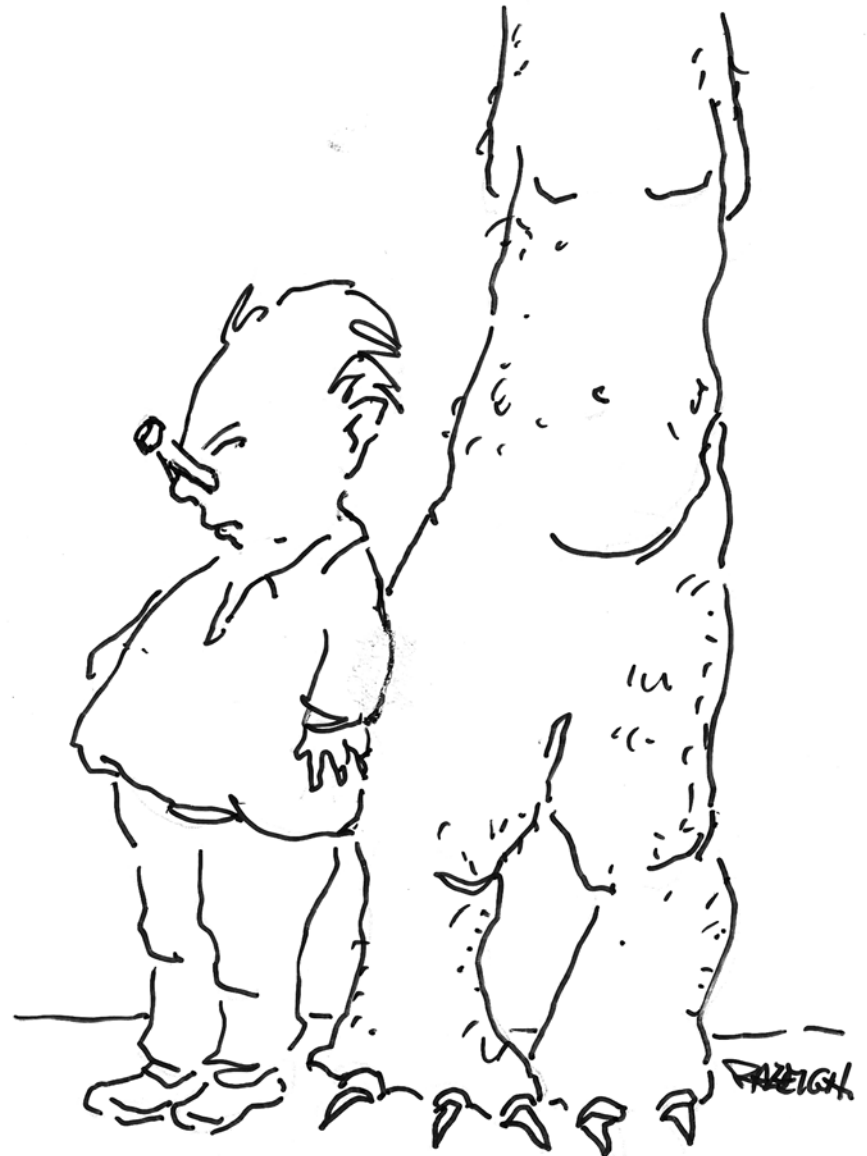
Granddad's Troll Story

By HENRY P. RALEIGH

GATHER AROUND ME children and your old granddad will tell the Legend of the Troll just as my granddad told it to me and as told him by his granddad and as...(OK dammit, I'll get there.) It all begins a long, long time ago in a far, far place...(I said I'll get there so just shut up.) The year was 1985, a distant time in a far, far...(OK, OK)... and it was a movie known as "troll". It was a light-hearted horror story about a little girl taken over by trolls and who goes about turning everyone into seed pods. A famous scene in the movie was the one in which Sonny Bono transforms into an apartment filled with dripping, creepy foliage. The trolls themselves, however, looked a good deal like the gremlins featured in a movie of that name the year before. To be scientific about it.... (and I will, whether you like it or not)... trolls are either dwarfs or giants and even uglier than your cousin Lucinda.... (stop whimpering it was just a joke)... and are not a bit like gremlins. Now a year or so later...(no, I'm not done)...along comes "Troll 2", though some say it was 1992 or 1998, official listings put it at either 1985 or 1986; one of the original cast members claims it was 1989...(all right, it doesn't make any difference)...whatever, "Troll 2" 's opening credits show a Mr. Drake Floyd as writer and director; thereafter his appears forgotten and subsequent sources credit a Claudio Fragasso as director and his wife, Rosella Drudi the script writer. Mr. Fragasso is an Italian director of low-budget horror films which may explain something of all this confusion but I don't know what. What is certain is that "Troll 2" is

as low-budget as you can get — the actors are amateurs, some apparently pulled in because they happened to be walking by during the filming, the male lead himself the local dentist from Alexander, Alabama. Shooting took all of three weeks in Utah, never went to theatrical distribution and was judged by any who saw it as the worst film ever made, even beating out Ed Wood's "Plan 9 from Outer Space" and was then seemingly tossed into the dustbin of movie history.... (no, I'm not done, I'll tell you when I'm done)...but in 2009 Michael Stephenson, an original cast member eighteen or so years before, brought out a documentary in tribute to "Troll 2" titled "The Best Worst Movie". You see, children, "Troll 2" had surprisingly become a cult film, playing in midnight horror showings all over the mid-west and beyond, even assembling the old cast for stage appearances. The director, if that's what he was, Claudio Fragasso came over from Italy to attend one of these and expressed shock and deep disappointment that American audiences now saw his film as high camp comedy and not the profound social statement he knew it to be.

So that's where matters stood... (get back here, there's more)... the Legend of the Troll had gotten off to a pretty bad start until 2010 when a Norwegian filmmaker, Andre Ovredal, got it all sorted out and finally here were the real goods. It was straight from the horse's mouth, or maybe I should say the Troll's mouth...(that wasn't funny? well, so what?)...because this film was assembled from found footage in that fuzzy, jiggly documentary style that had come into fashion. And it



was prefaced by a claim that the found material had been searched top to bottom and was officially judged to be AUTHENTIC. The footage had been shot by a gaggle of Norwegian students for a science project and had run into a secret government troll hunter. The whole bunch vanished mysteriously, the footage was later discovered, giving us "Troll Hunter". Here the real Troll story is revealed and I can tell you it's stomach-turning stuff. Not many know this but no one has more trolls per square mile than Norway and it has been covered up because trolls eat tourists, particularly Christian tourists though there seems little reason for this. Trolls are big — eight, ten, twelve feet tall with enormous noses. Born with one head and one eye, trolls grow more heads as they age just for the helluva it...(no, that's not a curse so stop whispering) ...gnaw on old tires as well as tourists, smell really, really bad and are stupid. Just to show you how true and AUTHENTIC all this is, the footage includes an interview with a Norwegian veterinarian who

explains that trolls suffer a genetic defect and can't convert vitamin D from sunlight into calcium. This isn't good news for trolls, all right, and means they will explode or turn to stone when exposed to ultra-violet rays. This is why trolls only venture out at night to eat tourists and tires and greatly eases the trouble and expense of special effects since Norway evenings are dark, indistinct, and it's hard to see anything. And when you hear scientific sounding words like RINGLEFINCH and RIMETOSSER you know this is AUTHENTIC to beat the band. There is even an epilogue to the footage pleading for any information leading to the discovery of the missing teenagers. To date there has been no further word on this. Still, as found footage films go, "Troll Hunter" is one of the best.

arttimesjournal.com for more of Raleigh's essays.

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Sam Francis
Red Grooms
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Giancarlo Impiglia
Robert Indiana

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Calendar

Monday, June 23

BRAZILIAN CAPOEIRA during Pelham Street Fair Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 1:30-3:30pm free www.pelhamartcenter.org

FOUNDERS DAY Celebrating the founding of Stone Ridge with a weekend exhibit of local area art work, music & more The Wired Gallery Hasbrouck House Route 209 Stone Ridge NY 845-687-0736 free www.thewiredgallery.com

OPEN YOUR EYES STUDIO TOUR Northwest CT Arts Council 29 Artists' Studios Throughout Kent & New Milford New Milford CT 860-618-0075 10 - 4 pm free www.openyoureyestour.org

POP-UP ART GALLERIES in unique locations in Palenville [hiddengallerywalk](http://hiddengallerywalk.com) Palenville Palenville NY 845-241-0270 12-6 free hiddengallerywalk@gmail.com

Tuesday, June 25

MARIE HINES COWAN Paintings and Literary installations NY Public Library, Riverside Branch 127 Amsterdam Ave. NYC 212-870-1810 (thru July 29) mariehines-cowan.com

Thursday, June 27

ARTIST TALK: YALE EPSTEIN: Re-Imagings: Re-Contextualized Photographs Shahinian Fine Art East Market Street, Suite 301 Rhinebeck NY 845-876-7578 5-7pm www.ShahinianFineArt.com

JURIED WORKS ON PAPER EXHIBIT Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru July 28) www.upstreamgallery.com

Friday, June 28

ANDREW DIVRIES EXHIBIT; HOMAGE TO DANCE National Museum of Dance 99 South Broadway Saratoga Springs NY 518-584-2225 An opening reception 6 to-8pm charge (thru Nov 24) www.dancemuseum.org

OPEN JURIED SHOW Art Society of Old Greenwich, Bendheim Gallery, 299 Greenwich Ave., Greenwich, CT Reception 6-8pm (thru July 18) www.sidewalkartshow.com

Saturday, June 29

64th ANNUAL KUTZTOWN FOLK FESTIVAL Kutztown Folk Festival 225 N. Whiteoak Street Kutztown PA 610-683-1597 Open daily 9am-6pm charge (thru July 7) www.kutztownfestival.com

GERDA VAN LEEUWEN, NEW WORK Longyear Gallery Upstairs In The Commons 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru July 22) www.longyeargallery.org

MARIE HINES COWAN Paintings and Literary installations NY Public Library, Riverside Branch 127 Amsterdam Ave. NYC 212-870-1810 Artist's Reception 1-4:30pm (thru July 29) mariehinescowan.com

WEEKEND POP-UP ART SHOW Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru June 30) www.tivoliartistsgallery.com

Sunday, June 30

ART TALK Castellano/Roth Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 3-4pm free www.lookartgallery.com

Ongoing July

July 5-14 SECONDARY CAUSE OF DEATH Coach House Players 12 Augusta Street Kingston NY 845-331-2476 charge www.coachhouseplayers.org

Monday, July 1

PAINTING THE ADIRONDACKS Northville Public Library 341 South Third Street Northville NY 518-863-6922 free (thru Aug 30) <http://northville.mvls.info/>

THE CONTEMPORARY WATERCOLORS OF MICHAEL MENDEL Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-315-1922 free (thru Aug 1) www.harrisonpl.org

Tuesday, July 2

SHELTER CATS: PHOTOGRAPHY BY ELIZABETH POLLAERT SMITH Oresman Gallery Larchmont Public Library 121 Larchmont Avenue Larchmont NY 914-834-2281 free (thru Aug 30) www.larchmontlibrary.org

Friday, July 5

BIRDS OF PREY/ PHOTOGRAPHY BY JERRY COHEN The Stray Cat Gallery 2032 Route 17B Bethel NY 845-423-8850 Opening Reception 4 - 7 pm free (thru July 17) www.straycatgallery.com

NANCY BROSSARD: OUT PAINTING PLEIN AIR OIL PAINTINGS Adirondack Artists Guild 52 Main Street Saranac Lake NY 518-891-2615 Opening Reception 5-7 pm free (thru Jul 30) <http://adirondackartistsguild.com>

Saturday, July 6

CHAMBER TRIO Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Jewett NY 518-989-6479 8 pm charge grazhdamusicandart.org

EXTREME BALLET 2013 SESSION I SHOWCASE Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 12 noon - 1 pm free www.kaatsbaan.org

LIVINGSTON MANOR ARTWALK/ CHALKWALK 2013 Chamber of Commerce Livingston Manor Main Street Livingston Manor NY 845-439-4325 10am-4pm free www.livingstonmanor.org

PERSPECTIVES ENSEMBLE "SPARKLE!" WITH GUEST ARTIST AND COMPOSER HUANG RUO Catskill Mountain Foundation Doctorow Center for the Arts-Weisberg Hall 7951 Main Street, Rte. 23A Hunter NY 518-263-2066 8 PM charge www.catskillmtn.org

Monday, July 8

DANCER HEALTH DAY National Museum of Dance 99 South Broadway Saratoga Springs NY 518-584-2225 1-4pm free www.dancemuseum.org

Tuesday, July 9

PAINTING THE ADIRONDACKS Northville Public Library 341 South Third Street Northville NY 518-863-6922 Opening reception 6 - 8pm free (thru Aug 30) northville.mvls.info/

Wednesday, July 10

ART AFTER HOURS: MAPLES IN THE MIST Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 848-932-7237 5-9pm charge www.zimmerlimuseum.rutgers.edu

Thursday, July 11

CLOTHING OPTIONAL National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (through Aug 28) www.thenawa.org

Friday, July 12

78th ANNUAL NATIONAL EXHIBIT Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Preview Party: Friday, July 12th 5-7pm Awards at 6pm. free (thru Aug 16) www.cooperstownart.com

PAC Faculty and Student Showcase Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 Opening Reception & Art Workshop, July 12, 6:30-8pm, free (thru Aug 9) www.pelhamartcenter.org

SIGMUND ABELES Lower Adirondack Regional Arts Council Lapham Gallery 7 Lapham Pl. Glens Falls NY 518-798-1144 Opening Reception 5-7pm free (thru Aug 9) www.larac.org

WIJNANDA DEROO Brewery Ommegang and Hand in Hand Farm West Kortright Centre 49 West Kortright Church Road East Meredith NY Opening Reception 5-7 PM free (thru Aug 23)

Continued on Page 22

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Theatre *Why Theater Matters Less Than It Used To*

By ROBERT W. BETHUNE

SUPPOSE WE HOLD down the rewind button for a while standing on the south bank of the Thames just a little to the west of Southwark Bridge. Suppose we held it down long enough that the modern world faded out and thatched roofs sprouted on most of the buildings, the women suddenly sprouted farthingales, and the men suddenly found themselves wearing codpieces. After the initial confusion, and perhaps delight, wore off, we might suddenly notice something.

We're in Shakespeare's London.

Our cell phones have stopped working.

We have no internet connection.

There's no television.

There's no cinema.

There's no radio.

There are no newspapers, at least not as we have known them since the early 1600's. We're only a couple of decades away, but that miss is as good as a mile.

"Mass media" consists of the town

crier, one-off printed pamphlets, and – well, whaddya know! – theater. Live theater. People improvising or memorizing words, getting dressed up in costumes, and performing in public for money. It is strange to think of, but public speaking and live theater were the only media of the day that acted like "mass media," capable of addressing large numbers of people simultaneously. Not only that, but aside from words printed on paper, they remained the only ways of presenting a complex message to numbers of people simultaneously for the next 300 years or so.

T'ain't so no more.

The functionality of theater as a mass medium has been superseded by far more efficient media forms. If you perform to 500 people a night – in which case you're doing really, really well – and you play for 2,000 nights – 250 weeks at 8-a-week, about 5 years – you'll have reached as many people as a typical television news broadcast reaches in one show.

None of this is news, but people who do theater do not easily give up the idea that the outreach function of live theater is like an email message that comes in marked with that red exclamation point that says, "High importance!" One can follow the example of Spencer Tracy – "Not much meat on her, but what's there is cherge" – to argue that the audience at live theater is small but select. One can argue that the experience is more direct, more intense, more lasting and so forth. One can argue that the quality of the message is superior. All well and good, but the plain fact is you can't make a loud enough noise that way. It's a beautiful bird singing in a forest drowned out by a continental cyclonic storm sweeping the entire nation.

I think that is why we do not see very many productions that truly are efforts to change hearts and minds. It's not that you can't change hearts and minds in a theater; in fact, you have a pretty good chance of chang-

ing a few hearts and minds that way, a few, a very few, compared to the number you would really like to change. Only a few people have heard you, and they've only heard you once. You need lots of people to hear you, and you need them to hear you many times. The disconnect is just too great.

All this means that when we do theater, trying to show our age its form and pressure, we have to acknowledge that in an odd way, we're doing so privately. We don't play to thousands; we play to dozens. We are talking quietly amongst ourselves, not speaking out before the world. There is value in that. Letting ourselves recognize the truth of that is very likely a first step, perhaps the most important step, in giving ourselves and our audiences the best we have to offer.



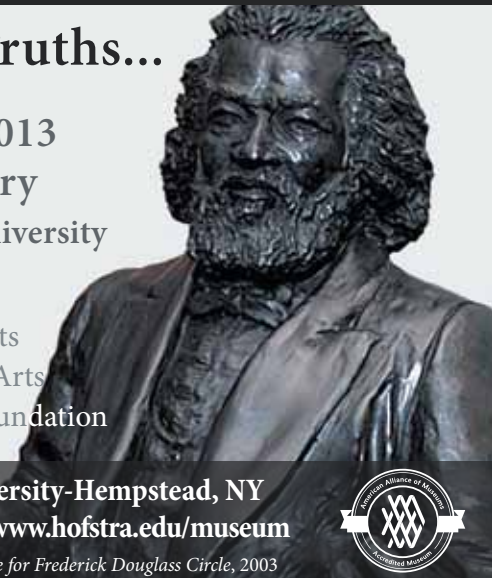
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Vinnie Bagwell, Maquette for Frederick Douglass Circle, 2003



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Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 85th Grand National Online Exhibition Oct 5- Dec 30. Accepting Painting, Graphics, Sculpture, Watermedia & Mixed Media. Judge: Art Master Gregg Kreutz, Art Students League Send #10 SASE to AAPL or visit website. Deadline Sep 8. office@aaplinc.org www.americamartistsprofessional-league.org

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 50th Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 7-8. Prospectus available online. Deadline Nov 15 www.artleagueil.org.

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. Juror TBA. For full details go online. Deadline Jun 23 www.artsocietyofoldgreenwich.com

Artists: Art Society of Old Greenwich, (203) 637-9949. Seeks participants for 62nd Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sept 7 & 8. more information see website or Aga Cichy 203-987-4767 Deadline Sep 6 www.sidewalkartshow.com

Artists: ArtsWAVE, 12 Market St., Ellenville, NY (845) 443-5319 Seeks applicants for 2013 3-week artist residencies. Visit website for full info. class@artswave.org

Artists, All Media: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for "Harvest of Artists" non-juried exhibition Sep 4 - 29th. Download full details from website. Deadline Aug 1 www.bjspoke-gallery.com.

Paper Artists, All Media: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for "Paperworks 2013" competition. For prospectus/directions see www.bjspoke-gallery.com/juried-competitions/paperworks/. July 20. www.bjspokegallery.com.

Professional & emerging Artists: Blue Man Group, Chicago Seeks entries for Outdoor art gallery exhibit at Briar St. Theatre during EXPO Art Week Sep 19-22. Email for full details Deadline Aug 1 www.bluman.com

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 117th Annual Open Juried Exhibition at the National Arts Club, Oct 1-25, 2013. Media: Oil, Acrylic, Watercolor, Pastel. Graphics, Sculpture. Over \$10,000 in awards. Entry fee \$35 Members, \$40 non-members. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. Deadline Jul 8 www.clwac.org.

Craftspeople: Craftboston, Society of Arts & Crafts (617) 266-1810 x17 Seeks entries for following events: CRAFTBOSTON Spring 2014 & CRAFTBOSTON Holiday 2014; CRAFTBOSTON Spring Apr 4-6; CRAFTBOSTON Holiday Dec 5-7. Visit website for details, app info. Deadline Sep 12. www.craftboston.org / www.societyofcrafts.org

Craftspeople: Dutchess Community College Foundation Seeking crafters for 42nd Annual Holiday Craft Fair, Nov. 30 & Dec 1 For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Photographers: Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for "PHOTOcentric 2013" a juried exhibit Sept 7-Oct 6. Open to all photographic mediums. Jurors: Robin Rice, owner of Robin Rice Gallery in NYC and Cig Harvey, internationally-known photographer. Awards \$3,400 plus publication in Exhibition Book and more. Artists' Reception Sept 14. \$45 for 5 images, plus \$5 for each additional submission. Download prospectus from website, click on PHOTOcentric in yellow box. Online entries ONLY. Call or info@garrisoncenter.org for questions. Deadline Jun 14. info@garrisonartcenter.org www.garrisonartcenter.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 Go to the Beach" (Long Island beaches only; Brooklyn, Queens included. Call or email for submission guidelines. Submit CD w/images and payment (\$30 for up to 3 images). No returns w/o SASE. Deadline Jun 28. art@longislandmuseum.org www.longislandmuseum.org.

Craftspeople: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 26th Annual Craft Fair Oct 26. Email mcmillercraftfair@yahoo.com for details apps. eluksberg@kingstoncityschools.org

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New

York, NY 10011 (212)675-1616 seeks membership of professional women artists who desire exhibitions throughout the U.S. For details download from website. Deadline: Sep 15; March 15. www.thenawa.org

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 98th Annual Open Juried Show Sep 21-Oct 26. \$2500 in cash and art related awards. All media including digital and photography. Hand delivery. NO SLIDES or jpegs Send SASE or go to website for prospectus. www.nraaonline.org

Artists (Watercolor): North East Watercolor Society, NEWS, 866 Cadonia Rd., Hancock, NY 13783 (607) 637-3412. Seeks work not previously exhibited with NEWS for North East Watercolor Society 37th Intl. Juried (by slide or cd) Oct 20 -Nov 3. Awards juror: Jim McFarlane; \$7500 in awards Visit website for prospectus, details or SASE to NEWS. Deadline Jul 20. email: info@northeastws.com www.northeastws.com

Artists, All Media: Orange County Center for Contemporary Art, 117 N. Sycamore, Santa Ana, CA (714)667-1517 Seeks entries for exhibition Oct 5-Nov 16, 13. Submit online only. Deadline Aug 24. info.occca@gmail.com www.occca.org

Artists, All Media: Pascack Art Ass., 201-664-6664 Seeks entries for 1st Annual "Tri-State Judged Show" for NY, NJ, & CT. Visit website for prospectus Deadline Jul 30. www.pascackartassociation.org

Soft Pastel Artists: Pastel Society of America. Seeks entries for 41st Annual Open Juried Exhibition at National Arts Club, Sept 3-28 Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline for CD: July 1 pastelny@juno.com. www.pastelsocietyofamerica.org.

Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 36th Annual Juried Exhibition, Sept 28 - Oct 26. Hand deliver work only. Cash awards. Juror: TBA. Download prospectus from website or send SASE to the Guild. Receiving at the Guild Barn Sep 13-15 rgoa@sbcglobal.net. www.rgoa.org.

Artists: Roxbury Arts Group, PO Box 93, Roxbury, NY 12474 (607) 326-7908. Seeks apps for grant program. Contact Marlene Feldman (607) 326-7908 or email for full info. Deadline Jun 28 mfeldman@roxburyartsgroup.org roxburyartsgroup.org

Artists, All Media: Saratoga Arts, 320 Broadway, Saratoga, NY 518-584-4132 Seeks entries for 2-day outdoor "art in the park" art show in Historic Congress Park, Saratoga, NY Call or email for more information. Deadline Jul 1 edubben@saratoga-arts.org www.saratoga-arts.org

Artists, All Media: Stray Cat Gallery, Bethel, NY 501-425-7239 Seeks artists for monthly group shows May - Dec. Email for prospectus Ongoing Nancy@straycatgallery

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeks entries for 10th Annual Juried Landscape Show Jul 12-Aug 19. Please visit website to download prospectus Deadline Jun 7. www.huntingtonarts.org

Filmmakers, 18-20: The Noyes Museum of Art, Stockton College, NJ (609) 652-8848 Seeks film shorts for Hammonton Outdoor Film Fest July 18, 2013; Noyes Independent Film Festival, Oceanville November 16, 2013 and Noyes Atlantic City Film Fest, spring 2014. Call or email Saskia Schmidt. Info and registration form on website. Deadline July 1. education@noyesmuseum.org www.noyesmuseum.org

Artists & Photographers: Trillium Gallery (845) 332-6525 (Maureen Maliha) Seeks entries for online gallery and possible publication in book "Best of Member's Work" to be published in Fall. Visit website for full details. trillium@post.com www.trilliumgallery.com

Artists, Craftspeople: Warwick Applefest, PO Box 22, Warwick, NY 845-987-8300 Seeks vendors for 25th Festival Event Oct 6, 2013. Forms and guidelines on website. www.warwickapplefest.com

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 83rd outdoor "Art in the Village" exhibit May 25, 26, 27; June 1 & 2 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

Artists, Glassartists: Window on the Arts Festival, Windsor's Village Green (607) 242-3282. Seeks entrants for Festival on Saturday, Sep 14 from 10am -5pm. Email ReBecah for more info. Skyblue1926@aol.com www.windsor-partnership.org

Artists, All Media: Woodstock Artists Association & Museum, 28 Tinker St., Woodstock, NY 12498 (845) 679-6159. Seeks entries of "little gems" (works under 15" in all directions) for 2nd Annual WAAM Benefit Splash Jun 22. Visit website for details. Deadline Jun 10 splash@woodstockart.org www.woodstockart.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.

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How it all Started

Continued from Page 1

By CORNELIA SECKEL when I got to a booth for Women's News and met the publisher, Merna Popper. Merna was so excited with the idea and so supportive. She invited me to visit her at her office in Westchester and said she'd tell me everything I needed to know. She was so effusive and sure that I would be successful. I went to the office and spoke to everyone and began learning the language of the trade. I must interject here that I knew nothing about what it took to produce a newspaper; I had not even worked on a school paper or yearbook or substituted for a journalism teacher during my years as a HS teacher or substitute teacher. Five hours later, our heads spinning with all sorts of things to look at and study, we left — charged and ready to begin.

Raymond immediately got to work gathering experts in the various arts fields who were also fine writers. We started the incorpora-

tion process and I began to design what the paper would look like and what other resource information we would carry. So many things had to be decided. Ann Dulye, then President of Walden Printing Co., in Walden NY, sat with me and told me precisely what I needed to give her so that they could print the paper and Bob Mitchell, the Production Manager, carefully explained what I needed to do in order to get the exact results that I wanted. Since May of 1994 Southern Dutchess News in Wappingers Falls has printed *ART TIMES* with excellent results.

Vol. 1 No. 1, August 1984, came out on July 15, 1984 with the typesetting and printing costs met by our advertisers. 30 years later, with the support of our advertisers and subscribers, *ART TIMES* has become, as many say, the only honest voice in the art world today.

Thank you all for your kind words of support, your advertising and

your subscriptions. It is truly a blessing to do that which nourishes not only my own soul but the soul of our culture.

PS. Now that we are publishing in print quarterly and uploading new essays, videos and resources online each month—often more frequently. I've acquired new skills and truly appreciate the support of my web and social media tutors and the members of the webmasters users group who so generously help me out when the website and internet starts to defeat me. Living and learning, that seems to be the way to stay young (well not stale!)

Take a look online for more pictures from our beginning.



Cornelia laying out the first issue of *ART TIMES*, July 1984



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

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Fiction *The Turgid Valley Decadians Art Show*

By RICHARD HOLINGER

THIS MONTH, THE Turgid Valley Art Gallery is proud to display artwork produced by artists born 80, 60, 40, 20 and 0 (a baby!) years ago.

Described herein with dates, you will find analyses of one representative work from each artist to suggest the mood, medium and thrust of his/her oeuvre.

Though the show is free and open to the public, donations of \$2.00 would be warmly received.

For an additional \$5.00, a self-guided CD, portable CD player and headphones may be rented. The TVAG's owner and docent, Midge Powers (also the creator of this pamphlet), takes you on a wondrous and fact-filled tour through the many rooms (three and a half) filled with valley scenes, people and animals depicted on canvas and multi-media sculptures.

An additional CD featuring artist biographies—in their own words and voices—may be acquired for \$10.00,

plus \$4.00 postage and handling (not ready at time of show).
Sale prices listed.

No. 1: "Wood Duck"
Alfred Horner, b.1949
18ins.X 12ins. Oil on Canvas,
\$150.00

Drawn to scale, this life-like rendering posits that life not only imitates art, but mirrors it. If you saw a duck reflected in a mirror, you would not have as realistic an image as Alfred's. It's really, really duck-like. In fact, it may be a real live duck. That's how life-like it is.

No. 2: "Jazzercizin'!"
Melissa Kruger, b.1969
3.5ft. X 2.5ft. Acrylic, \$110,654.00

Be prepared to start movin' your body when lookin' at this first of a 19-part series from our hometown favorite-made-it-big-shot. Besides the in-studio dance portrait, Mel takes us on a foot-stompin' odyssey across the valley, from the Two-Bit Burger Grill where bikers and cowboys alike hug

their squeezes on the 10 X 10 dance floor to "Honkey-Tonk Woman," to the Barn-on-the-Farm Festival, where there's plenty of sashayin' and bowin' to yer partners inside the hay bale benches.

No. 3: "white on white on white on black on white"

"awful mellow," b. 1989
30ft. X 30ft. paint, \$99.99
(Oversized: please go to horse stall to view)

For the hip crowd, hometown legend Awful Mellow (born Francis Toy Temple), student of art at the nearby Turgid Valley C.C., pushes the post-modern envelope with paintings that might be called "sequels" if in the literary world. His canvas critiques, extends and fulfills the original's promise, putting the old in a new light, the new in an old context.

No. 4: "Old Man River"
Salley Hawkins, b. 1929
Irregular. Matchbooks and glue,
\$5.00

What can be said about Sally's sculptures that hasn't already been said? She captures the old time characters we sing about around the campfire, hearth or Weber grill with startling accuracy using matchbooks glued together with passion, love and Elmer's. Though everyone has

his/her favorite, I confess "Bad, Bad Leroy Brown" makes my heart flutter fastest, his Turgid Valley Bowl biceps bulging, his Sue-Ann's Optical Options eyes staring blue, and his Surgery by Dr. Dan the Joint Man knees comically knocked.

No. 5: "Untitled"
Theodore Mackelroy, b. 2009
8.5ins. X 11ins. Crayon, pencil,
finger paints, Jello, Mayonnaise, NFS

This infant's work shows amazing promise. Not fully matured (at four months, two weeks, plus change), these line drawings and finger sketches exhibit a talent far surpassing Ted's chronological age. If you're looking for basement bargains, here's your chance to purchase great art at minimal cost (too bad the present work is not for sale, in this dealer's eye, his masterpiece). You know how everyone looks at a late Picasso, middle Rothko or early Cornell and says, "My two-month old can do better than that"? Consider it done.

Thank you for your patronage. Be sure to sign our guestbook on your way in or out. Your privacy is assured, though we will take the opportunity to advise you of upcoming events.

A complementary mint is available upon receipt of your voluntary donation.

(Richard Holinger lives in Geneva, IL)



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Catharine Lorillard Wolfe Art Club, Inc.

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CALL FOR ENTRIES

National Arts Club, New York, NY

October 1 - October 25, 2013

Open to Women Artists. Media: Oil - Watercolor - Pastels - Graphics - Acrylic - Sculpture

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Aesthetics to Athletics by Francine L. Trevens

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Are Digitals Good? by Henry P. Raleigh

Soul Music: The Ancient Practice of Kirtan

by Mary Burruss

May online:

Dance for the Family by Francine L. Trevens;

Peek and Piques! by Raymond J. Steiner

Film on an iPhone by Henry P. Raleigh

Profile of Jessye Norman by Mary Burruss

Cornelia Seckel's Travel and Culture:

San Antonio, Texas

The Fishermen's Festival, Boothbay, ME

all of these essays will remain available online @ arttimesjournal.com

JOURNEYS



A collection of photographs
by

CARL STOVELAND

at

The Piermont Flywheel Gallery

223 Ash Street Piermont, NY

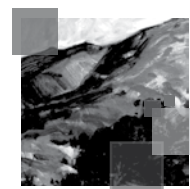
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- Saturday, August 3
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- Saturday, August 17
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- Saturday, August 31
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Capturing Artists

Continued from Page 3

BY JEFFREY SUSSMAN

I was so excited about buying the painting that I nearly forgot to take any photographs.

That night, I called various relatives and asked to borrow money to buy a painting. Some of them thought I was crazy, others were pleased to cooperate. I borrowed \$500 from each of two relatives. I took the remaining \$500 from money I had saved while working at part-time jobs. I called Moses and told him I had the money to buy the painting and would come by the following afternoon.

I handed him the check and he said, "I want to give you a present." He handed me a sketch of a woman breastfeeding an infant.

I took a great deal of time developing, cropping, and printing the photographs I did of him. They varied from poster size to 5 by 7. I had them framed at a shop recommended by a curator from the Museum of Modern Art.

The following week, Soyer invited my first wife and me to his home on West Ninth Street, between Fifth and Sixth Avenues. There, I presented him with the photos. His wife, Ida, who had been a ballet dancer in her youth, complimented me on the "drama of the photos." I could have purred, I felt so pleased.

Unlike the apartment of Marcel Duchamp, the Soyers' was a virtual gallery of paintings and sculptures. There were busts by Jacob Epstein, paintings by Milton Avery, Robert Henri, John Sloan, George Bellows, Reginald Marsh, Ben Shahn, Jack Levine, and many others. It was truly an aesthetic feast for the eyes. I walked around the living room, stunned and envious, as if I were in a museum. "What a collection," I murmured.

As we were putting our coats on and readying to leave, Moses asked us to come by his studio the next week. "Call first to make sure I'm there," he said.

After we arrived the following week, Moses showed us a series of nudes that he had done in the past few months. One of them was one of my former high school classmates. I was surprised, not because I had never seen her nude, but because I didn't know that anyone from my small private school knew Moses Soyer, never mind would pose in the nude for him.

"I would like to paint the two of you in the nude," he said. "Since you pur-

chased the last painting I had done of a nude couple, I want to replace it. And what would be better than to have a nude of the couple who now own my painting of a nude couple."

We were flattered and a little taken aback. We were not shy, but no one had ever asked us to pose in the nude before. "Let us think about it," I said.

Moses smiled somewhat ruefully, then said softly, "Yes. Think about it. Your youth and beauty will be preserved for a long time."

Alas, we never did pose for him. And since we divorced years later, I now think it was a good idea that we weren't memorialized in a Moses Soyer painting.

Though he never painted us, I did manage to photograph the three of us, all with our clothes on. The photos have an "American Gothic" quality, vacant eyes staring off into space. In one of those photos, my ex-wife and I are standing beside a seated Moses Soyer, who is putting the finishing touches on a portrait of a woman. While the three of us have blank, vacant stares on our faces, the woman in his portrait is staring at the camera with a barely perceptible smile on her face.

We would see the Soyers once or twice a year. I had the pleasant opportunity of introducing them to my then-employer, Isaac Bashevis Singer, the Nobel Prize-winner, and his wife, Alma. We all had a vegetarian dinner together in my apartment. Singer had become a vegetarian not for health reasons of his own, but, as he said, "for the health of the animals who I don't eat."

My friendship with Moses Soyer continued until his death in 1974. He was a generous man, and when my son was born, he gave me another of his works of art: an artist's proof of a lithograph of 12 contemplative and pensive faces. The gifts did not stop there: He gave me three autographed books of his works, including an instructional text, "Painting the Human Figure."

I occasionally look at those photos I took of Marcel Duchamp and Moses Soyer and consider myself a lucky man for having known two such talented artists who brightened my life with their unique talents.

(Jeffrey Sussman is the author of ten books, president of a marketing/ PR firm in NYC; his website is www.powerpublicity.com)

Continued from Page 16

Calendar

Saturday, July 13

A PASSION FOR ART: Talks by artists Arles Buchman, Gerda Roze & Louise Stern Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 3-5pm free www.mamaroneckartistsguild.org

ART IN THE PARK FESTIVAL Northport Arts Coalition Northport Harbor Park Main Street Northport NY 631-261-4134 10-5pm free www.northportarts.org

INSTRUCTOR'S EXHIBITION The Woodstock School of Art The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5 (thru Sept 14) woodstockschoolofart.org

LAYERS AND LINES bau Gallery 506 Main St. Beacon NY 845-565-2976 Opening Reception 6-9pm free (thru Aug 4) www.baugallery.com

NORMAN ROCKWELL: Happily Ever After Norman Rockwell Museum 9 Route 183 Stockbridge MA 413-298-4100 (thru Oct 14) www.nrm.org

SUMMER GROUP SHOW Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artist's Reception 6-8pm free (thru Aug 4) www.lookartgallery.com

SUMMER LANDSCAPE SHOW Mark Gruber Gallery Mark Gruber Gallery 17 New Paltz Plaza New Paltz NY 845-255-1241 Opening reception 5-7pm free (thru Sept 7) markgrubergallery.com

Monday, July 15

UKRAINIAN FOLK ART Embroidery Course Aug 5-9; Ukrainian-style Ceramics & Course in Making Pysanky Ukrainian Folk Art July 29; Registration deadline Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Jewett NY 518-989-6479 charge grazhdamusicanart.org

Wednesday, July 17

CLOTHING OPTIONAL National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (through Aug 28) www.thenawa.org

Thursday, July 18

3rd THURSDAY ARTWALK SARANAC LAKE ArtWorks Main Street Saranac Lake NY 518-891-1388 5-7:30 pm free <http://www.saranaclakeartworks.com/artwalks.htm>

CARL STOVELAND: a collection of photographs Piermont Flywheel Gallery 223 Ash St Piermont NY 845-365-6411 (thru Aug 4) piermontflywheel.com

GUILFORD ART CENTER'S CRAFT EXPO 2013 Guilford Art Center The Guilford Green Broad and Park Street Guilford CT 203-453-5947 charge (thru July 21) www.guilfordartcenter.org

Friday, July 19

GLOBAL EXPLORATIONS: Symbol and Myth in Precolumbian Cultures Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 2-3pm charge www.hofstra.edu/museum

SHANDAKEN ART STUDIO TOUR Catskill Heritage Alliance Entire Town of Shandaken Mt. Tremper to Highmount Shandaken NY 845-688-2977 free (thru Jul 21) www.ShandakenArt.com

THE WORK OF HELEN K. GARBER, NAOMI TEPPICH & RAY FIERO The Stray Cat Gallery The Stray Cat Gallery 2032 Route 17B Bethel NY 845-423-8850 Opening Reception 4 - 7 pm free (thru July 31) www.straycatgallery.com

Saturday, July 20

ARTS UPSTAIRS FEATURES SUSAN NICKERSON, LYNN POWNER, FRED WOLLER & group & Opening Reception/ Shandaken Art Tour Arts Upstairs Gallery 60 Main Street Phoenicia NY 845-688-2142 Opening reception 6-9pm free (thru Aug 11) www.artsupstairs.com

PIANO RECITAL OF YOSYP YERMIN Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Jewett NY 518-989-6479 8 pm charge grazhdamusicanart.org

SHANDAKEN ART STUDIO TOUR Catskill Heritage Alliance Entire Town of Shandaken Mt. Tremper to Highmount Shandaken NY 845-688-2977 free (thru Jul 21) www.ShandakenArt.com

Sunday, July 21

KENT ART ASSOCIATION PRESIDENT'S SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Sept 2) www.kentart.org

SHANDAKEN ART STUDIO TOUR Catskill Heritage Alliance Entire Town of Shandaken Mt. Tremper to Highmount Shandaken NY 845-688-2977 free (thru Jul 21) www.ShandakenArt.com

SUMMER INSTITUTE FOR ADVANCED VOCAL STUDIES Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 201-863-8724 donate (thru July 30) www.altocanto.org

Continued on Page 24

The next Print issue: Fall September, October, November

If you missed getting an **Opportunity** or **Calendar** listing into this issue or an **advertisement** for your business, event or exhibit, contact us at info@arttimesjournal.com.
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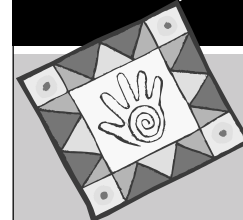







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Fiction

The Trunk

By KRYSTAL ROLLINS

THE FIRST TIME KATHRINE broke a dish from her wedding set after Sunday dinner, she sat on the floor and cried for hours. Her husband and six children surrounded her on the kitchen floor and tried unsuccessfully to glue the dish back together. Because the broken dish brought her family around her when she was sad, it made the broken dish a happy memory. Katherine wrapped it, wrote a note on it and placed it in an empty chest that sat beside the fireplace for a great memory. Thus started the Wooden family memory trunk.

Time went on, the trunk grew full of the Wooden family memories and the children grew up. Two of the older boys left the farm and went off to war. The man Katherine loved for so many years died in her arms after being sick only a few days. The fields became overgrown. Katherine never learned to drive her husband's truck with the gear shift on the column and relied on friends to stop in from time to time to offer help. After all the hogs were slaughtered for the meat and the vegetables picked from the garden, Katherine moved with her remaining children to a one-level house in town. Because the new home was so much smaller than the old farmhouse, the family took only what they needed to take. The farm equipment was sold for a down payment on the house and whatever scraps that were left on the property were sold to a salvage yard. But Katherine was strong and quickly adapted to her new surroundings.

It wasn't long before all the children had left the home for all the usual reasons: work, marriage, college and just living out in the world. But with their busy lives, none forgot their mother. They visited often and tried to continue their Sunday evening tradition of the Wooden Sunday dinner. Those nights when Katherine would turn down her bed she would find different amounts of currency underneath her pillow where someone had snuck her some extra money to buy the ingredients for the next Sunday's dinner.

The empty evenings where her children used to be there were soon filled with grandchildren. Each had a special place in Katherine's heart and she was honored to spend each and every moment she could with them. On Saturday's, Katherine would have all the grandchildren over for lunch

and to bake cookies. And her children appreciated the break from parenting. Sometimes the grandchildren would spend the night on pallets spreads all over the living room floor and just like old times, Kathrine would read to them from her Bible and tell them stories about life on the farm.

The only time Kathrine said anything about the trunk was in the presence of her grandchildren; like the day a little one dropped a plate on the floor and cried thinking that her grandmother would be upset. Kathrine sat on the floor and talked about the day she dropped one of her dishes and everybody tried to help out. The grandchildren considered all the items that their grandmother claimed have put in the trunk and thought it must have been a big trunk. According to her stories, it contained a pair of trousers their uncle had torn on the fence. The pants were bought new but were torn so bad Kathrine was not able to mend them. She bandaged up her son and put the pants in the trunk. It also contained dishes family members had dropped and shattered. Toys that had been broken with broken hearts and tears shed from a little boy without his favorite tractor. A doll that had been lost and had been found cut up by the combine that ran over it and a little girl who couldn't sleep without it. Everything that had upset Kathrine's children taught her grandchildren a lesson and it soothed them to know one great woman patched it up or put in the trunk every time for a special memory.

It was Sunday afternoon during a family dinner that one of the youngest grandchildren fell out of the back screened-in porch. A big hole was torn in the screen and the child had a scraped arm. Kathrine quickly put her motherly skills to work and bandaged the wound up and consoled her grandchild who was scared her grandmother would be mad for tearing the screen. All the grandchildren ran to the back porch to take a peek at what was going on and to offer assistance. After all had settled down, an older granddaughter spoke up asking that a piece of the screen be put into the trunk for a memory. Kathrine's own children fell silent. They were amazed that the subject of the trunk had come up in conversation. None had seen the trunk or even thought about it since they moved. They thought for sure Kathrine had taken it from the farm

house and put it outside in the shed, since it wasn't in the house. The tears ran down the old woman's cheeks as she sat in the midst of all six of her children and four grandchildren. The grandchild broke the silence and told some of the stories she had heard from her grandmother as the grownups sat around the table. Then Ainsley asked why her grandmother hadn't started a memory trunk for the grandchildren. Everybody was still while they waited for an answer.

"The move from the farm house was a quick one and there wasn't enough room on the truck for everything. Only the necessary things could come with us and since the trunk was in the house before we moved in, I left it there for the next family thinking perhaps they might to do the same thing we did."

After they helped Kathrine clean up after dinner, the oldest child, Jacob, talked with his siblings away from their mother. He suggested someone go back to the farm house and beg the people who lived there to give up the trunk if it was still there. Everybody was in agreement over the adventure and the next weekend all six children met and drove two cars to the farm house. They had not been back since the day they left. The house looked in bad shape. There was no evidence that peanut fields had been planted because of all the weeds. The roof over the front porch had caved in part of the way; the paint had begun to chip. There were no cars in the driveway and it looked like no one had lived there in years. Some of the glass had been broken out of the front door so Jacob was able to reach in carefully and unlock it. The scene inside frightened all the siblings. The floor had started to come up and in some spots it was so mushy, that they feared one wrong step would send them falling through. Parts of the roof had caved in so bad that beams of sun shone to the floor. Everyone walked hand in hand and it didn't look like anyone had moved in after they left. Dead rat carcass lay around the floor and the smell was unbearable. There in the living room next to the crumbling fire place was the old trunk even now was more rusted. The second layer of paint had separated from the metal straps that

held it together. Everyone agreed the trunk would not be opened right then. Jacob and his brother thought for sure the item would be heavy to tote but noticed quit the opposite. They wanted to get it out as quickly as they could. Outside the house everyone walked around and talked about their fond memories growing up on the farm.

Without delay, all six children drove directly to their mother's house. The two oldest boys brought the trunk in through the front door. It sat in the middle of the living room floor on top a sheet of plastic while Kathrine just looked at it and began to cry.

"Mom, don't cry. Our whole life is in that trunk. You put so many memories in there for us. Why didn't you say anything about leaving it down at the farm house? We would have gone down there years ago to get it."

Each of her six children sat around the living room and grinned from ear to ear. All their children sat in their laps and waited anxiously for the trunk to be opened and for Kathrine to tell stories about everything that was in there. When Kathrine became comfortable on the couch, Jacob opened the trunk. Much to everybody's surprise, it was empty. Kathrine looked around at the grim and empty looks on everyone's faces.

"There was nothing in the trunk to begin with." Kathrine said quietly.

"Mom, we saw you wrap up each thing and put it into the trunk for our memories."

"It was just paper I folded up and wrote notes on. Then I used the paper to wrap up some of my pieces of crystal for the move. Every-time something happened, it would bring us all together and to preserve the moment, I put the memory in the trunk. But you see, the memory only exists in our hearts and minds. It's not found on a broken dish or toy or a shredded pair of pants. It's the moment in time that brought all of us together as a family. That's the real memory. And we could all be apart from it; just like now. Each of us who sit here tonight after a good dinner is a part of the memory. All of my children and grandchildren are around me and that's something you can't wrap up and put into a trunk."

(Krystal Rollins lives in Duluth, GA)



Poets' Niche

THE MORGUE AT QUANG-TRI

*The Day,
Neil Armstrong stepped onto the moon
the Morgue at Quang'tri was full
too full, they had to place the bodies
out in the halls of the hospital
a day enshrined forever in the annals of man
yet the face of the Great Nation was turned away
they saw the bright face of the moon, not the filth
nor the blood, and the day
Neil Armstrong stepped on the moon
the Morgue at Quang-tri was too full*

Wm. R. Ford Jr.
—Potterville, MI

POETRY – A SAVING GRACE

*Poetry is a saving grace
a calling
a gift.
It comes without warning
or invitation
and calls me to an honored work,
a humble/humbling task –
to which I answer yes!
To heed the call leads me to Life,
to find my greater Self.
To refuse is to ignore who I am,
to die by bits –
and I want to live!
Poetry is a gift
a calling
truly a saving grace.*

Diane Khoury
—Cresskill, NJ 07626

OUR LAST LUNCH

*I never thought
our last lunch
would be our last
lunch
but you always were
full of surprises
as well as other things
it's a damn shame
now the cats
sit and watch
for you by the
window
and I sit
and watch
myself
sink into
the couch
love stinks
and the smell
lingers.*

—Cathy Porter
Omaha, NE

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Calendar

Continued from Page 22

Friday, July 26

BURTON CUMMINGS The Newton Theatre 234 Spring Street Newton NJ 973-383-3700 8pm charge www.thenewtontheatre.com

KENT ART ASSOCIATION PRESIDENT'S SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening Reception 5-7 free (thru Sept 2) www.kentart.org

NEW PAINTINGS BY GC MYERS West End Gallery 12 West Market Street Corning NY 607-936-2011 Opening Reception 5-7:30 pm. Music by William Groome; Gallery Talk Aug 1, 1pm free (thru Aug 30) www.westendgallery.net

Saturday, July 27

ANDES MARGARETVILLE ROXBURY OPEN STUDIOS, 2013 area of Andes, Margaretville, Roxbury Andes, Margaretville, Roxbury NY 607-326-7073 free 24 artists open studios to public. Plot route on Google map at www.amropenstudios.org or brochure. www.AMRopenstudios.org

EXTREME BALLET 2013 SESSION II SHOWCASE Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 12 noon - 1 pm free www.kaatsbaan.org

KENT ART ASSOCIATION PRESIDENT'S SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4 free (thru Sept 2) www.kentart.org

PETER NELSON JAZZ QUARTET CONCERT Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Jewett NY 518-989-6479 8 pm charge grazhdamusicandart.org

Sunday, July 28

ANDES MARGARETVILLE ROXBURY OPEN STUDIOS, 2013 area of Andes, Margaretville, Roxbury Andes, Margaretville, Roxbury NY 607-326-7073 free 24 artists open studios to public. Plot route on Google map at www.amropenstudios.org or brochure. www.AMRopenstudios.org

NATIONAL DANCE DAY National Museum of Dance 99 South Broadway Saratoga Springs NY 518-584-2225 2-4pm free www.dancemuseum.org

OPENING RECEPTION FOR SUMMER EXHIBITS Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 Opening Reception 2-4 PM free www.silvermineart.org

VERDI BICENTENNIAL CELEBRATION Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 201-863-8724 2-4:30pm charge www.altocanto.org

Monday, July 29

COURSE IN MAKING PYSANKY Ukrainian Folk Art & Ukrainian-style Ceramics Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Jewett NY 518-989-6479 charge http://grazhdamusicandart.org

Tuesday, July 30

TANABATA: Japanese Star Festival Origami program Mid-Hudson Japanese Community Association, Dutchess County Arts Council, Marlboro Free Library Marlboro Free Library 1251 Rt. 9W Marlboro NY 845-454-3222 2:00-3:30pm free www.artsmidhudson.org

Thursday, August 1

PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE Phoenicia Parish Field and other venues in Phoenicia NY 888-214-3063 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. www.phoenicia-voicefest.com

POCO The Newton Theatre The Newton Theatre 234 Spring Street Newton NJ 973-383-3700 8pm charge www.thenewtontheatre.com



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 at Kent Art Association Gallery, Kent, CT.

Entries due July 20, \$7500 in awards; \$25/entry or \$40/2 entries,

Awards Juror Jim McFarlane, AWS

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The society will sponsor a watercolor workshop with Jim McFarlane, AWS, Oct 14-18, at Sugar Loaf, NY, tuition \$400 members, \$430 non-members



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