



Inside:
Steiner on Vassar's "American Stories";
Caster on the Joys of Theatricality; Franklin on Social Media;
Levin on Indian Cinema; Dunning on Clark Center;
Seckel's Road Trip from LA to Seattle; Part 2
Raleigh on Film; New Art Books; Short Fiction & Poetry;
Extensive Calendar of Cultural Events...and more

ART TIMES

Vol. 32 No. 4

Spring 2016 (March/April/May)

Clark Center

By JENNIFER DUNNING

WHEN I THINK of Clark Center what comes first to mind, even before the countless dance artists whose feisty, vital work I cherish today, is an event that took place in the late 1980's in an I-Hop on a grey highway in the middle of nowhere in North Carolina. It was a rainy morning. My breakfast companion was Louise Roberts, the last artistic director of the Clark Center for the Performing Arts, as it was more formally known. The choice of eateries was Louise's and she (and I) attacked our mile-high stacks of pancakes with as much gusto as she brought to everything else in life.

Suddenly, from across the noisy room, there was a loud cry of "Louise? Louise Roberts?" She looked up and beamed at the young man who made his way toward her through the crowd of diners. He had performed at Clark Center. She remembered him, she said. And they embraced like old friends and talked. And talked.

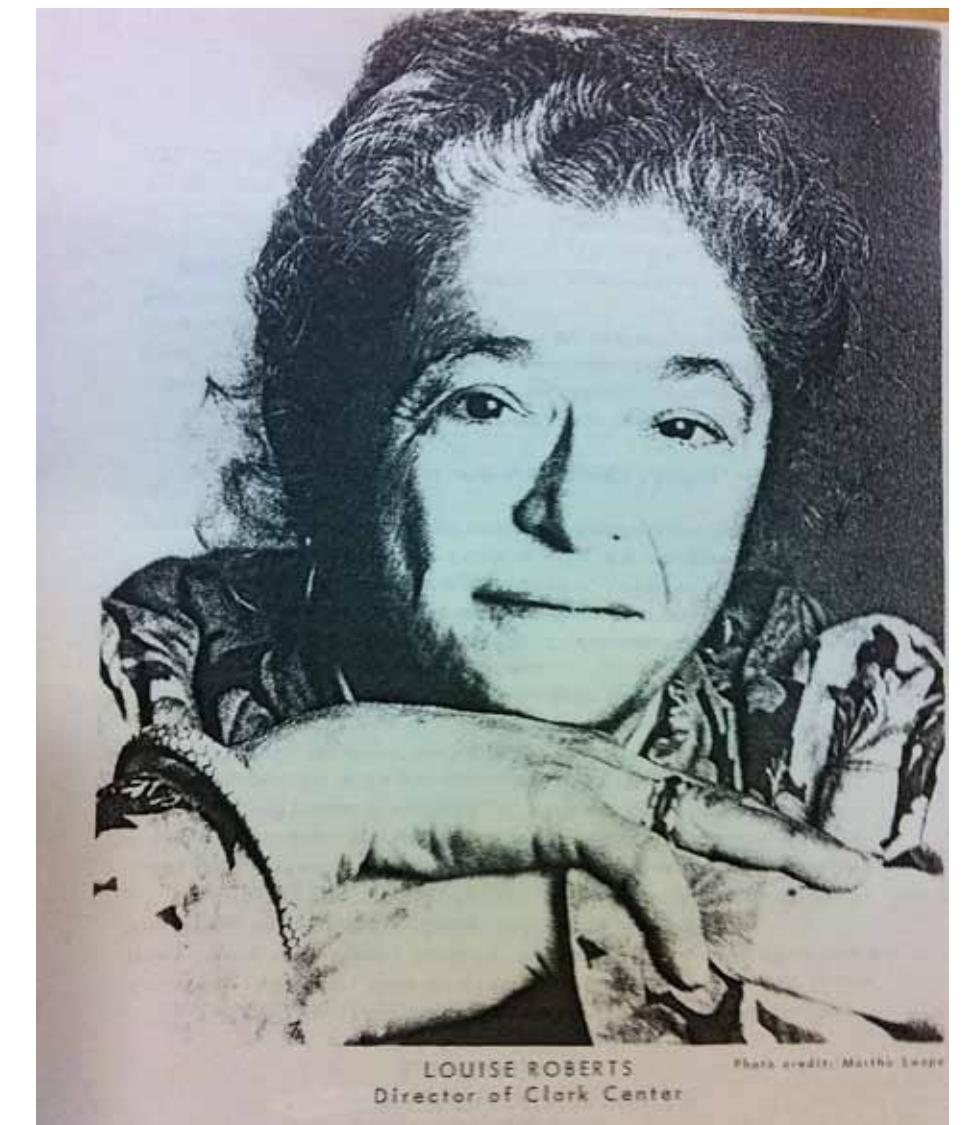
Louise and I were on our way to visit Edele Holtz in Swannanoa. Edele had been the founding director of Clark Center and Louise wanted to interview her and take a look at her archival material. I was there to talk with Edele and her husband, Al, for a biography I was writing on Alvin Ailey. It was Ailey who was ultimately responsible for the founding of Clark Center, that small bustling home for

dance and to a lesser extent theater, including the Playwrights Horizon. Many of the dancers and choreographers were young and new to the profession and needed an affordable clean place to rehearse, take class and see their work welcomed, taken seriously and produced professionally.

Clark Center has been in the news recently with events curated by Jill Williams, director of a re-emerging Clark Center, that throw more light on 30 invaluable years of dance. Perhaps a little history is in order here.

It all started with an impossible-seeming quest. Charles Blackwell, a dapper, genial black stage manager, had worked with Ailey in the 1957 Broadway musical "Jamaica." It had become clear to him that this new, charismatic young modern-dance choreographer was destined for great things after a much talked-about first New York program presented in 1958. Ailey would need affordable office space and room to rehearse, perform and store company paraphernalia.

With one exception, the city's rehearsal places did not welcome black dance artists. And that exception offered only studios, though they were cleaner and more spacious than most. (In one Broadway facility, a dancer recalled, newspapers made a path across the filthy floor from the dressing room to the studios, where



Louise Roberts, director of Clark Center (Photo: Martha Swope)

you could rent a few feet to rehearse in. Solemn modern-dance choreographers could find themselves working through a new piece to the din of nearby Spanish and tap dancers' clattering feet.)

Clark Center, Ailey would later say, "was the only reason we were able to continue."

Accompanied by Robert Buccolo, a white Broadway technical director, Blackwell went in search for a home for the Ailey dancers. They finally found one in a newly opened YWCA on Eighth Avenue and 51st Street, headquarters for the Clark Center until the building was sold in 1974.

Louise kept the dance school going in a dark impromptu space nearby. She presented a provocative summer dance series for three years in the mall at the CUNY Graduate Center on West 42nd Street, which

ingeniously drew its audiences from casual passersby, novice dancegoers in many cases who lingered bravely. In late 1982 Clark Center acquired the perfect space, a small theater farther west on Theater Row that would be everything Louise had dreamed of, renovated to her specifications.

I remember so clearly Louise's excitement, followed by as close as she ever got to despair when the deal collapsed in 1985 after a bit of shameless political sleight-of-hand by the city's Parks and Recreation Commission. Back to the bad old days. Clark Center was now a peripatetic institution that somehow managed to continue presenting high-quality dance by grassroots and established talents until it closed in 1989.

American modern dance was founded in large part by women,

Continued on Page 6

Each Month visit arttimesjournal.com
for new essays, videos,
calendar & opportunity listings

CSS Publications, Inc.
 PO Box 730
 Mt. Marion, NY 12456-0730
www.arttimesjournal.com 845-246-6944

Support the Arts;
Enrich your Life

Subscribe to ART TIMES

ART-LITERATURE-DANCE-MUSIC-EXHIBITIONS-THEATRE-FILM-ART-LITERATURE-DANCE-MUSIC



ART TIMES (ISSN 0891-9070) is published quarterly by CSS Publications, Inc and distributed along the Northeast Corridor primarily throughout the Metropolitan & Hudson Valley Regions, Connecticut, Massachusetts and New Jersey. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2016, CSS Publications, Inc. ART TIMES online can be viewed at: arttimesjournal.com and has a pdf of the current print issue (with images in color), as well as archived critiques, reviews, art essays, theatre, film, music, dance essays from the past 13+ years. Each month the site is updated with new essays, videos, advertising and resources. Call for visitor statistics as they change daily.

Publisher: Cornelia Seckel
Editor: Raymond J. Steiner

Contributing Writers:

Henry P. Raleigh Ina Cole
Dawn Lille Mary Alice Franklin
Leslie Herman Rena Tobey

Subscription Rates:

USA: \$18 /1 year \$34 /2years
Foreign: \$35 /1 year \$45 /2 years

Contact for Print and Online Advertising Rates:
CSS Publications, Inc., PO Box 730, Mt. Marion,
NY, 12456. Phone/ Fax (845) 246-6944;

email: info@arttimesjournal.com

Web site: arttimesjournal.com

Advertising reservations are due: Feb 15 Spring (Mar/Apr/May) May 15 for Summer (Jun/Jul/Aug); Aug 15 for Fall (Sep/Oct/Nov); Nov 15 for Winter (Dec/Jan/Feb). Items for inclusion in the Calendar must be uploaded to www.arttimesjournal.com/submitevent.html and Opportunities listings must be submitted by email/fax or mail by the 18th of the preceding publication month. Email for guidelines. Guest articles on the arts are also considered but must be preceded by a written Query. Our "Speak Out" section is a forum for reader's relevant opinions on art-related matters; viewpoints expressed in the "Speak Out" section are not to be construed as positions held by the publisher, editor or staff of this publication. Queries, Mss. without SASE included will not be acknowledged. We do not accept electronic submissions. Sample copy: 9x12 SASE.

ART TIMES welcomes your letters and comments. Nothing in this publication may be reproduced without written permission of the publisher.

Peeks and Piques!

By RAYMOND J. STEINER

I WOULD IMAGINE that "feedback", *i.e.* comments from their readers, is as important to writers as is their incomes. The more formal "review" of a book is assuredly highly valued, if not for the content (it might well be negative), than at the least for the publicity afforded the author for his/her effort. "Getting ink", as the writing trade often refers to public acknowledgement or notice, is better than "no ink" at all. For now, however, I'm simply referring to letters (or phone calls) to the Editor (who, I guess, deserves the brunt if only because it's usually the Editor who allows for the writing to be printed). For myself, as Editor *and* writer, it's all of a piece...and I *do* appreciate the 'back and forth' that sometimes takes place between me and my readers. So, receiving feedback on my Editorials, Reviews, and/or Profiles is appreciated (much better than not being read at all) since almost always I am getting information and insight into my (or my readers') opinions. A *positive* response is, of course, preferred, but one has to admit that negative criticism can often be enlightening — a misguided notion or opinion, no matter how eloquently expressed, is surely better 'outed' than praised or

promoted.

I have certainly learned over the years, that not all of my opinions are valued — or even desired — and, being only opinions, deserve rectification after reflection or further education. I have always tried to make it clear that my assessments of either art or artists are simply my opinions — 'biases', if you will — and nothing more. Artwriting never has been — or ever will be — a 'science' — and judgments about either, necessarily 'biased' opinions. Opinions, however, biased or not, can (and ought) be value-rated. By this I mean that if I experience a pain in my heart area, I'd rather trust the opinion of a cardiologist as opposed to the opinion of a corporate CEO. So, it most certainly matters wherein one's education and experience lie before we put too much stock on the conclusions one draws on a 'this' or a 'that'. But how about the manner in which one states an opinion? I have been told more than once by a few of my readers that I—or at any rate my writing—was "pompous". I think about that description every now and then...and still have not decided how to react. Pleased? Or, displeased? I am certainly devoted to my espousals of what I consider "good" or "bad". But do I sound as if I

am making pronouncements from 'on high' when I express them? I believe I have always qualified my conclusions as 'opinions' or 'biases' so that they are *not* viewed as decrees. They are based on *my* education and experience (or lack thereof). Incidentally, I was also once told (*vis-à-vis* my coverage of art and artists) that I came across as a "male chauvinist". However, by reviewing my past commentary and choices since we founded *ART TIMES* in 1984, my 'record' disclosed more profiles and critiques of women artists than of men. In fact, in our Jan/Feb 2000 Issue I opined (again because of my experience) in my Peek & Piques! editorial that I generally found women to be better artists than men. *That* statement prompted one woman artist (a ceramist) to write and ask me if I were "trying to get laid"! I have not changed either my writing style or my stance on art since I've been charged with pomposity *and* male chauvinism — does that make me, then, pleased? Or simply oblivious to glaring faults of mine? In any event, at 82 and still writing about art and artists after more than half of that time, I doubt there is any hope of change on the near horizon. As a famous seaman once said, "I yam what I yam!"



Letters

To the Publisher:

Dear Cornelia,

I was extremely interested in reading the article you published in the Winter 2016 issue of Art Times by Lawrence E. McCullough, Ph.D. concerning the creation of an Art District.

The article gave a detailed idea of how a town could support an existing artist community with vision and a positive attitude, so I sent the piece to our town supervisor, Greg Helsmoortel.

The comment has been made that this plan is for large cities, but again, with vision and a positive attitude, I think the plan could be adapted to a small community.

Thank you and the author for your continuing support of artists.

Fay Wood
Fay Wood Studio
Saugerties, NY

P.S. My Daughter in California asked for a copy, also -which I sent to her.

To the Publisher:

Thank you so much for your generous words about Cait Johnson & Friends. I can't say enough how much I enjoy performing with this ensemble under her leadership. I am also grateful that you included my photo on your blog.

Thank you again,
-Donna Barrett
Churchtown, NY

To the Publisher:

Thank you for including Lori Van Houten's exhibit at R&F in your blog. Your blog is very ecumenical, helpful for those of us who are only able to attend one event on First Saturdays.

Best, Pamela
Pamela Blum
R&F Paints, Kingston, NY

To the Publisher:

Just wanted to let you know that a few days after the Ceres opportunity listing was posted online at arttimesjournal.com we got an entry for the 12th Annual Juried Exhibit at Ceres Gallery (a feminist, not-for-profit, alternative gallery on 27th St, NYC, dedicated to the promotion of contemporary women in the arts. on 27th Street, NYC).

Jo-Ann Brody
Member Ceres Gallery
Cortlandt, NY

To the Editor:

A few thoughts on what makes an artist.

Unfortunately they are not my own.

From "The Soul Of Man Under Socialism" - Oscar Wilde

"Indeed, the moment that an artist takes notice of what other people want, and tries to supply the demand, he ceases to be an artist and becomes a dull an amusing craftsman. He has no further claim to be considered as an artist"

"But alone, without any reference to his neighbours, without any interference, the artist can fashion a beautiful thing; and if he does not do it solely for his own pleasure, he is not an artist at all."

"The true artist is a man who believes absolutely in himself, because he is absolutely himself"

John Frazee
Boynton Beach, Florida

To the Editor:

How come I feel compelled to reply to your editorials [Peeks Piques! Winter Issue]. Suddenly...at age 93 I find myself writing articles and novels and generating artwork. It's like an epiphany. I also believe that we are all compulsive by nature.

Your friend Pier had a compulsion to paint in the middle of the nite or my other theory...an epiphany...take your pick. One or the other will do.

Maxwell Schwartz
Freeport, NY
(Editor's Note: I choose neither.)

To the Editor:

"You're an artist?"

"Yes."

"In what medium do you work?"

"Words."

"Words?"

"Yes, I take them from the dictionary, rearrange them, then sell them as literature."

Richard J. Browne
Culebra, PR00775.

(Editor's note: Or:)

You're an artist?

"Yes."

"In what medium do you work?"

"Shapes and colors."

"Shapes and colors?"

"Yes. I take them from Nature, rearrange them, then sell them as art,"

Contents

Art	3
Art Book Review...	8
Calendar of Events...	4
Classifieds.....	18
Dance	1
Editorial	2
Fiction	8, 18
Film	9, 14
Get Social	5
Letters	2
Opportunities	16
Peeks & Piques!.....	2
Poets' Niche	19
Theatre	13
Travel and Culture...	10

The next issue is Summer '16

(June, July, August)

If you missed getting an Opportunity or Calendar listing into this issue or a display ad for your business or exhibit, contact us at ads@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.

arttimes-
journal.com

Art Review

American Stories: 1800-1950 at the Frances Lehman Loeb Art Center

By **RAYMOND J. STEINER**

Visited “American Stories: 1800-1950”, Vassar’s latest exhibit featuring American art (thru Apr 17, 2016). Gleaned from their vast collection of over 20,000 paintings, sculptures, prints, artifacts, etc., Curator James Mundy, Director of the Anne Hendricks Bass Art Center, has chosen 59 works that he has divided into 3 Sections: People, Places, and Mo-

ments. There are some surprises — works by famous artists that have seldom (or never) been seen as well as some by little-known artists that ought to have had more exposure to the public — for example, Louis Remy Mignot whose “A Winter View from Newburgh, 1856” would have graced any of the “Hudson River School” exhibitions that I’ve seen. Other works



William Hart, American, b. Scotland 1823-1894
“Landscape with Cattle”, 1873, Oil on canvas
Gift of Robert Edmondson in memory of Mary Dillon Edmondson, class of 1953, and in honor of Josie Edmondson Warfield, class of 1989



George Inness, American 1825-1894 “The Valley of the Shadow of Death”, 1867 Oil on canvas Gift of Charles M. Pratt

in the exhibition that caught my eye were Samuel Colman’s “Blooming-Grass Time, 1856”, William Hart’s “Landscape With Cattle”, 1873, and especially the almost overwhelming “The Valley of the Shadow of Death, 1867” by George Inness. Its sheer size alone would stop any visitor in his/her tracks, but Inness’s power

of suggestion in almost indecipherable color and form surely reveals the art of a master. This is one of the most powerfully moving paintings done by Inness that I’ve seen. Viewers will find some surprising work done by well-known names as well as many that were not as eye-catching. However, if you love landscapes, a side-trip to a gallery across the hall that features some very fine “Hudson River” painters from the Vassar Collection might be well worth your while. In addition to the “American Stories” exhibition, there are several related events upcoming that might entice you to take a trip upstate.

(“American Stories: 1800-1950”, thru Apr 17, 2016). The Frances Lehman Loeb Art Center, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632. www.vassar.edu.)



Walter Lynn Mosley.com

Landscape Workshop • May, NYC
info@walterlynnmosley.com

THE ARTS AT
HOTCHKISS

~ HOTCHKISS CONCERT SERIES ~
~ TREMAINE GALLERY ~ FILM SCREENINGS ~
~ HOTCHKISS DRAMATIC ASSOCIATION ~
~ SUMMER PORTALS MUSIC ~

Visit our website for up-to-date event listings!

The Hotchkiss School | 11 Interlaken Road | Lakeville CT
www.hotchkiss.org/arts

ROGALLERY.COM
- fine artworks & auctions -

OVER 5000 Artists Online Available for Sale
Paintings, Prints, Photos & Sculpture

Seeking Consignments for Spring Auctions

FEATURED ARTISTS: Picasso, Miro, Dali, Chagall, Warhol, Lichtenstein, Indiana, Haring, Vasarely, Anuszkiewicz, Neiman, Bearden, Arman & many more well known artists.

Monthly Fine Art Auctions
Art Buyers

REGINALD WILSON
Girl with Cock, circa 1950
Oil Painting (30 x 24 in.)

800-888-1063 or 718-937-0901
art@rogallery.com
47-15 36th St. Long Island City
NYC 11101 - by appointment

AMS

AMERICAN WATERCOLOR SOCIETY

149th Annual International Exhibition

April 4-23, 2016
The Salmagundi Club
47 Fifth Ave at 12th Street
New York City

Open Daily 1-5PM

www.awsinc.org

Calendar

Because our Calendar of Events is prepared months in advance dates, times and events are subject to change. Please call ahead to insure accuracy.

Tuesday, March 1

Future/Canvas: The Emerging Medium of Digital Art Blue Door Gallery 13 Riverdale Ave. Yonkers NY 914-375-5100 (thru Mar 5) www.bluedoorartcenter.org

In Print Exhibition: from the Hofstra University Museum's Collections and dating from the late 16th to the 21st century, Hofstra University Museum Hofstra University Museum, David Filderman Gallery, Joan and Donald E. Axinn Library, 9th Floor, South Campus Hempstead Turnpike, Hofstra University, Hempstead, New York Hempstead NY 516-469-5672 (thru Sept 18) www.hofstra.edu/museum march

Photo '16 Kenise Barnes Fine Art 1947 Palmer Avenue Larchmont NY 914-834-8077 (thru April 2) www.kbfa.com

Radius: the Society of Arts and Crafts Inaugural Exhibition at 100 Pier 4 The Society of Arts and Crafts 100 Pier 4 Blvd, Suite 200 Boston MA 617-266-1810 (thru April 30) www.societyofcrafts.org march

Rembrandt: The Consummate Etcher and other 17th Century Printmakers The Arkell Museum at Canajoharie 2 Erie Blvd. Canajoharie NY 518-673-2314 (thru May 29) www.arkellmuseum.org

Renaissance Women National Association of Women Artists Jefferson Market Library, 425 Sixth Ave, NYC (thru Mar 29)

Spring Auction Exhibit Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 18)

The "I'm Tired" Project Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 (thru May 1) www.hvcca.org

David Stein: SHOUTS and whispers Mamaroneck Artists Guild 126 Larchmont Ave. Larchmont NY 914-834-1117 (thru Mar 26) www.mamaroneckartistsguild.org

Wednesday, March 2

Roxie Johnson: finding true north...the extraordinary in the mundane Locust grove / Transverse Gallery Historic Estate, Museum, Nature Preserve 2683 South Rd. Poughkeepsie NY 845-454-4500 (thru June 5) www.lgny.org/

Stacie Flint at BC Kitchen + Bar Barrett Art Center, Poughkeepsie, NY BC Kitchen + Bar 1 College View Avenue Poughkeepsie NY 845-471-2550 Reception Wednesday 5:30-6:30. (thru Mar 13) www.barrettartcenter.org

Thursday, March 3

Don Gummer - The Armature of Emotion: Drawings and Sculpture Opening Reception Walsh Art Gallery 200 Barlow Road Fairfield CT 6-7:30 pm

Faculty Recital SUNY Ulster Music Department SUNY Ulster Quimby Theater, Stone Ridge, NY 7:30pm

Sunlight and Shadows Art Show Art Society of Old Greenwich Byram Shubert Library 21 Mead Avenue Greenwich CT 203-353-4196 Opening Reception 6:30-8pm (thru April 1)

TFAP@TEN-Artists' Discussion and TFAP 10th Anniversary Celebration Center for Women in the Arts and Humanities Douglass Library 8 Chapel Drive New Brunswick NJ 848-932-3726 5-7pm cwah.rutgers.edu/home/

Friday, March 4

Angels in America CENTERstage Productions The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 (thru Mar 13) www.centerforperformingarts.org

Auction 1 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740

Creation's Recurring Themes Herkimer Community College Cogar Gallery Reservoir Road Herkimer NY 315-866-0300 Herkimer.edu

HB Artist Series presents Naomi Graf, viola Hoff-Barthelson Music School Greenville Community Church 270 Ardsley Road Scarsdale NY 914-723-1169 8:00 pm www.hbms.org

Plastic Harvest Gallery 66 NY 66 Main Street Cold Spring NY 845-809-5838 Opening Reception 6-9pm (thru Mar 27) www.gallery66ny.com

Saturday, March 5

Allen F. Avery Retrospective Exhibition Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ 201-652-9615 (thru Mar 20) www.ridgewoodartinstitute.org

Bill Merchant presents a talk on the D&H Canal Friends of Historic Saugerties/Saugerties Public Library Saugerties Public Library/Community Room Washington Ave. Saugerties NY 845-246-4317 2-3:30 pm SaugertiesPublicLibrary.org

EXPO 35 Winners Exhibition b.j. spoke gallery 299 Main St Huntington NY 631-549-5106 Opening Reception from 6-9pm. (thru April 3) www.bjspokegallery.org

H. David Stein: SHOUTS and whispers Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 3-5 pm. (thru Mar 26) www.mamaroneckartistsguild.org

Hudson Valley English Country Dance Hudson Valley Community Dances Reformed Church of Port Ewen Salem Road Port Ewen NY 7-10:30pm www.hudsonvalleydance.org

Robert Forte: Iconic Imagery 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 reception 3-6pm (thru Mar 27) 510warrenstreetgallery.com

Spanning the Centuries... 1750-1900: Music of the Classical and Romantic Periods Hoff-Barthelson Music School Community Unitarian Universalist Congregation 468 Rosedale Avenue White Plains NY 914-723-1169 www.hbms.org

Ulster County Music Educators All County Choral Music Festival SUNY Ulster Senate Gymnasium, Stone Ridge, NY 4 p.m.

"World In Motion: Photographs by Lewis Bogaty" Irvington Public Library 12 South Astor Street Irvington NY 914-591-7840 Opening reception 2 to 4pm (thru Mar 30) www.irvingtonlibrary.org/meet.htm

Continued on Page 6

NATIONAL SOCIETY OF PAINTERS IN CASEIN AND ACRYLIC 62nd National Juried Exhibition

at the Salmagundi Club, 47 5th Avenue, NYC

June 19th — July 1st

Juried by CD • Entry deadline May 7th

• Jurors to be announced

Featuring the **ROBERT SANSTROM PRIZE-Gold Medal and \$5000.**
Over \$15,000 in prize money and medals.

Entry fee: Non-members, \$20.

For prospectus: send SASE to: D. Wels, Corr. Secy., 1710 1st Ave., #245, NY, NY 10128 or visit: NationalSocietyofPaintersinCaseinandAcrylic.com

Hilda Green Demsky painting exhibitions



"Poetry in Nature"

April 4 - May 2

Reception April 4, 6-8 pm

2nd fl Gallery, Brooklyn Heights Branch Library, 280 Cadman Plaza W., Brooklyn, NY

~and~

"Heart of Stone: Hidden Quarries"

May 17 - June 11

Reception Sat. May 21, 3-6pm

exhibition of paintings at Pleiades Gallery, 530 W. 25th St., 4th fl., NYC.

HildaDemsky.com

A Place of Dreams, oil/c 30"x24"

art league
of LONG ISLAND



Artist Opportunities



49th Annual

Fine Art & Craft Fair

June 4th & 5th • 10am-5pm

Heckscher Park, Huntington, NY

Application Deadline May 20th

Holiday Fine Art & Craft Fair

December 3rd & 4th • 10am-5pm

Application Deadline Nov. 11

Figuratively Speaking

June 4th - June 26th

Awards for Realism & Abstraction

No photography or video

Submission Deadline April 28th

The Long Island Life

July 2nd - July 24th

Photography exhibition

Submission Deadline

June 6th

631.462.5400

Prospectus for each opportunity can be found

at www.artleagueli.org

107 East Deer Park Road, Dix Hills, NY 11746

Get Social

Artists Take the Graveyard Shift

By MARY ALICE FRANKLIN

WHILE THE REST of the country was resting, a sleepless night for artist **Alexi Rutsch-Brock** led to artistic inspiration, virtual friendships and, eventually, an exhibition. During her restless nights, Rutsch-Brock creates new works of art and browses the Internet. As it turns out, she isn't the only one. She soon stumbled upon other artists who were equally awake, posting their own insomnia-fueled works on social media and engaging in discussions about their pieces. It was ultimately her admiration (and late-night purchase) of fellow up-all-nighter Julia Schwartz's artwork on Facebook that eventually led to **Pelham Art Center (PAC)**'s current exhibition "insomnia." Curated by Rutsch-Brock, the exhibition explores the affect of insomnia on artists' work, but also indirectly recognizes the ability of social media to build an artistic community that sparks inspiration in its members.

It was in the middle of the night,

from the artists' daytime pieces, as they work with what is close at hand in the dead of night. These works reveal a different side of the artist as his or her lines, brushstrokes and color palettes are intentional, yet less calculating than usual.

For example: **Anki King's** late-night works make their way into her larger daytime pieces. **John Mitchell** usually paints still lifes, but when insomnia hits, he draws King, his partner whom he lives with in Brooklyn. His ink-drawings often serve as a diary, with defining notations of what is going on while he works – the time, what movie was on in the background, handwritten notes. **Ola Manana's** dreams often make their way into her works; not just as inspiration, but as a dictation retold as narrative instead of abstract representation. **Kerry Law** paints the same view from his apartment night after night: the Empire State Building, which changes depending

on the weather and the colors lit from the building's tower. For his nighttime work, **Jason Rohlf** uses remnants of his daytime work – the shop rags he cleans his paintbrushes with, – painting over the rags with colorful, abstract shapes and patterns.

On display through March 26, the presented artworks are housed in a dimly lit studio with gray walls to mimic the late-night mood. None of the works are framed, giving a casual feel to the show. An impressive several hundred artworks are displayed, often in repetition, much in the way in which they were created – one work after another, night after night. One hundred and sixty shop rags lay stacked on a table; a lattice of gray-scale illustrations hang in rows on one wall; bursts of colorful abstractions on another.

All of the twelve exhibiting art-

ists have insomnia in common, but most of them, including Rutsch-Brock, had never met in person before PAC's "insomnia" came together. The function of social media in this scenario demonstrates how deeply it penetrates our society. The fact that an exhibition

was curated through Facebook, and used to build a network, proves the beneficial impact of social media as an avenue for artists to inspire, encourage, discuss and share with one another. Social platforms connected people through common practices, interests and habits, and then provided an appropriate forum for them to foster virtual networks and friendships.

Now, despite residences in various parts of the country, from Connecticut to California, the exhibiting artists have a Facebook "group," similar to a chat-room, where they discuss the exhibition, their insomnia and their works of art. Facebook's search function allows users to explore its "groups," which assemble likeminded artists who connect with one another based on any number of factors, such as geography or artistic genre.

As easily as one can find these existing Facebook groups, one can also create their own. Whether looking for new a social outlet or hoping to extend the potential of an in-person community, creating a group can broaden networking possibilities. This is as simple as clicking the downward-facing arrow on the upper right-hand side of your Facebook screen, and choosing "Create Group."

So, take a note from **Alexi Rutsch-Brock** and the **Pelham Art Center**: making use of available resources on Facebook, and social media in general, can produce valuable benefits.



insomnia #12-27 by Julia Schwartz



Untitled 5 by Anki King

and the wee hours of morning, that Rutsch-Brock discovered and conversed with artists who would eventually be in the PAC show. She began to slowly uncover how insomnia influences an artist's work: the works in the show are small-scale, created in manageable and succinct bursts; and the medium often differs

played, often in repetition, much in the way in which they were created – one work after another, night after night. One hundred and sixty shop rags lay stacked on a table; a lattice of gray-scale illustrations hang in rows on one wall; bursts of colorful abstractions on another.

All of the twelve exhibiting art-

Researching, building and participating in artistic communities – just as with in-person networking events – can strengthen and enrich one's experience with their work.

Here's the bottom line: participate. As with all things social media: the more engaged, the better the community. The more you give, the more you typically get back. Share resources, pick each other's brains and give and receive feedback on current works-in-progress. Organize exhibitions or in-person meetings (in a safe and secure location), purchase work and support fellow artists. Prompt conversations about supplies, local exhibitions, famous works of art, processes, practices and techniques. Whatever it is you choose to discuss, make sure you "get social." Isn't that what "social" media is all about? Become engaged and engage others. After all, these twelve artists managed to connect while we were fast asleep. For more information on "insomnia," on view through March 26, visit: pelhamartcenter.org

(Mary Alice Franklin is a Writer and Social Media Manager with an arts and culture focus. She currently works at ArtsWestchester, and as a freelance writer and social media contractor. A selection of her work can be found at maryalicefranklin.com.)



Visit www.arttimesjournal.com for more essays, videos and resources!

**Catharine Lorillard Wolfe
Art Club, Inc.**

ANNUAL MEMBERS' EXHIBITION 2016

May 22 — June 3, 2016

Demo: Thurs., May 26, 6-8 pm

Reception & Awards: Friday, June 3, 6-8 pm.

THE SALMAGUNDI CLUB

47 Fifth Ave. NYC Mon. - Fri. 1-6; Sat. & Sun. 1-5pm

www.clwac.org

**CLASSES AND WORKSHOPS
FOR ALL AGES**
PAINTING · DRAWING · CERAMICS
JEWELRY · PHOTOGRAPHY
FIBER AND MORE

IS183
art school
of the Berkshires

To Register Call:
413.298.5252
EXT. 100
IS183.ORG

From Stockbridge to North Adams

**CATSKILL
ART &
OFFICE
SUPPLY
LTD.**

**NOW
IN
KINGSTON!**

Full assortment of
Old Holland Oil Paints!
25% off!

Kingston 328 Wall Street (845) 331-7780
Poughkeepsie 807 Main St. (845) 452-1250
Woodstock 35 Mill Road (845) 679-2251

www.catskillart.com

Calendar

Continued from Page 4

Sunday, March 6

Nina Isabelle's Pain Project on display at Art/Life Institute Kingston The Art/Life Institute Kingston 185 Abeel St. Kingston NY (thru Mar 20) www.ninaisabelle.com/#!the-pain-project/bsfhe

North East Watercolor Society Demonstration by award-winning artist PAT MORGAN North East Watercolor Society Orange Hall Gallery at SUNY Orange Community College Waywanda and Grandview Avenues Middletown NY 845-439-4325 Reception 1-4:15 pm and Demonstration 2:30 pm (thru Mar 24) <http://www.northeastws.com>

Spanning the Centuries . . . 1750-1900: Music of the Classical and Romantic Periods Hoff-Barthelson Music School Community Unitarian Universalist Congregation 468 Rosedale Avenue White Plains NY 914-723-1169 www.hbms.org

Watermarks ~ Paintings by Pat Morgan SUNY Orange Cultural Affairs Orange Hall Gallery Fringe, SUNY Orange the corner of Wawayanda and Grandview Avenues (GPS: 24 Grandview Avenue) Middletown NY 845-341-4891 Reception 1-4:15pm (thru Mar 24) www.sunyorange.edu/culturalaffairs

Tuesday, March 8

Moments in Manhattan Sue Hartshorn Montgomery Row Second Level 6423 Montgomery Street (Route 9) Rhinebeck NY 845-876-0543 (thru April 27) <http://montgomeryrow.com/art.html>

Wednesday, March 9

HB Cello Virtuosi - All-Beethoven Cello Recital featuring seven members of the cello faculty. Hoff-Barthelson Music School 25 School Lane Scarsdale NY 914-723-1169 7 pm www.hbms.org

Thursday, March 10

Robert Tonner Gallery Show of Fashion Styles, Illustrations, Photos, and Dolls SUNY Ulster Arts SUNY Ulster Muroff Kotler Visual Arts Gallery Stone Ridge, NY 845-687-5113 Opening Slide Lecture and Presentation 7 pm (thru April 15)

SHE: Deconstructing Female Identity National Endowment for the Arts, ConEdison ArtsWestchester 31 Mamaroneck Ave White Plains NY Opening Reception: 3-5pm

Friday, March 11

Spring CraftMorrystown Artrider Productions Morrystown Armory 430 Western Ave Morrystown NJ 845-331-7900 Fri 4-8 www.artrider.com

Auction 2 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740

Creation's Recurring Themes Herkimer Community College Cogar Gallery Reservoir Rd Herkimer NY 315-866-0300 Opening Reception 6-8pm Herkimer.edu

Saturday, March 12

6th Annual Berkshire Festival of Women Writers Berkshire Festival of Women Writers Offering 33 events - many free. The Berkshires, MA check website for locations (thru Mar 20) www.berkshirerwomenwriters.org

Creative Muse National Association of Women Artists Banana Factory, 25 W. 3rd St., Bethlehem, PA (610) 332-1300 (thru May 8)

Hannie Eisma Varosy: Patterns on Panels and Paintings of Carter's Pond Valley Artisans Market 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 Opening Reception 4-6 p.m. (thru April 5)

Roar - Stephanie S. Lee's Solo Exhibition Piermont Flywheel Gallery 223 Ash Street Piermont NY Opening Reception 7-9pm; Workshop: Mar. 13, Sun. 2-4pm (thru Mar 27) www.piermontflywheel.com

Spring CraftMorrystown Artrider Productions Morrystown Armory 430 Western Ave Morrystown NJ 845-331-7900 Sat 10-6; www.artrider.com

Ulster County Music Educators All County Band Festival SUNY Ulster Senate Gymnasium, Stone Ridge, NY 4 p.m.

Sunday, March 13

Ballet Master Class w/Teresa Reichlen New Paltz Ballet Theatre New Paltz School of Ballet 1 Bonticou View Drive New Paltz NY 845-255-0044 1 - 4:30 PM www.npballettheatre.org

Kent Art Association Annual Member Show I The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening & Awards Reception 2-4 (thru Apr 8) www.kentart.org

"Our Roots are Showing," Tales and songs from Jewish and Gaelic traditions Jewish Federation of Ulster County and SUNY Ulster SUNY Ulster, Vanderlyn Hall Stone Ridge NY 845-338-8131 2:30 - 4:00 www.ucjf.org

Shadows of the Seasons: Group art exhibit Art Gallery at the Rockefeller Park Preserve Rockefeller Park Preserve 125 Phelps Way (Rte 117) one mile east of RTE 9 Pleasantville, NY 914-631-1470 (thru April)

SHE: Deconstructing Female Identity ArtsWestchester 31 Mamaroneck Ave White Plains NY 914-428-4220 Opening Reception 4-6pm artswestchester.org/

Spring CraftMorrystown Artrider Productions Morrystown Armory 430 Western Ave Morrystown NJ 845-331-7900 Sun 11-5. www.artrider.com

Tuesday, March 15

Concerto Concert SUNY Ulster Music Department SUNY Ulster Quimby Theater Stone Ridge, NY 7:30pm

SHE: Deconstructing Female Identity National Endowment for the Arts, ConEdison ArtsWestchester 31 Mamaroneck Ave White Plains NY (thru June 25)

Continued on Page 12

PUTTING IT ALL TOGETHER

Blue Door Art Center / Gallery

ARTIST CALL

Assemblage and Collage

Exhibition Dates:

June 18th to July 23rd, 2016

Max. size up to 30" in any direction

We will display a maximum of four works per artist.

Deadline for submissions is

Friday, May 27, 2016

THERE IS NO SUBMISSION FEE.

There will be an installation fee

of \$25 per selected work

and a 35% commission for works sold.

Please email JPEGs of up to 8 images as

attachments with Titles and contact

information in body of email to:

info@bluedoorartcenter.org

Please call 914 965-3397

for further information

THE MAMARONECK ARTISTS GUILD

126 Larchmont Avenue, Larchmont, NY 10538

914-834-1117

www.mamaroneckartistsguild.org

Spring Jurying for New Members

Mon., April 11, drop-off of artwork, 3-6 pm

Tues., April 12, pick-up of artwork, 3-6 pm

Download forms from our website

www.mamaroneckartistsguild.org

45th Annual Holiday Craft Fair



Nov. 26 & 27, 2016

10 am to 4 pm

Juried Show

Hand-Crafted Items Only

For an application or more information go to www.sunydutchess.edu/craftfair



Poughkeepsie, NY

WORKSHOPS AT THE WOODSTOCK SCHOOL OF ART

The School will be closed March 21-27, 2016

HANDMADE BOOKS AS ART

Loel Barr, Instructor

March 5-6

LARGE SCALE CONTEMPORARY DRAWING IN ABSTRACTION

Meredith Rosier, Instructor

April 2-3

THE ABSTRACT LANDSCAPE

Donald Elder, Instructor

April 4-5

845. 679. 2388

In the Robert Angeloch Gallery

STUDENT'S EXHIBITION 1

Works by students of a selection of School instructors

April 2-May 7

Reception

Saturday, April 2, 3-5 PM

COLOR & ENERGY

Karen O'Neil, Instructor

April 18-19

MONOTYPE

Kate McGloughlin, Instructor

April 18-20

ABSTRACT COMICS

Meredith Rosier, Instructor

April 24

THE BUSINESS OF ART 1

Meredith Rosier, Instructor

May 7-8

ATMOSPHERIC TONALISM: THE SUBTLE APPROACH TO OIL PAINTING

Mary Anna Goetz, Instructor

May 14-16

NAKED LUNCH

No Instructor

May 20

PO Box 338 • 2470 Route 212

COLLAGE

Robert Ohnigian, Instructor

May 21-22

ADVANCED ABSTRACT PAINTING

Jenny Nelson, Instructor

May 31-June 3

SIMPLIFYING THE LANDSCAPE 1

Kate McGloughlin, Instructor

June 2-23, Thursdays

info@woodstockschoolofart.org

for a complete listing of all classes and events visit woodstockschoolofart.org



CALL for ENTRIES

FINE ARTS • FINE CRAFTS

54th Annual Juried Show

JUNE 4 & 5, 2016

For application (click APPLY) or information:
www.WhitePlainsOutdoorArtsFestival.com

White Plains Outdoor Arts Festival Committee
P.O. Box PMB 441 • 333 Mamaroneck Ave.
White Plains, NY 10605 • 866.210.7137

Dance Clark Center

Continued from Page 1

By JENNIFER DUNNING

often exotic and driven by visions of what must be communicated through movement and music. There was nothing exotic about Edele or Louise, small energetic women who let very little slow them down. Neither suffered fools gladly. They were both ruthless in accomplishing their goals. But how different they were!

The formidable Edele was a crisply elegant Danish-American social worker with finely drawn features. Louise was an endearing roly-poly ruffled mess with an earthy sense of humor, her hair always flying from her hastily assembled bun. I can still see the two sitting face to face in Edele's neatly appointed living room, warily reminiscing as Edele's husband watched with deceptive casualness from a near distance.

The Holtzes were not theater people. They had worked for a decade setting up Quaker refugee and education programs in the Middle East. Charged with reaching out to New Yorkers living in the vicinity of the newly opened Westside Y, formerly the Capitol Hotel, Edele and her staff had been searching for a population to serve in the neighborhood, home not just to glittering theaters but to

hapless husband was pressed into maintaining the company's books, a thankless task. But somehow the Center grew as a home for dance. The activities included not only rehearsals but classes taught by noted modern-dance choreographers of the day and performances in the hotel's quickly renovated ballroom, a theater space where Ailey and his dancers appeared a month after the formal opening.

The heart of the programs was the long-lived New Choreographers Concert series, suggested by Ailey, in which young unknowns cut their teeth and became experienced artists, particularly under Louise's keen-eyed ministrations. One such artist was Dianne McIntyre, a dancer, choreographer and teacher who is a prominent much-admired modern-dance "elder" today.

Louise was a pragmatic hands-on mentor. McIntyre decided she wanted to move on to "a concert with dancers" after performing a solo in a 1971 New Choreographers Concert, at the start of her career. Why not do that here? Louise suggested. But McIntyre was hesitant about how to do it. First hold an audition for dancers, Louise suggested, then put up a sign with the performance dates and whether the dancers would be paid or not.

But Louise, nobody knows me, McIntyre worried. No one will come. They will, she was told. "People are hungry to dance." And she was right.

The pieces, in a shared program, were received with wild applause. Louise had come to every performance and confirmed that the evening was a hit. "But that last piece you did to live music is a little too long," she added. Undiscouraged, McIntyre dreamed about creating her own company. Louise urged her to create a manifesto. Write about why you dance and what your objectives are, she said. McIntyre would have free space at Clark Center until she

made money. Then she would have to pay. That was quintessential Louise, a no-nonsense mother hen.

Louise was careful not to show favoritism, but extra enthusiasm managed to make itself felt. She had a fond spot for black dance artists, including McIntyre and Pepsi Bethel, a jazz dancer and choreographer who was her special favorite. George Faison, who performed and choreographed on Broadway and modern-dance stages, was another. But she also admired Hinton Battle, a classically trained black ballet dancer. And one

of her greatest loves was Kei Takei, a Japanese post-modernist whose stark theater-dance pieces Louise admired greatly.

Many of her "finds" went on to major dance careers, among them Laura Dean, Meredith Monk and Bill T. Jones. But what drew me most to Louise was her knack for finding the oddballs we both cherished, creators whose voices and dance intelligence were unmistakably their own.

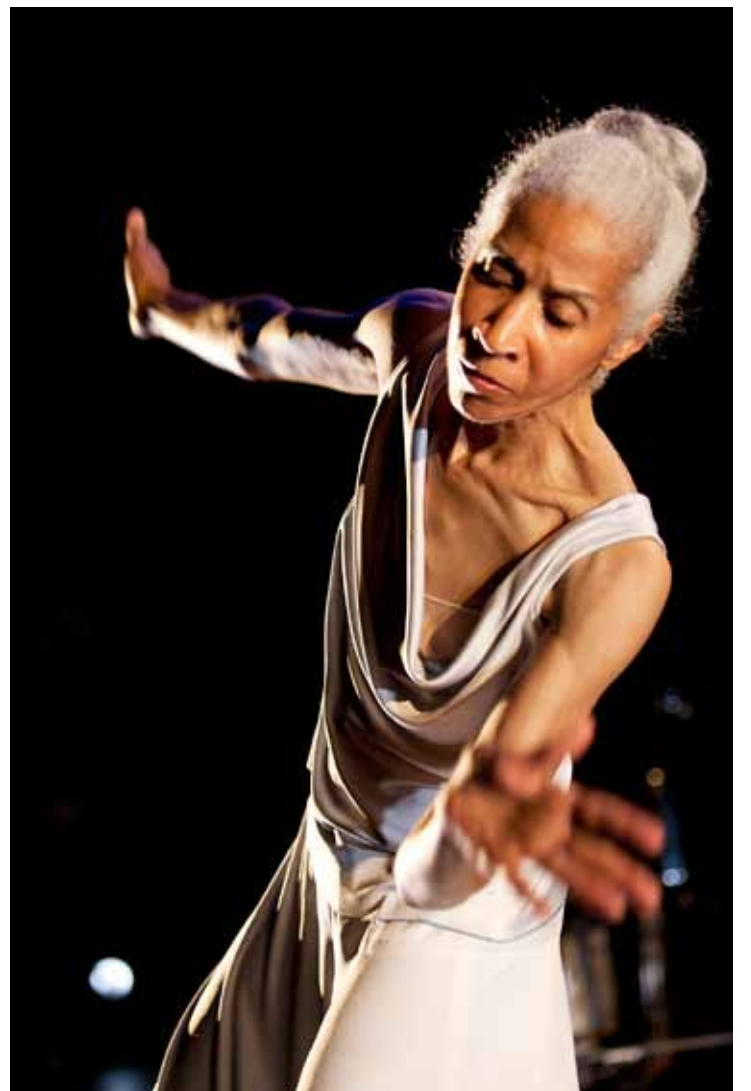
Two that I remember fondly were Susan Dibble and Harry Streeper. Dibble's 1976

"Sextet Foranna" looked as if it had been inspired by gorilla movement. Six dancers crouched, stamped, loped and swung their way from one point to another, pausing occasionally for lumbering embraces as they passed through groupings that might have been assembled by Rodin. This was the kind of implicit story, springing from pure movement and without a plot, that dance can tell so singularly. And I remember Streeper -- yes, his sister is an actress -- and his Human Arms troupe in the mid-70's for their fresh, clean-lined dance and stories of everyday people told with engaging modesty and performed with the gutsy unaffected energy of basketball players.

Both Dibble and Streeper went on to other careers in the arts. Jones became an internationally celebrated choreographer. You could see that coming very early on in his 1976 "Everybody Works," a solo in which the tall, slender dancer wore high Kabuki-style clogs that made even simple walks about the stage seem awkward and risky.

The movement was about as simple as movement can be. But in those moves -- careful, precise and seething with barely contained emotion that powerfully suggested the complicated adaptation of someone, black like Jones, to a society in which he will always be "different." There was in the dance something of the cutting social commentary of work by Eleo Pomare, another of Louise's finds, but tempered to steel by stark post-modernism. Whether or not Jones intended his solo to be experienced in that way, "Everybody Works" instantly communicated the inherent metaphoric power of dance.

Louise left Clark Center in 1986, after 16 years. The Center closed



Dianne McIntyre, dancer and choreographer
(Photo: AntoineTempe)

in 1989. It is almost impossible to imagine an Edele, a Louise or a Clark Center putting down roots today in New York's less adventurous dance scene. When I think today of Louise, it seems remarkable that she ended up so passionately in love with dance and people. She had come to Clark Center from careers as a city welfare worker and the manager of the June Taylor Dance School, where the high-kicking Taylor dancers, featured on television revues of the 1950's and 60's.

Louise once told me of a indelible experience when, at 18, she returned to ballet training. She was short and compact. Not a "dancer's body." And so she was ignored until, as her body curved into a deep back-bend, the teacher announced "Look, it can move."

Louise, Edele and Clark Center gave dancers the chance to move, to create, whether or not they had the right kind of build, skin color or bank account. It was an incredibly rich experience for dancegoers like me, a feast of just about every kind of dance in the most welcoming of atmospheres. Risks were taken and certainly there were some dismal failures. But the Center offered everyone the opportunity to take chances, on stage or in the audience.

Anna Kisselgoff once described Clark Center as "a state of mind" as much as a physical space. That it was. And how lucky we all were.

(Jennifer Dunning has written for publications including the *New York Times*, where she was a staff dance and general culture writer. She is the author of *Alvin Ailey: A Life in Dance*, and books on Geoffrey Holder and the School of American Ballet. She lives in NYC.)



Snapshot of Louise Roberts and Dianne McIntyre early 1970s

grim tenements as well. As the Y increasingly became a hub for new dance, with Ailey playing pied piper, Edele had to find a way to keep the Board women from discovering that those served were actually performers in search of endless free rehearsal time in big, freshly painted (though barebones) new studios. Her target population, she assured the Board, was young black theater women.

Edele's long hours of work were divided between running the Center and helping the seat-of-the-pants Ailey troupe to survive and flourish. Her



New Art Books

SCHIFFER PUBLISHING LTD.: *Emerging from the Shadows: A Survey of Women Artists Working in California, 1860-1960 (Four Volumes)* by Maurine St. Gaudens. Vol. 1, 336 pp.; Vol. 2, 352 pp.; Vol. 3, 320 pp.; Vol. 4, 336 pp.; (Each 9" x 12"; 500+ Color Illus.; Artist Index. \$59.99 Hardcover. *****

UNIVERSITY OF NEW MEXICO PRESS: *Art, Peace, and Transcendence* by Paul Re. 152 pp.; 11 x 8 1/2"; B/W & Color Illus.; Biography; Bibliography. \$45.00 Hardcover. *****

Garo Z. Antreasian: Reflections on Life and Art by Garo Z. Antreasian. 368pp.; 9 x 10 1/2"; 252 Colored Illus. Biography; Index. \$39.95 Softcover. *****

THE OVERLOOK PRESS: *Net-suke: 100 Miniature Masterpieces from Japan* by Noriko Tsuchiya. 224 pp.; 7 1/2 x 7 1/2"; 240 Color Illus.; Further Reading; Index. \$24.95 *****

TRAFALGAR SQUARE PUBL. / INDEPENDENT PUBLISHERS GROUP: *Urban Art Legends* by KET. 128pp.; 7 1/2 x 9 1/4"; Color Illus., Intro, Thank You. \$24.95 Hardcover. *****

PENGUIN RANDOM HOUSE: *Pop Painting: Inspiration and Techniques from the Pop Surrealism Art Phenomenon* by Camilla d'Errico. 248 pp.; 8 1/2 x 10 7/8"; Color Illus.; Afterword; Index. \$21.99 Softcover. *****

ABRAMS: *Doodle Zen: Finding Creativity and Calm in a Sketchbook* by Dawn Sokol. 160 pp.; 6 1/2 x 8; 160 Color Illus.; Table of Contents; Author's Note, \$15.95 *****

Compiled by Raymond J. Steiner

Fiction *The Scar*

By R. JAYESS

IT WAS NOT noticeable to most, but the scar on his right upper lip was never forgotten to him...even though it was now over 80 years old and the scar truly barely noticeable.

Leaving his upper lip, he moved his razor over his throat, up his chin and then over both sides of his face.

"Yup," he murmured to himself. "Eighty-two years old—and I still remember it."

Well, not actually *remembered* it...after all, he was just an infant when the dog bit him on the face, leaving the telltale scar that stayed with him through life.

In later years, his older brother and sisters had told him that the family pet—a German Shepherd—had been jealous of the "newcomer" that seemed to be monopolizing on the family's attention and simply "grabbed him by his head" while he crawled across the floor.

"He didn't really *hurt you*...just kind of split your upper lip," my brother said. "Guess his teeth were sharper than he realized."

"Well, he *did* bleed a lot," his oldest sister said.

"It scared Mom enough to grab you and rush you over to the laundry sink," the younger of my sisters chimed in. "After she washed the blood off your face—you looked a mess—I remember she put a band-aid on your upper lip."

"Yeah," my brother interrupted, "and then made us get rid of our dog all because of *you*" He jabbed his finger toward my face, then sputtered through laughter, "But we did have a big discussion about it...Dad wanted to keep the dog but Mom insisted that he had to go."

"Well, we really *did* love him," my younger sister quietly said.

He guessed she meant the dog.

He took a towel from the rack and dried his face. Although he remembered the discussion between him

and his older siblings, he could not recall the dog's name. Surely they had a name for him? But all he could remember was that it was a German Shepherd. He shrugged and finished drying his face.

He glanced in the mirror looking at the scar, which always stood out after he shaved. For a few hours anyway,

Later that day, as he was immersing himself in reading Herodotus—ancient history always being a subject he returned to throughout his life—his train of thought was interrupted by his memories of that discussion between himself and his older siblings that he had recalled that morning during his shave.

Hmmmm, he thought. Ancient history. Much of what Herodotus wrote was first-hand memories that he himself had actually experienced. Being the "Father of History" as he was often referred to by later historians, what he "remembered" *had* to be first-hand...other than the scattered inscriptions graven on tombstones or stone plaques commemorating certain events, heroes or battles left on site and oral traditions such as poetry and story telling, there *were* no "writings" to refer to. But were memories really that dependable? Even first-hand ones?

Ancient history. Hmmmm. How much "ancient history" do I unconsciously contain about my early years?

Well, I *do* have a strong fear of dogs—that must surely be the result of that dog bite. But this is a *fact* that I live with every day.

What other memories of that time still lie dormant in my sub-conscious? Surely my early life furnished enough material for other long-buried memories?

What *truly* hidden scars remain?

(R. Jayess lives in the Hudson Valley, NYS).



SACRED ICONS A Window into Stillness

April 10 to 15, 2016
Mariandale Retreat
& Conference Center
Ossining, New York



Icons are windows on a world that calls us to be still and rest in a place of thankfulness with God. Traditional icon writing is an ancient spiritual practice; an extraordinary prayer. This retreat, emphasizing painting and prayer, is for all skill levels, absolutely no experience necessary.



Retreat and workshop with Mary Jane Miller, master iconographer. Her technique uses traditional egg tempera with gold leaf rather than acrylic. See her work at www.sacrediconretreat.com. Conference fee includes room, board and workshop materials: \$475 - \$500 (as you are able) www.mariandale.org 914-941-4455 ext. "0"

Pastel Society of America

Workshops & Classes at PSA

National Arts Club
15 Gramercy Park South • NYC

44th Annual Exhibition

Enduring Brilliance!

National Arts Club
September 6 - October 1, 2016

PASTEL
SOCIETY OF
america

Pastel Society of America
15 Gramercy Park South • NY, NY 10003
(212) 533-6931
psaoffice@pastelsocietyofamerica.org
www.pastelsocietyofamerica.org

Be part of THE "go to" resource for ALL the Arts
Call (845) 246-6944 • info@arttimesjournal.com
arttimesjournal.com



Call for Entries
Allied Artists of America
Celebrates their
102nd Anniversary

2016 Annual National Exhibition
September 1 — September 18, 2016

Exhibition reception September 18th, 2016

Exhibition at the Salmagundi Club Galleries N.Y.C.

Open to all artists

Oil, Watermedia, Pastel, Graphics and Sculpture

\$24,000 in awards in cash and medals. JPEG entries accepted

Submission deadline July 16th, 2016

For prospectus send SASE to Rhoda Yanow
18 Springtown Road, White House Station, N.J. 08889 or download at

www.alliedartistsofamerica.org

Film *Stuck-Up*

By HENRY P. RALEIGH

I IGNORED IT as long as possible. I mean my last born child's (a millennial techie, if there ever was one) incessant carping about my stubborn willingness, if not ignorance, to sit before an outdated TV missing the visual splendors the new machine could offer. They, at least, are called "smart". I think I caught the innuendo here — it's true I do a good deal of researching movies on a TV monitor so shouldn't I view these under the best conditions? Isn't this the fair thing to do? Would it be right to know a Rembrandt painting only from a half page black and white reproduction in Gardner's *Art Through the Ages*? Well sir, having made peace with those devilish algorithms — they leave me alone, I don't disturb them—I'm ready to advance to the next technological level.

Now it turns out the next level, in fiscal terms, requires a lay-out of up to \$4,500. Maybe I'd best not aim for the maximum viewing experience all at once—film critics are notoriously underpaid, you know. Smaller, less ambitious sets do have rather attractive prices in the \$200-\$300 range and are known somewhat insultingly I think, as

petites. Still, it's not proper to chose on only the basis of dollar amounts—professionally speaking. Certainly the very first thing to know is the optimal screen size best for you and I'm told that takes little more than dividing up some numbers somewhere, by 1.5, multiplying by 12, or was it 14? — in any case I will probably be purchasing a LCD set being sure not to confuse this with LED TV with OLED's secure in the knowledge that LED TVs are just LCDs with LED backlights and who doesn't know this, for goodness sake's? OK, some people don't — I need to brush up on these newer terms like 802.11 AC Dual Band Wi-fi, which can do just fine on 2.4 Hz and 5GHz if you have a dual band router. All that's left for me now is to call in my last born, remind him that this mess is his damn world and I say to hell with it.

This really brings me up to something far more disturbing than my lack of familiarity with quantum dots or Hz refresh rates. Not long ago A.C. Scott published a mea culpa of sorts, sadly, yet courageously admitting he finds himself a "fossil . . . the last devotee of an obscure and obsolescent creed" namely, the

once proud profession of film criticism. How do you think that makes me feel? I like to think that I am to *Art Times* as Mr. Scott is the to *New York Times*. If he would bravely accept the denigration of being called a "film snob" can I do less? Isn't truth telling, critical integrity worth it? Am I up to receiving the ridicule of every self-styled critic on the Internet, to be seen as a mere poseur, a pretentious stuck-up? Oh, I have been known as a curmudgeon, which is not the same as a snob— it's a gentler word, you see, hinting amusingly that someone is in or on the brink of senility so take it easy on him. It's customary to stone critics, I know, curmudgeon's however, are simply sent to their rooms without dessert. Thinking it all over, I guess, it would be prudent to hold off a bit— That goes for LED too, with or without High Dynamic Range. Better wait to see how Mr. Scott fairs and I certainly wish him luck.



METAL ART FABRICATION

Think it, Draw it & We can build it.

845 635 3755

Aluminum, Stainless Steel,
Brass, Copper

SIMMONS FABRICATING

PLEASANT VALLEY, N.Y.

Pawling Chamber of Commerce Juried Arts & Crafts, Antiques & Collectibles Festival 2016

~ ~
Dealers & Exhibitors Invited

A juried event Outdoors on Charles Colman Blvd.
in the Village of Pawling

Sponsored by the Pawling Chamber of Commerce

Sat., Sept. 24, 9am-3pm (Rain or Shine)

Application Deadline: Aug 15th
(Early Bird rates by July 15th)

For Application Requests:

Pat at martinscc@aol.com or Marie (845) 855-1632

Cooperstown Art Association

ARTIST OPPORTUNITIES

81st National Juried Art Exhibition

July 15 - August 19, 2016

Juror: Peter Russom

Online Entry Deadline:

May 15, 2016

&

Regional Juried Exhibition

May 13 - June 4, 2016

Jurors: Sandra Z. & Val DeVisser

Delivery Deadline:

April 6 & 7, 2016

22 Main St. | 607-547-9777

www.cooperstownart.com

visit us at www.arttimesjournal.com



**KAREN WHITMAN
RICHARD PANTELL
CITY STORIES**

Block Prints Etchings Lithographs

April 2nd - 27th Reception: Thurs. April 7th 6-8pm



Walter Wickiser Gallery

210 Eleventh Avenue, Suite 303 ~ Gallery 3

(212) 941-1817 www.walterwickisergallery.com




AUCTION AUCTION AUCTION FINE ART

MARCH 4, 11, & 18
8PM LIVE & ONLINE
WWW.SALMAGUNDI.ORG

SALMAGUNDI CLUB

47 FIFTH AVE @ 12TH ST.

NEW YORK CITY, 212.255.7740



David Jon Kassan

Live Portrait Demo in Greenwich, CT

May 21, 10am-5pm ~ Space is limited!

\$150 per person / \$120 students

Featuring the New Parallel Palette

Info & Registration: CSOPA.org

Travel and Culture

Two Weeks along the Pacific Coast Highway from LA to Seattle Part 2- SF to Astoria, Oregon

Part 1 of this series was published in the Winter 2015 issue of *ART TIMES*. You can read it online at arttimes-journal.com & <http://bit.ly/1XT3PUo>

By CORNELIA SECKEL

HEADING OUT OF San Francisco, after stopping at the Oxbow Market in Napa, we headed back to the coast and on to Calistoga and the Dr. Wilkinson's Hot Springs for Mud Baths.

We just couldn't stop laughing as we

viren. These trees have no tap-root, but instead a shallow root system (4 to 6 feet deep) that spreads out for up to 250 feet from the base. In 1936 or 37 the hole was cut into the tree for cars to drive through as an additional tourist attraction in the Redwood Forest.

We arrived in Crescent City and had time to enjoy a walk on the beach before heading out for dinner. Our accommodation requirements were very specific: good internet connection, on the beach

unteers, the first step in getting to the whale skeleton that will probably take 2 years to be exposed. It will then go to the Oregon State University Marine Mammal Institute in Newport.

Check out the video I made: it is posted on the ART TIMES YouTube Chanel <https://youtu.be/zemKIMIL-GQk>

My friends Jacky and Jörg from Berlin, Germany, had been on the west coast and drove the Pacific Highway from SF up into Oregon. Jacky had several very strong suggestions for us, places absolutely not to miss and we didn't.

As Jacky urged, we stayed at the Sunset Motel in Bandon and the rock formations were exquisite. I was surprised to see Gorse, a thorny evergreen bush with bright yellow flowers. I had seen it in Ireland and England. Lord George Bennett founded the town of Bandon. He was from Ireland and imported Gorse, an ornamental shrub. The problem is that Gorse is extremely flammable and twice fire destroyed the town. Gorse can still be seen around the city and the surrounding countryside. People are very careful and the city code has strict regulations about this very pretty but dangerous bush.

on this gorgeous beach where we found some agates and took lots of pictures—a pattern we were repeating every morning. The other place Jacky urged us to visit was Face Rock creamery and she was absolutely correct again. We bought some wonderful cheddar, tasted everything we could including the ice cream and it was just before 11am. It also turns out that Oregon has a huge Cranberry industry. Unfortunately the harvesting was over, otherwise we'd have headed out to the nearest bogs to see the process.

From the Oregon Encyclopedia: The Oregon cranberry is prized for its deep red color, which growers say puts the red in the juice. Historically, native cranberries grew in the northwestern region of the state, harvested by indigenous people who shared the fruit with explorers. White settlers later harvested wild cranberries because they were a good source of vitamin C, which prevents scurvy, and the berry's naturally waxy coating allowed for long keeping.

Oregon has roughly 3,000 acres of cranberries and each one has, on average, 40,000 plants.

Out of 856 million pounds of cranberries produced in the United States



Cornelia Seckel and Heidi Robertson enjoying the mud bath at Dr. Wilkinson's Hot Springs in Calistoga, CA.

each climbed into the baths completely immersing ourselves into this heavy and very dense mixture of volcanic ash, peat and mineral water. Calistoga has pure volcanic ash and mineralized hot springs water. Combining these two elements with Canadian peat makes the mud treatment as effective as possible and is designed for maximum heat penetration and buoyancy. While the volcanic ash cleanses and smooths the skin, the peat buoys you up and allows the mineral water's soothing heat to penetrate more deeply. And it sure did.

Our eyes were covered with cucumber slices, our faces with some sort of facial cream and we just soaked in 2 feet of peat yet I felt like I was floating. After 20 minutes or so as we struggled to get out of the tub and the peat was plastered all over us we were laughing uncontrollably. All this time later when I think of those mud baths I am smiling and laughing. We showered getting all the bits of peat off our bodies and were each led into a whirlpool for a mineral soak. After a while we were wrapped, actually swaddled in several warmed sheets for some more quiet zoning out. What a fabulous experience and one that I still and will carry with me.

We thought we might do 300 miles and get to Crescent City. It would be quite a feat as on previous "travel" days we often stopped numerous times going perhaps 100 miles in a day as we enjoyed the views of the glorious Pacific Ocean and the hills. We drove north from Calistoga and were in the woods where the altitude was as high as 2000 feet along the redwood highway on route 101. The Redwoods are as magnificent as I remembered. In Leggett, CA we drove through Chandelier Tree, (height 315 ft; diameter 21 ft. and approximately 2400 years old) a Coastal Redwood or Sequoia semperviren-

with ocean sounds all night and we found that at the Crescent City Motel.

After breakfast we continued up the coast getting about 5 miles to the stop. Just 45 miles north of the California border we saw numerous cars pulled off to the side of the road. Being curious I walked down to the beach to discover that a large, blue whale measuring approximately 80 feet and weighing nearly 100 tons was dead on the beach in Ophir about 7 miles north of Gold Beach on Monday November 2. It is thought that the whale had been dead for a few days in the ocean and came ashore after weekend storms. The stench was pretty bad. Students from Hatfield Marine Science Center were stripping four-inch-thick strips of blubber from the carcass with other vol-



Chandelier Tree, (height 315 ft; diameter 21 ft. and approximately 2400 years old) a Coastal Redwood or Sequoia semperviren- that we drove through



A blue whale measuring approximately 80 feet and weighing nearly 100 tons was dead on the beach in Ophir about 7 miles north of Gold Beach.

From the Oregon Department of Geology and Mineral Industries:

The spectacular landscape of Oregon today was shaped over millions of years by fire and flood, earthquakes and eruptions, and the movement of oceans and continents on a huge scale. Where most people see an unchanging landscape, geologists see rocks that tell the story of an ever-shifting world. It is a story that began several hundred million years ago, an eternity for humans, but only about 4% of the Earth's 4.5 billion year history. And what a story! Imagine an oceanic and a continental plate colliding, pushing hundreds of miles of ocean floor deep into the body of the Earth. Imagine some of the largest lava flows in the history of the world blanketing the state, thousands upon thousands of volcanic eruptions, and floods that carry enough water to equal the combined flow of all the rivers in the world. This is the Oregon that geologists see.

We had a wonderful night's sleep and in the morning a walk

in 2014, 39.5 million were produced in Oregon. Wisconsin grows the lion's share with 538 million pounds, followed by Massachusetts at 210 million. Cranberries are the fifth-most valuable berry crop in Oregon, coming in just above raspberries and strawberries. Wine is first with a value of \$107 million.

Heading up to Newport, our destination for the evening, we stopped in Coos Bay, a natural harbor, where early on schooners sailed in and out carrying freight and passengers. When the first Euro American settlers arrived they found not only coal but a great natural harbor, huge stands of trees, an abundance of wildlife and a mild climate.

Although Spanish and English ships sailed along the Oregon coast as far back as the 16th century, Hudson's Bay Company fur traders were the first Europeans to reach Oregon's south coast and Coos Bay in the 1820s. A small group of Americans reached Coos Bay in 1853, and established the first town of Empire City. Coos Bay is Oregon's largest coastal estuary and shipping port and from the beginning of the white settlement the Coos Bay region was tied into a coastal market for



The rock formations were exquisite on the beach in Bandon, Oregon

lumber, coal, salmon, and agricultural products centered on San Francisco and Portland. Goods could be shipped and imported from around the world. The ancestors of today's local Indian tribes (the Confederated Tribes of Coos, Lower Umpqua and Siuslaw Indians, and the Coquille Indians) lived here long before Europeans landed on the eastern shore of North America. The Coquille Tribe, as owner of the Mill Casino on Coos Bay, is today one of the region's largest employers.

We walked around town looking for the perfect bakery and eventually we found one. One of the stores we went to was an elaborate head shop and then I remembered that marijuana is now legal, as of July 2015, in Oregon for all—not just medicinal use. I don't think I'd ever seen such a large collection of pipes and bongs.

We had the most delicious chocolate croissants at the Empire bakery on New Park Street in Coos Bay. This place was recommended as we were looking for walnut cranberry sourdough bread. The coffee was excellent and we did not leave the parking lot before we tasted the bread, had some coffee and part of the pastry.

There are numerous museums and other attractions making this a fine destination. • Coos Art museum in Downtown Coos Bay • Coos Historical & Maritime Center • Coos Bay Iron Works • Oregon Coast Music Festival • Blackberry Arts Festival • The Egyptian Theatre built in 1925 and the only Oregon moviehouse with its original theatre organ installation. For more about Coos Bay <http://coosbay.org/>

We continued up the road with Newport as our destination. Along the way we stopped in Florence to enjoy the ocean air and the stunning views. Every town seems to have several galleries and artists' co-ops. These are coastal towns and my guess is that the galleries, for the most part, are geared to the tourist. The landscape or Seascape is so gorgeous that many artists must be attracted to work here.

Heidi had picked out an Inn in Newport but when we got there neither of us felt good about the place. Heidi got online and located another Inn that didn't meet all of our requirements but did meet the good internet connection and ocean sounds all night criteria. Our third requirement was immediate access to the beach. Access to the beach wasn't so easy but the luxuriousness of the Elizabeth Street Inn totally made up for not being able to step out the door and onto the beach. There was Salmon chowder for us to enjoy when we

checked in and cookies after 8pm. The room had very fluffy robes, a fireplace and there was a jacuzzi, indoor swimming pool, and exercise room (none of which we used). Heidi did use the laundry room and we would have clean clothes for the next leg of our trip. Each day I had to check ART TIMES email and as often as I could, I posted blogs



Production line at the Tillamook Cheese Factory. What we are seeing is quality control of packaging one of their cheeses.

about our trip. I had also been posting pictures and comments to Instagram, a new social media outlet for me, which I found to be quite easy.

We left our beautiful accommodations in Newport at the Elizabeth Street Inn and headed to Astoria. On our way we stopped at Devils Punchbowl State Park where we saw very interesting rock formations at Otter Rock. The community got its name from a rock off its coastline that was once a haven for otters. Today, the offshore rocks are part of the Oregon Islands National Wildlife Refuge and serve as a home for a variety of marine birds, including the endangered brown pelican, seagulls, cormorants and common murre. Devil's Punchbowl is known for its unusual geology and impressive surf action and therefore got the reputation by some as the "Waikiki of Oregon." Otter Rock's history as a surfing destination is legendary and is considered a favorite place for surfers of all levels, attracting surfers from around the world.

People we met urged us to go to the Tillamook County Creamery Association, a place neither of us knew about. The area of Tillamook County is ideal for dairy farming because of the temperature, climate and abun-

dant rainfall, nearly 90 inches of rain for a year. There's also a large seafood industry and timber industry and, of course, the recreation industry from all the tourism. There is a commitment to sustainable practices for the water and for the land as misuse of these affect the timber, the seafood, and the dairy industry as well as the recreation industry.

The creamery, founded in 1909, is a co-op comprised of family farmers as well as the individuals who work at the co-op. The cheese factory gets over 1 million visitors a year. We were able to watch the production of cheese, taste a variety of cheeses in various stages along the process and to try out their ice cream including the latest, and our favorite Oregon Hazelnut & Salted Caramel

In 1894 well known cheese maker Peter McIntosh brought his cheddar cheese-making expertise to Tillamook County, where he taught the locals all he knew. Over 120 years later, they still use the same cheddar cheese recipe developed all those years ago!

There was a very comprehensive video by Dale Baumgartner, head

couldn't resist stopping in Garibaldi at a factory outlet where we spent quite a while choosing the perfect bowls and plates and learning about Myrtlewood which can grow up to 100 feet.

The Myrtlewood industry began in the late 1800's along the Southern Oregon Coast. This tree is a member of the laurel family and is an evergreen. Myrtlewood is found in Southwestern Oregon and Northern California. It extends from about Florence, Oregon to the north portion of California. It has yellowish-white blossoms, and blooms in February or early March. The tree is so symmetrical it appears as a carefully pruned, cultivated tree.

Myrtlewood logs, when green are 70% moisture so the log will not float. The wood is 20% harder than oak, and harder than black walnut or hardrock maple. No other wood is so strongly accented by figured grain and color.

Myrtlewood has a color spectrum that has been variously described as ranging from "golden hues to velvet black with warm brown, yellows, greens and reds", from "ebony to a rich maple color", from "soft gray to mauve". There wasn't a piece of wood in the store that wasn't interesting and beautiful. No wonder it took so long to make choices.

Oregon's Largest Myrtlewood Tree is approximately 88 feet tall and 42 feet in circumference. Its canopy is nearly 70 feet wide. The tree is about 10 miles up the Rogue River east of Gold Beach.

We've reached the end of our time along the Pacific Highway, and we took our last walk along the beach before heading east and crossing the Columbia River. We stayed at the Benjamin Young Inn in Astoria Oregon, a Victorian home built by Benjamin Young in the middle 1800s. His daughter went to medical school and practiced here in the house and in town; her certificate from medical school is dated 1907. We had a delightful dinner at the J Paul supper club and learned that many musicians & artists live here and work at a variety of jobs (as they do everywhere). The dock is very active: there are tugboats, barges and other ships in this docking area. Out of the window from the B&B there were several tankers anchored in the Columbia River waiting clearance for entrance in Portland. Some are heavy (with cargo) some are light (without/ and awaiting cargo) coming from and going to various places in the world.



You can see these pictures plus others online in color at arttimesjournal.com. The final leg of the journey will be published in the Summer Issue.



View from the Elizabeth Inn, Newport, OR, our last day on the coast and our first rainy day.

Calendar

Continued from Page 6

Friday, March 18

Auction 3 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740

Solas an Lae CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 www.centerforperformingarts.org

Unplugged Open Mic Unison Arts Center 68 Mountain Rest Road New Paltz NY 7:30 p.m.

Saturday, March 19

Concert: J.S. Bach and Sons--Legitimate and Otherwise Close Encounters With Music Mahaiwe Performing Arts Center 14 Castle St Great Barrington MA 800-843-0778 6pm www.cewm.org

Solas an Lae CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 www.centerforperformingarts.org

Volition: Expressions of Women Rising Bell-Ans Center of Creative Arts 2 Bell Lane Orangeburg, NY (845) 5960870 7-10pm

Works by Thompson Family Foundation of NY Scholarship Recipients The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Closing Reception 3-5pm (thru March 19) woodstockschoolofart.org

Sunday, March 20

83rd Annual National Juried Exhibition Hudson Valley Art Association Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru April 1)

An Evening of Performance Art hosted by Clara Diamond The Art/Life Institute Kingston 185 Abeel St. Kingston NY 814-777-6990 6-10:PM www.artlifekingston.com/

Dance! American Art, 1830-1960 National Endowment for Humanities and the National Endowment for the Arts, Detroit Institute of Arts 5200 Woodward Ave. Detroit MI (thru June 12)

HB Artist Series presents April Johnson and the Oracle Trio in Recital Hoff-Barthelson Music School Greenville Community Church 270 Ardsley Road Scarsdale NY 914-723-1169 5 pm http://www.hbms.org

Solas an Lae CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 www.centerforperformingarts.org

Saturday, March 26

Spring Open House The Watermill Center 39 Water Mill Towd Road Water Mill NY 631-726-4628 1 - 7pm watermillcenter.org/events

Tuesday March 29

White Line Woodblock with ANITA BARBOUR Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-2388 (thru Mar 2) mar 16 online

Thursday, March 31

HB Artist Series presents duo-pianists Elena Belli and Delana Thomsen Hoff-Barthelson Music School 25 School Street Scarsdale NY 914-723-1169 7 pm http://www.hbms.org

Friday, April 1

Children's Corner Concert - Family concert for ages 6 and up Hoff-Barthelson Music School 25 School Lane Scarsdale NY 914-723-1169 6:30 pm www.hbms.org

Creative Muse National Association of Women Artists Banana Factory, 25 W. 3rd St., Bethlehem, PA (610) 332-1300 Reception 6-9pm (thru May 8)

Spring Art Show and Student Scholarship Awards Art Society of Old Greenwich Garden Education Center 130 Bible Street Greenwich CT 203-637-5846 (thru April 29)

Saturday, April 2

A Night Under the Stars: Spring Gala 2016 Visual Arts Center of New Jersey

68 Elm Street Summit NJ 908-273-9121 6pm-10pm www.artcenternj.org

Alan M. Jacobson, M.D., Solo Exhibition in Oil Painting Harrison Public Library 2 Bruce Ave Harrison NY 914-835-0324 (thru April 30) www.harrisonpl.org

City Stories - Karen Whitman and Richard Pantell - Block Prints, Etchings, Lithographs Walter Wickiser Gallery 210 Eleventh Avenue (betw. W.24-W.25 Sts.) New York NY 212-941-1817 (thru April 27) www.walterwickisergallery.com

Nina Lipkowitz: Glyphs and Squiggles 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 3-6pm (thru May 1) 510warrenstreetgallery.com

Now is Real presentation by Alice Teeple Star House Gallery The Shirt Factory 77 Cornell St. #316 Kingston NY 814-777-6990 7-9:PM www.starhousegallery.com

Photo Fugues: Cut & Paste Photo Collage by Marcia Slatkin The Starr Library Starr Library 68 W. Market St. Rhinebeck NY 845-876-4030 www.starrlibrary.org

Regional 2D Juried Exhibition Art Society of Kingston Art Society of Kingston 97 Broadway Kingston NY 845-338-0333 Opening Reception 5-8pm (thru April 30) www.askforarts.org

Renaissance Women National Association of Women Artists Tomkins Square Library, 331 East 10th St, NYC (thru Apr 28)

Students' Exhibition 1 The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm (thru May 7) woodstockschoolofart.org

Sunday, April 3

HB Artist Series presents Peggy Klinger, violin and Gerald Robbins, piano Hoff-Barthelson Music School Greenville Community Church 270 Ardsley Road Scarsdale NY 914-723-1169 5 pm www.hbms.org

The Art of The Photograph 2016: The Photography of I. Afrik, P. Cicalo, C. Gorevic, J. Soodalter The Front Street Gallery 21 Front Street Patterson NY 845-490-4542 Opening Reception 10am-2pm (thru April 30) frontstreetgallery.org

Monday, April 4

American Watercolor Society 149th International Exhibit Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru April 23) www.awsinc.org

Hilda Demsky Paintings: Poetry in Nature 2nd Floor Gallery Brooklyn Heights Branch Library, 280 Cadman Plaza West, Brooklyn Opening Reception 6-8pm (thru May 2)

Thursday, April 7

A Brief History of Black Characters and Creators in American Comic Books Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 7pm www.artcenternj.org/conversations

Alix Ankele: SOLO SHOW National Association of Women Artists, Inc. N.A.W.A. Gallery 315 West 39th St Suite 508, NYC 212-675-1616 Reception 5-7pm (thru May 5) www.thenawa.org

City Stories - Karen Whitman and Richard Pantell - Block Prints, Etchings, Lithographs Walter Wickiser Gallery 210 Eleventh Avenue (betw. W.24-W.25 Sts.) New York NY 212-941-1817 Artist Reception 6-8pm (thru April 27) www.walterwickisergallery.com

CONSTANCE WAIN/ JOURNEYS includes mixed media/collages in paper as well as relief sculptures in found wood assemblage; and MARY ABRAMS/ HER INTIMATE WORLD includes oil paintings of interiors and landscapes by the late artist b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 (thru May 1) www.bjspokegallery.com

The Laramie Project SUNY Ulster Theatre Department SUNY Ulster Quimby Theater Stone Ridge, NY 845-688-1959 Thursdays-Saturdays 7pm & Sundays 2pm (thru April 17)

Continued on Page 17

ART CLASSES:

Adults, Teens and Children

Summer Semester:

starts May 23 for adult classes

CLASSES IN:

- Ceramics
- Jewelry
- Drawing
- Photography
- Sculpture
- Painting
- Digital Arts

- Workshops
- Summer Camps for Kids
- Exhibitions

CENTER FOR THE ARTS

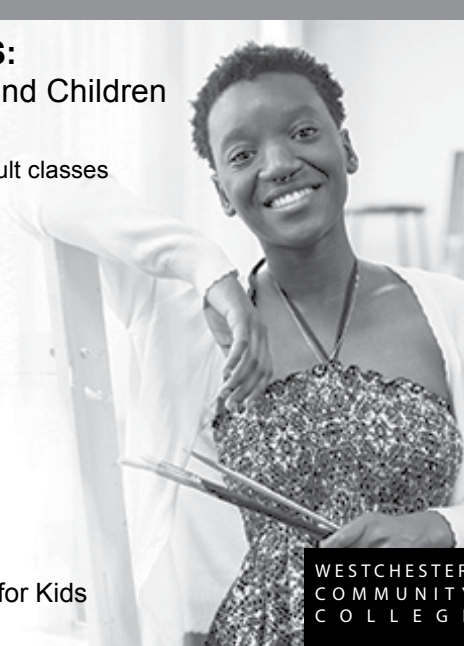
Central location:

White Plains, Westchester County Center

For more info: 914-606-7500

Email: Arts@sunywcc.edu

www.sunywcc.edu/arts



WESTCHESTER
COMMUNITY
COLLEGE

We sincerely thank our
advertisers for their support
of ART TIMES.
Their advertising dollars
make ART TIMES possible.

VIRIDIAN ARTISTS

presents

The 27th Annual International Juried Exhibition

Entry Deadline: Friday April 9, 2016

Juror: Tumelo Mosaka, Independent Curator, formerly Curator at Krannert Art Museum and Associate Curator at the Brooklyn Museum

Cash prizes, Powerpoint Presentation,
Group Exhibition in our Gallery
June 28 to July 16, 2016.

To Enter: viridianartists.com/juried-show

Early entries (ends March 11, 11:59pm)
\$35/ 3 works, \$5 each additional work

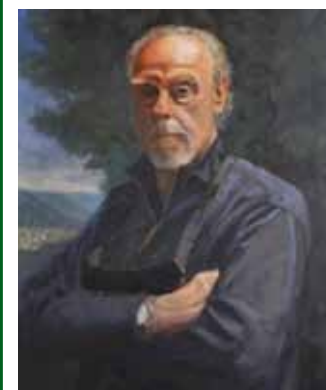
March 12- April 9: \$45/ 3 works,
\$5 each additional work.

Viridian Artists

548 West 28th St. #632, NY NY 10001

The Gallery at KENT ART ASSOCIATION

CELEBRATING THE FINEST OF TRADITIONAL AND
CONTEMPORARY ARTWORK IN THE LITCHFIELD HILLS



Members' Show I Judge, Bob Lenz,
"Self Portrait", oil

UPCOMING SHOWS

MEMBER SHOW I
MARCH 13 – APRIL 8,
1 -5 PM

WORKSHOP I
MON. - WED.,
APRIL 4 – 6, 10AM-3PM
"Pastels from Photos with
Clayton Buchanan"

**SPRING
JURIED SHOW**
APRIL 16 – MAY 14, 1-5PM

GALLERY HOURS
1 to 5 pm Thursday - Sunday March 8th – October 12th
including Monday Holidays

THE KENT ART ASSOCIATION
21 S. Main St, PO Box 202, Kent, CT 06757
860-927-3989 • www.kentart.org • kent.art.assoc@snet.net

Theatre *The Joys of Theatricality*

By WENDY CASTER

THE FIRST SHOW I ever saw was *The King and I*. It was the umpteenth revival, and I was thrilled by every second. Although it was many years ago, I particularly remember Eleanor Calbes, the actress who played Tuptim.* When she was dragged off stage, threatening suicide, she fought and screamed and cried. I was heartbroken by Tuptim's anguish and anger. I was blown away by the sheer emotionality of the Calbes' performance. And I just kept thinking, "Wow, she's right there in front of me."

For me, the combination of these responses adds up to a definition of *theatricality*: intense emotion presented by talented people right in front of you. The dictionary definitions of *theatricality* come in two parts: (1) related to the theatre; and (2) exaggerated, overdramatic, histrionic. Generally, the second definition is used for behavior outside of a theatre, and that makes sense. There's a level of emotion and presentation that only works on stage.

Theatricality allows a unique suspension of disbelief. For example, in the play *Equus*, the horses are played by tall men on metal hooves, wearing metal horse masks that allow us still

it's about a crazy guy blinding a bunch of animals. The horses' vivid squeals preclude the multiple levels of meaning allowed by the theatricality of the show.

The musical *Hamilton* (Perhaps you've heard of it? It's been getting a little attention?) is a deeply theatrical piece. The audience is invited to join the celebration of New York, the American Revolution, and the role of immigrants in the success of the US. When the cast sings, "How lucky we

the pivotal dinner scene. He utilized the energy of theatre being a living, changing thing.

Another part of theatricality is risk. In live theatre there are endless opportunities to mess up. Forgotten lines, doors that won't open, dropped props. And these can be some of the best, most memorable moments, as they challenge performers into instant improv. One evening at *Bridges of Madison County*, a tray of supposed ice cubes ended up all over the stage.



The dinner scene from *August, Osage County*. Photo: Joan Marcus

are to be alive right now," they are referring to the late 1700s and to this very second. *Hamilton* also uses asides to include everyone in the theatre. There's a delightful throwaway moment when Hamilton's "success with the ladies" is being discussed. Aaron Burr sings, "Martha Washington named her feral tom cat after him," and the actor playing Hamilton looks directly at the audience and says, "That's true!" It's a small bit, but satisfyingly theatrical.

There's already talk of a movie version of *Hamilton*, of course. And who knows? It might be wonderful. But even the most brilliant film could not offer the immediacy, the energy, the sense of *being there* that the show offers.

A particular joy of theatricality is getting to choose what to look at. While viewing an ensemble piece like *August, Osage County*, audience members have different experiences depending on which characters they pay the most attention to. It's telling that playwright Tracey Letts chose to have the actors improvise much of

It was great fun to watch the performers—Kelli O'Hara and Steven Pasquale—gather the ice cubes while staying in character. O'Hara made a joke, one that fit the scene, just a silly throwaway line about how long it took to clean up, and the audience burst into delighted laughter. You had to be there, and we were.

I've also seen the awful side of risk, including a dancer in *Cats* literally falling on his head and then crawling off stage. It was horrible. It was also a reminder that dancers take chances with their bodies all the time.

Another form of theatricality is the all-day play marathon. Mac Rogers' brilliant *Honeycomb Trilogy* was recently performed in New York. Over the course of a day, the audience experienced the unfolding of a full, detailed story. We watched people grow up. We lost characters we loved. For seven hours or so, we lived in a different reality.

The ostensibly negative side of theatricality—the scenery chewing—can also be wonderful. Many of theatre's biggest stars have been and



Janet McTeer in the Daryl Roth Production of *Mary Stuart*
Photo: Broadway.com

are larger than life, from Carol Channing to Colleen Dewhurst to Marion Seldes to Alan Cumming to Mandy Patinkin to Patti LuPone. Like the best of athletes, they leave it all on the field/stage.

Technical effects can be the most theatrical aspect of all. From Velma Kelly rising out of the floor in *Chicago* to the rain storm in *Mary Stuart* to the use of masks in *The Lion King* to the ship on which Anna arrives in the current *King and I* at Lincoln Center, the devices of theatre provide an electricity that CGI can't touch. Again, you are there! And the devices can be incredibly simple. I have seen a number of shows where glittering confetti falling slowly to the stage was thrilling.

I remember once watching part of a show with tears streaming down my face. I turned to my friend, and she too was crying. What was this incredibly emotional scene? It was an insane, energetic, cheery dance number! We were at the musical *Seesaw*, watching "It's Not Where You Start, It's Where You Finish." In front of us were 25 or so gorgeous talented people, exuding energy and joy and wonder. It was a party, and we were there.

(My predecessor Robert Bethune also enjoys the joys of theatricality: www.arttimesjournal.com/theater/theatricality.htm.)

*Thanks to MockingbirdGirl and AlanScott on the chat board All That Chat for identifying the actress who played Tuptim.



Lorenzo Pisoni and Daniel Radcliffe from *Equus*. (Photo: Carol Rosegg)

to see their gorgeous faces. When Alan snaps and attacks them with a steel spike, it's a shocking and horrifying action that expresses violence, repression, sexuality, nonconformity, and religion. In the movie *Equus*, the horses are played by horses. And when Alan snaps and attacks them,

The next issue is Summer '16

(June, July, August)

If you missed getting an Opportunity or Calendar listing into this issue or a display ad for your business or exhibit, contact us at ads@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 essays, Blogs, videos, Calendar and Opportunity listings.

arttimesjournal.com

ASK ARTS SOCIETY OF KINGSTON Call for Entries REGIONAL CENTER FOR THE ARTS Regional Juried Show

Juror: Daniel Belasco, Curator of Exhibits & Programs, Dorsky Museum, SUNY New Paltz

April 2-30 Opening Reception, April 2, 5-8pm

Submission fee for 2 D Juried Show: first two images: \$25 for ASK members \$35 for non-members \$5 for each additional entry (maximum of 3 entries)

Drop off: Tuesday, March 29, 1-5:30 pm

Pickup for declined work: Thursday, March 31, & Friday, April 1 1-5:30

For Prospectus: askforarts.org • 97 Broadway, Kingston, NY

Questions may be addressed to: ask@askforarts.org or by calling 845-338-0333

Film *The International Film Festival of Kerala*

By GAIL LEVIN

INDIAN CINEMA BASED in Kerala is called Mollywood, just as that in Mumbai (formerly known as Bombay) is called Bollywood, a name that is much more famous in America. The 20th International Film Festival of Kerala, which opened December 4 and closed on December 11, offered a look at some 180 films from Indian and around the globe with a particular emphasis on Asia. The Kerala festival takes place each year in Thiruvananthapuram

International Competition, Malayalam Cinema Today, Indian Cinema Today, Country Focus (such as Lithuania, Myanmar), World Cinema, Contemporary Masters, Tributes, Retro Films (included restored earlier Malayalam films lacking subtitles), 3D films, and Lifetime Achievements. A group of films were shown around the theme "Women Power." The international competition was among 14 films including two Malayalam films, one each from Iran, Nepal, Argentina,

discussion is a *Sunni* or a *Mustaali* Muslim. When the elder shopkeeper responded that that there was no difference, the audience roared in approval. In the diversity that is India today and especially marked in Kerala, these ancient distinctions among Muslims do not appear to matter. The film, both written and directed by Sidhartha Siva, goes on to deal with ethical values and the need to do the right thing even when it puts one at risk. The engaging actor, Mustafa, attended the screening and was around to greet his fans afterwards, looking much more handsome with his full head of thick hair rather than his character's close-shaven head.

The Malayalam film, *Ottal* (The Trap), directed by Jayaraj, is a retelling of Anton Chekhov's *Vanka*, now set among Christians in a small village in Kerala with magnificent scenery along the water. The story focuses on a talented eight-year-old boy, who has been orphaned when his desperate parents, burdened by debt, committed suicide. The film opens just as he has come to live with his aging grandfather who makes his living raises ducks and selling their eggs. When the old man becomes seriously ill, he tries in vain to find someone to adopt his grandson, finally sending him off to work in what (unbeknownst to him) turns out to be child slave labor in the fireworks industry. A moving testimony to the need to end the enslavement of children, this film played to a full house that clearly loved it. This film won many awards at the festival, including best film.

Another telling Malayalam film, *Nirnaayakam* (Final Verdict), directed by V. K. Prakash, tells the tale of Ajay, a fearful young man who flees military school, where he has gone to become an officer. Back at home, he bristles at the presence of his mother's lover, just as he is contacted by his father who has neglected him for more than a decade. The young man goes to meet the stranger who is his father. He discovers a fierce and principled lawyer who is fighting corruption while suffering from a fatal disease. The film chronicles the reconciliation of the father and son and the son's maturing, all in the context of Indian politics.

Some of the other outstanding Indian entries in the festival were in Bengali, the language of ancient

Bengal, spoken today in some states in the North East of India and in Bangladesh. (The Bengali poet and novelist Rabindranath Tagore won the 1913 Nobel Prize in Literature.) *Onyo Opalaa* (The Journey of a Woman) is directed by Satarupa Sanyal, a producer, actress, poet and social activist based in Kolkata (formerly Calcutta). She is known for her feminism, but her content is universal. Her stance probably resulted in a few men walking out after only a few minutes—surely those who needed to stay and hear her message.

The story is that of Opalaa, a middle-aged widow, whose arranged marriage at a tender age into an aristocratic family turned in surprising directions. It shows how little charge of their own fate women in such situations have and how such social circumstances are entrapping for some men as well. The film both reveals the value of empathy and offers a look at an exploitive Hindu guru with repugnant character traits that people of any religious pursuit might recognize. Flashbacks in time show the same characters some quarter of a century earlier—always set in the same elegant family home, beautifully filmed. The acting is also superb. Not surprisingly the audience responded with enthusiastic applause.

Also in Bengali, Natoker Moto's *Like a Play* is the compelling story of an investigation into the mysterious death of a young actress in Kolkata. The film explores aspects of women's social status that demand submissive behavior, mother-daughter relationships, and how theater groups function and survive. The reality of the close-up look at the theater benefits from the director's own experience of working in theater for more than twenty years. He spoke at the festival's screening for this, his first film.

It's interesting to compare these small budget Indian films with their big ideas to entries from other nations. Two of Turkey's four entries, *Secret*, directed by Sakli, and *Mustang*, directed by Deniz Gamze, deal with their society's obsessive concern with premarital chastity and with taking young girls to a gynecologist to confirm their virginity. *Mustang* features five adorable orphaned sisters who offend members their community by their playful antics



All Indian events are inaugurated with a ceremony of lighting an oil lamp. The IFFK was no exception.

(Trivandrum is the old name), the capital city of the state of Kerala in the South East of India, where the food is super spicy, the weather hot and humid, and the people friendly and welcoming. You have to learn that the way they gently smile and shake their head from left to right actually means, "yes!" instead of no.


People in Kerala speak Malayalam, a Dravidian (not Indo-European) language spoken by about 35 million people. Malayalam is closely related to the Tamil language, spoken in the state of Tamil Nadu and in Sri Lanka. Mollywood takes its name from the Malayalam cinema industry that has grown up since its beginnings in the 1920s. After flourishing in the 1940s, the industry decamped for a time to Chennai (formerly Madras, where the recent floods were) in Tamil Nadu, but returned to Kerala by the end of the 1980s.

This year's festival featured different categories, including:

Israel, Brazil, Haiti, Turkey, Bangladesh, Kazakhstan, and two other Indian films in Bengali and Hindi, two of India's many other languages.

The people of Kerala are great fans of cinema, especially the younger crowd. It is said that there are more than a thousand single-film screens currently operating in the state. Clearly this crowd loves to go out to the movies, not just watch at home. This makes for lively viewing of films, especially Indian ones, because the enthusiastic fans, having waited in orderly entrance lines, cheer and applaud during the course of the movie. Sometimes they cheer an actor, sometimes exquisite photography of landscape, but more poignantly they applaud for content that they favor.

In the notable Malayalam film, *Ain* (The Eye), the leading character, a naïve young Muslim man named Maanu, played by Mustafa, has witnessed a murder and fled his village. Maanu lands in the home of an elderly and wise shopkeeper whom he asks whether a man under


**ATELIER
RENÉE**
 FINE FRAMING
 The Chocolate Factory
 54 Elizabeth Street
 Red Hook, New York 12571
 Tuesday through Saturday 10 ~ 6
 or by appointment
 Renée Burgevin, owner, CPF
 renee@atelierreeneefineframing.com
845.758.1004



Firebird oil on canvas 72"x60"

Tracing Back the Radiance

Paintings by

Alix Ankele

April 6 – May 5, 2016

Reception: Thursday,
April 7, 5-7 pm

NAWA Gallery

315 West 39th St, Suite 508
(bet 8 & 9 Ave.) NYC
Hrs: Tues.- Fri., 10 am-5 pm
212-675-1616

office@thenawa.org



CONSTANCE WAIN Journeys

includes mixed media/collages in
paper as well as relief sculptures
in found wood assemblages

April 7 - May 1, 2016

Reception April 10, 2-5

bj spoke gallery

299 Main St., Huntington, NY
631-549-5106

www.bjspokegallery.org

After Winter Paper Collage 30"x21"

with boys. Their grandmother and uncle move to guard their reputations and their chastity, prohibiting their freedom of movement until their home resembles a prison. Arranged marriages at tender ages are forced upon the two eldest, prompting tragedy for the third and the two youngest to plot a dramatic escape.

Pablo Aguero's *Eva no duerme* (*Eva Doesn't Sleep*) deals with fantasies about the disappearance of the corpse of Argentina's political leader, Eva Peron, the second wife of President Juan Peron—the character of Broadway's *Evita*. It engages with politics, but does not register on the same sensitive emotional level as the Indian films.

Norway's *The Wave* by Roar Uthaug is a Scandinavian take on the genre of a Hollywood disaster film, but made with less special effects and a smaller budget. This is sometimes all-too-real story of a family of a geologist caught up in a geological disaster when a huge rock cliff collapses into a fjord or lake and causes a tsunami killing many in the small coastal town. The film, which draws upon similar disasters in this region, forces the cringing viewer to experience the disaster as it happens.

ful acting, sets of yurts, and costumes, and some remarkable trained wolves make this film worthwhile.

3D glasses were also necessary for *Pan*, directed by Joe Wright, which is advertised as a newly invented story of the origin of the classic characters in *Peter Pan*, created by J. M. Barrie. This action-packed film takes place in the magical "Neverland" and depends on special affects. This time my disposable 3D glasses seemed to be defective, but I don't think that I would have liked the production in any event. I prefer the original story, a classic that should be left alone. Since it was advertised as a "USA-UK-Australia" production and the content was rather trite in contrast to most of the Indian films and to many other nations' films shown here, I felt embarrassed by this entry.

Not all of the films take on issues of significance. The South Korean film, *Right Now Wrong Then*, presents a young woman painter's chance encounter with a filmmaker visiting her town from the big city. The director, Sang-soo Hong, offers the viewer two alternative endings. This somewhat puzzling film manages to show both Korean customs and a contemporary tale that could take



Gail Levin (in 3-D glasses) and artist Sajitha Shankhar at the International Film Festival of Kerala, December 2015.

film is also meta-cinematic, offering a filmmaker's insights or fantasies about aspects of his craft.

Many films in this festival are meta-cinematic, but the most moving of these was *Memories On Stone*, a German/Iraqi production. It tells of a Kurdish filmmaker in Iraq trying to make a film about a massacre of Kurds that took place under Saddam Hussein. The search for a young female lead reveals a lot about constraining social conventions and the collective memory of the tragedy that occurred there. The film is a useful reminder of why Western intervention needed to take place there.

The Kerala festival's selection of international films is diverse and satisfying. It's a film festival worth attending. Although most of the audience was Indian, I encountered other attendees came from the United States, Latin America, and Europe.

This year, the festival's honored director was Iran's Dariush Mehruji, now 75 years old. I got to see two of his films: *Leila* and *Ghosts*, the latter based on Ibsen's play, reset in contemporary Iran. Dysfunctional aspects of rigidity in Iranian society are emphasized. The leading character, Leila, who cannot conceive a child, gives in to her meddling mother-in-law and forces her loving, devoted, and reluctant husband to take a second wife, which is allowed by Islamic law. Even in scenes in interiors, each of Mehruji's female characters wears a head scarf or hijab, something that had to be done to get the film by Iranian censors. Still, Mehruji presents what appears like a view into Iranian

social relations.

A rather different view of Iranian cinema was *Taxi*, directed by Jafar Panahi. Most of the film is shot from the vantage of a taxi driven by the filmmaker himself who converses with those whom he is driving. Among the passengers is his young niece, an amateur filmmaker with her own little video camera, who without judgment recites the absurd criteria her teacher says are necessary to pass the government film censors to market a film in Iran. Among the criteria are that all the women must always have their heads covered. Other passengers also underline the oppressive conditions under which this director struggles. Panahi opposes the current government and they in turn ban his films. His credits states that he would like to acknowledge all those who helped him with this film, but that he does not wish to risk implicating them.

In the evenings, the festival organized live performances of Indian traditional music and dance, but films went on until almost midnight. You could see about four or five a day, going from theater to theater to get your choices. Torrential frequent storms created the sense that I was risking my neck traveling these pitted roads with deep puddles in auto-rickshaws, which are mostly open to the elements. That's too much like the beginning of a disaster film...

Gail Levin held a Distinguished Fulbright Chair based in Thiruvananthapuram (Trivandrum) Kerala in the South of India. She returned to teaching at the City University of New York in February.



(L to R) John Van Sickle, the actor Mustafa, artist Sajitha Shankhar, and Gail Levin at the IFFK, December 2015.

The festival's opening night featured the Chinese-French film, *Wolf Totem*, directed by Jean-Jacques Annaud. It required 3-D glasses, an interesting choice since the first 3-D film in India is said to have come from Kerala. While *Wolf Totem* tells a story of a Chinese student sent to Inner Mongolia during China's Cultural Revolution to teach shepherds, but instead he learns about the threat by a government apparatchik to the wolf population and tries to intervene. The sets, especially in the beginning, lack reality and look painted. Despite this distraction, a touching story, wonder-

place almost anywhere in the modern world.

In *The Violin Player*, the Indian director Baudhayan Mukherji also offers two alternative endings, although more subtly so that one can imagine that the first one was just the character's fantasy and the other version was what really took place. The film, in Hindi, is set in Mumbai. It tells the story of a musician who works in the Bollywood film industry, barely making a living until one day a chance encounter on a railroad platform gets him the job of a soloist. Like *Right Now Wrong Then*, this



**No Boundaries:
Paintings by
Ruth Bauer Neustadter**

April 21 to May 8, 2016
~ Reception April 30
~ May 1, 1 to 6 pm
~ Closing Reception
May 8, 1 to 6 pm

Piermont Fine Arts Gallery
218 Ash St, Piermont Landing
Piermont, NY • 845-398-1907
Th&Su 1-6pm; Fr&Sa 1-9pm

www.ruthbauerneustadter.com

finding true north...

the extraordinary in the mundane / roxie johnson / march 2 - june 5, 2016
transverse gallery / locust grove / poughkeepsie, ny
artist's reception: thursday, april 28th, 5-7 pm
roxiejohnson.com

Opportunities

Artists: Oil, Watermedia, Pastel, Graphics & Sculpture: Allied Artists of America seeks entries for 2016 102nd Annual National Exhibition Sept 1-18 at Salmagundi Club, 47 Fifth Ave. NYC. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline July 16. www.alliedartist-sofamerica.org.

Artists, Craftspeople: American Concern for Artistry and Craftsmanship, P.O. Box 650, Montclair, NJ 07042 (973) 746-0091 / (973) 509-7739 Seeks entries for: (1) 40th Annual American Crafts Festival at Lincoln Ctr for the Performing Arts, NYC Jun 4,5,11,12, 2016 (2) 19th Annual Craft & Fine Art Festival at the Nassau County Museum of Art, Roslyn Harbor, NY Sep 24,25 2016. (3) 27th Annual Autumn Crafts Festival at Lincoln Ctr for the Performing Arts, NYC Oct 1,2,8,9, 2016. SASE for prospectus. acacinfo@email.com • www.craftsatlincoln.org.

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 53rd Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 3-4. Prospectus available online. www.artleagueli.org.

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeks entries for "Welcome Spring Fine Art & Craft Fair" Mar 19-20 in Dix Hills, NY. Call or visit website for prospectus/info. www.artleagueli.org.

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeks entries for 49th Art in the Park Fine Art & Craft Fair Jun 4-5 at Heckscher Park, Huntington, NY. Call or visit website for prospectus/info. Deadline May 20. www.artleagueli.org.

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for Long Island Life: Photography Exhibition July 2-July 24 Prospectus available online. Deadline June 6 www.artleagueli.org.

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Figuratively Speaking June 4-June 26 July 2-July 24 Prospectus available online. Deadline April 28 www.artleagueli.org.

Artists (Realists Only): Art Renewal Center (ARC), PO Box 837, Glenham, NY 12527. Seeks entries for The Art Renewal Center's International 2009/2010 ARC Salon™ 12th Annual Competition. Email for info. Entries accepted Mar 1 - Jun 15. info@artrenewal.org • www.arcsalon.org

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 Seeks entries for ASOG Spring Art Show Apr 1 - 29 at Garden Education Ctr, 130 Bible St., Greenwich, CT. Questions: 203-637-5845 Deadline Apr 1. www.artsocietyofoldgreenwich.com

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 Seeks entries for Gala Art Show "Spring Festival of the Arts" Apr 29 - May 1 at The First Congregational Church of Greenwich Questions: 203-637-5845 Deadline Apr 29. www.artsocietyofoldgreenwich.com

Artists: Art-Competition.net (845) 765-2932 Seeks entries for "Pure Abstraction" in 2D Still Mediums. Visit Art-Competition.net/G25N-Pure-Abstraction2.cfm Deadline Mar 7. submissions@art-competition.net • Art-Competition.net

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks work for Regional 2D Juried Show. Juror: Daniel Belasco, Curator of Exhibitions and Programs, Dorsky Museum, SUNY New Paltz. \$25/ 2 pieces members; \$35/2 pieces non-members. \$5 additional entry Website for prospectus. Drop off March 29 ask@askforarts.org • www.askforarts.org

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5016. Seeks entries for "Paperworks 2016 August 2016. Juror: Heidi Hirschl, Curatorial Asst at MOMA. Download full details from website. Deadline Apr 30. www.bjspokegallery.com.

Writers, Emerging or Established: Black Lawrence Press 326 Bigham St., Pittsburgh, PA 15211. Seeks submissions of unpublished collection of poems or short stories for The Hudson Prize Award. Visit website for submission details. Deadline Apr 10. blacklawrencepress.submittable.com/submit

Artists: Bowery Gallery, 530 W 25th St., NYC 10001 (646) 230-6655 A national call for entries for Annual Juried Competition, Aug 2 -20 2016 at the Bowery Gallery, 530 West 25th St., NYC. Juror: Martica Sawin, art historian and critic. Notification by June 1. Application fee: \$35 for 3 images, \$5 for each additional image, 6 max. Download application and prospectus from website. Deadline April 20, 2016 info@bowerygallery.org • www.bowerygallery.org

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 81st NATIONAL JURIED EXHIBITION July 15-Aug 19. JUROR: Peter Russom. Prospectus available online at website Deadline May 15, www.cooperstownart.com

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. Regional Juried Exhibit May 13 - Jun 4. Jurors: Sandra Z & Val DeVisser. Prospectus: available online at or send #10 SASE ATTN: regional juries exhibit Deadline Apr 6. www.cooperstownart.com

Craftspeople: Dutchess Community College Foundation Seeks crafters for 45th Annual Holiday Craft Fair, Nov. 26 & 27. Hand crafted items only. For more information call Burnelle Roser (845) 431-8403 or visit website. www.sunydutchess.edu/CraftFair

All Medium US Artists 18 or older: First Street Gallery, 526 W. 26th St., Suite 209, NYC (646) 336-8053 Seeks entries for 2016 Nat'l Juried Exhibition Jun 23 - Jul 16. Juror Lori Bookstein. Online entries only. Email for details Deadline: April 4 njeinquiries@firststreetgallery.net • www.firststreetgallery.org

MFA Students and Recent Graduates: First Street Gallery, 526 W. 26th St., Suite 209, NYC (646) 336-8053 Seeks entries for MFA National Competition July 21-Aug 13 Online entries only. Email for details Deadline: May 31 mfainquiries@firststreetgallery.net • www.firststreetgallery.org

Artists: Healing Arts at Atlantic Health System, 475 South St., Morristown, NJ 973-660-3533 Seeks entries for "Artist of the Month" Jun - Dec. Call or email for details. Deadline May 1. healingarts@atlantichhealth.org www.atlantichhealth.org/healingarts

Writers: JM Northern Media, 2014 Great Northwest Book Festival, 7095 Hollywood Blvd, Suite 864, Hollywood, CA 90028 323-665-8080 Seeks published and unpublished works in all genres for 2016 Book Festival. There is no date of publication restriction, but all entries must be in English. Upload entry information from website greatnorthwestbookfestival.com

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Mar 13 - Apr 8. You may join at receiving. Download prospectus at website. Deadline Mar 12. kent.art.assoc@snet.net www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Spring Juried Show Apr 16 - May 14. Download prospectus at website. Deadline April 8 kent.art.assoc@snet.net www.kentart.org

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY (914) 834-1117. Jurying for new members Mon., April 11, 3-6; Pick up Tues, April 12, 3-6 Download forms. www.mamaroneckartistsguild.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

Artists: Manhattan Arts International 24th Anniversary, 200 East 72 St., New York, NY 10021. Seeking entries for "Her Story 2016-An Exhibition of Outstanding Women Artists" Mar 20-Apr 20, 2016. SASE, email or website for prospectus. Deadline Mar 7 www.manhattanarts.com/Gallery/Healing2007/Details.htm.

2-3D Artists: Micropolis Cooperative Gallery, PO Box 89, 30 N. Main St. Gloversville, NY 518-762-4893 Seeks entries for "Art—Food for the Soul" exhibit May 6 - Jun 24. Call or email for info. Deadline Mar 21. micropolisart@gmail.com • www.MicropolisGallery.com

All Media except photography and craft: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 86th Annual Open Juried Exhibition, May 2-Jun 4, 2016. \$2000 in awards; \$500 First Place Judge Hayoon Jay Lee. Send SASE or download prospectus from website. Deadline Apr 1. www.nationalartleague.org

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

Artists: National Society of Painters in Casein and Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 62nd Annual Juried Exhibition, June 19-July 1 at the Salmagundi Club, NYC. Over \$15,000 in cash prizes and medals. Juror to be announced. For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website. Submissions by CD only Deadline May 7, 2016. doug602ku@aol.com • www.NationalSocietyofPaintersinCaseinandAcrylic.com

NYC based Artists: New York University Kimmel Center Galleries, 60 Washington Square S#801A, NYC, (212) 998-4950 Seeking proposals for exhibitions at the Kimmel Center Galleries <https://www.formstack.com/forms/?1620298-yb0FtE0XkU> Deadline is open mia.demarr@nyu.edu • www.nyu.edu/life/resources-and-services/kimmel-center/kimmel-galleries.html

Soft Pastel Artists: Pastel Society of America. Seeks entries for 43rd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 6-Oct 21 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: June 14 psaoffice@pastelsocietyofamerica.org • www.pastelsocietyofamerica.org.

Craftspeople: Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851 (973) 948-5200. Seeks entries/vendors for the 46th Annual Juried Fine Craft Fair, Sussex County Fair Grounds, Augusta, NJ, Sep 24/25 2016 Call or visit website for application. Deadline Apr 11 www.petersvalley.org.

Photographers/Graphic artists: Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Photo & Graphics Exhibition, Aug 1-12 Download prospectus from website Deadline Jul 11 info@salmagundi.org • www.Salmagundi.org

Painters, Sculptors: Salmagundi Club, 47 Fifth Ave., NYC 10003 (212) 255-7740. Seeks entries for Annual Open Non-Member Juried Exhibition, July 18-29. Download prospectus from website Postmarked Deadline: June 1 info@salmagundi.org • www.Salmagundi.org

Hudson Valley Artists: Samuel Dorsky Museum of Art SUNY New Paltz 75 So. Manheim Blvd. New Paltz, NY 12561 (845) 257-3844. Seeks entries for "Campfire": Hudson Valley Artists 2016". Juror: Corinna Ripps Schaming. Call or visit website for full details. Deadline Mar 21. www.newpaltz.edu/museum

Artists: Saugerties Area Chamber of Commerce P.O.Box 731, Saugerties, NY 12477 (845) 246-1337. Seeks submissions for public art project "Gallop'n Around Saugerties" consisting of painted horses by artist. They will be on display throughout the Village of Saugerties from Memorial Day thru Labor Day. There is no application fee for artists but each artist receives a \$50. Material fee. Visit website for outline of horses and Deadline: March 7 DiscoverSaugerties.com

Artists all media: CT, DE, MA, MD (D,C), ME, NH, NJ, NY, PA, RI, VT Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 66th Annual Art of the Northeast USA July 9-August 20; Juror Steven Sergiovanni. Best in show \$3000 & solo exhibit. For Prospectus: Phone (203) 966-9700, ext. 26 or download from website at www.silvermineart.org Deadline May 27 SacGallery@silvermineart.org

Local/National Artists, All Media: Smithtown Township Arts Council (STAC) Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks entries for "Of a Botanical Nature" exhibit Jun 18 - Jul 20. Juror: Wendy Hollender. Visit website for prospectus Deadline May 12. gallery@stacarts.org www.stacarts.org/exhibits

Artists: Studio Incamminati, 340 N. 12th St., Philadelphia, PA. 215 592-7910. Looking for an excuse to take the vacation you've always dreamed of? STUDIO INCAMMINATI Oil Portrait Workshop in Haines, ALASKA with JaFang Lu, June 20-24, 2016, hosted by Donna Catotti. Contact Donna 215 592-7910. Deadline is open Donna Catotti catotti.alaska@yahoo.com www.studioincamminati.org

Artists: The Art Guild at Manhasset, NY (516) 304-5797 Seeks entries for juried competition/exhibition "Through Thick & Thin" April 9-May 15. Website for prospectus. Deadline March 18. www.theartguild.org

Sculptors: The Catskill Center, PO Box 504, Arkville, NY 845-586-2611 Seeks entries of Catskills-inspired works for 1-year installations at the Sculpture Park for Art. Call or email for info. Deadline Apr 1. kpalm@catskillcenter.org • www.catskillcenter.org

Artists: The Longyear Gallery, Margaretville, NY. Seeks new members for co-op gallery. Email or visit website for details. Deadline Apr 30. lariarcrone@catskill.net TheLongyeargallery.org

Wanted: Executive Director: The Menokin Foundation. Seeks Executive Director "Menokin Glass Project" at National Historic Landmark property. Email or visit website for details. Deadline Mar 25. searchandref@museum.org • www.menokin.org/

US & International 2D/3D Artists: Viridian Artist Inc. 548 West 28th St, #632, NYC 10001. 212-414-4040. Seeking entries for 27th Annual International Juried Competition. Juror: Tumelo Mosaka, Independent Curator For guidelines and prospectus download from website. Early entries March 11 (submission discount) Deadline Apr 9 Viridianartistsinc@gmail.com www.viridianartists.com/juried-show

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (866) 210-7137 Seeks entries for 54th Annual Juried Show, June 4 & 5, 2016, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. Free admission; food available. See website for application www.whiteplainsoutdoorartsfestival.com

Artists, All Media: Blue Door Gallery, 13 Riverdale Ave. Yonkers, NY (914) 965-3397 Seeks entries in 2 or 3 dimensions for wall or pedestal for "Putting it All Together" June 18-July 23, 2016. Max. size 30" any direction. No submission fee. Installation fee of \$25 per selected work; 35% commission for works sold. Deadline May 27, 2016 info@bluedoorartcenter.org • www.bluedoorartcenter.org



Calendar

Continued from Page 12

Friday, April 8

HB Artist Series presents Carmel Lowenthal, piano Hoff-Barthelson Music School Greenville Community Church 270 Ardsley Road Scarsdale NY 914-723-1169 8 pm <http://www.hbms.org>

Saturday, April 9

Alan M. Jacobson, M.D., Solo Exhibition in Oil Painting Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm (thru April 30) www.harrisonpl.org

Attic Projects Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm www.kaatsbaan.org

Carol Law Conklin Valley Artisans Market 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 Opening Reception 3-5 p.m. thru May 3)

Moments in Manhattan Sue Hartshorn Montgomery Row Second Level 6423 Montgomery Street (Route 9) Rhinebeck NY 845-876-0543 Opening reception 5-7pm (thru April 27) montgomeryrow.com/art.html

Photo Fugues: Cut & Paste Photo Collage by Marcia Slatkin The Starr Library Starr Library 68 W. Market St. Rhinebeck NY 845-876-4030 Opening Reception: April 9, 5-7 PM; Poetry Reading by Marcia Slatkin : April 9: 6 pm (thru April) www.starrlibrary.org

Sunday, April 10

CONSTANCE WAIN/ JOURNEYS includes mixed media/collages in paper as well as relief sculptures in found wood assemblage b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 2-5pm (thru May 1) www.bjspokegallery.com

Members of the New York Philharmonic in Recital Hoff-Barthelson Music School 25 School Lane Scarsdale NY 914-723-1169 5 pm www.hbms.org

Navigating the Human Landscape Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 (thru June 25) www.wisdomhouse.org

Friday, April 15

Aja Monet Poetry Forum SUNY Ulster College Lounge Stone Ridge, NY 11:45am-1pm

Hettie Barnhill: A Movement Presentation SUNY Ulster Theatre Department SUNY Ulster Quimby Theater Stone Ridge, NY 845-688-1959 4 p.m.

Neal Allen, Mark Mastroianni and Frank Wilcox The Arkell Museum and Canajoharie Library 2 Erie Blvd. Canajoharie NY 518-673-2314 (thru June 8) www.arkellmuseum.org

Saturday, April 16

Abarukas showcase Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm www.kaatsbaan.org

Spring Juried show The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening & Awards Reception 2-4 (thru May 14) www.kentart.org

Sunday, April 17

ARTalk at ASCC: Art as Self (Art & Identity) Art School of Columbia County 1198 Rt 21C Ghent NY 518-672-7140 2-4 pm www.artschoolofcolumbiacounty.org

Concert: Fiddler OFF the Roof-An Exploration of Jewish Music Close Encounters With Music Mahaiwe Performing Arts Center 14 Castle St Great Barrington MA 800-843-0778 3pm www.cewm.org

HB Artist Series presents Donna Elaine, flute Hoff-Barthelson Music School Greenville Community Church 270 Ardsley Road Scardale NY 914-723-1169 5 pm www.hbms.org

MARY ABRAMS/ HER INTIMATE WORLD includes oil paintings of interiors and landscapes by the late artist b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 2-5pm (thru May 1) www.bjspokegallery.com

Spring Exhibition Opening Reception Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 2:00pm www.artcenternj.org/exhibitions

Wednesday, April 20

Did Donatello Draw? Designing Sculpture in the Renaissance Diffley Board Room- Bellarmine Hall 200 Barlow Road Fairfield CT 203-254-4046 5-6:30pm www.fairfield.edu/museum

Thursday, April 21

Ruth Bauer Neustadter: a solo show Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 (thu May 8)

Wednesday, April 27

Community Band/Jazz Ensemble SUNY Ulster Music Department SUNY Ulster Quimby Theater 7:30pm

Continued on Page 19

CALL FOR ENTRIES



66th Art of the Northeast USA

July 9 – August 20, 2016

Juror: Steven Sergiovanni

Awards: Best in Show Prize of a solo exhibit at Silvermine Arts Center. New Canaan, CT

Open to All Media

Artists must reside in CT, MA, ME, NH, NJ, NY, PA, RI, VT

Deadline for All Entries: May 27, 2016

Entry fee: \$40 for up to 10 artworks

For Prospectus: Phone 203-966-9700, ext 26 or download www.silvermineart.org

Rhinebeck

ARTIST'S SHOP

Expert Picture Framing
Affordable Art Supplies

56 E. Market St. • Rhinebeck 845-876-4922

188 Main St. • New Paltz 845-255-5533

791 Broadway, Kingston 845-338-2838

We are fully engaged
with Social Media:

Facebook

facebook.com/ArtTimesJournal

Instagram

instagram.com/cornelia.seckel_art_times/

twitter.com/ARTTIMESjournal

Twitter

pinterest.com/arttimesjournal/

Pinterest

youtube.com/user/arttimes

YouTube

youtube.com/user/arttimes

Like, Follow, Friend

HUDSON VALLEY
ART ASSOCIATION

83rd Annual National
Juried Exhibition

March 20 - April 1, 2016
at the
Salmagundi Club Gallery
47, 5th Ave NYC

HUDSONART.ORG
for more info

New York, New York,



**Salmagundi Annual
Non-Members
Juried Exhibitions**
Open Call for Entries

~ 38th Annual Juried Non-Member
Paintings & Sculpture Exhibit ~
July 18-29, 2016

Deadline June 1, 2016

~ 2016 Annual Juried Non-Member
Photography & Graphics Exhibit ~
August 1-12, 2016

Deadline July 11, 2016

Cash and Material Awards

Entry Fee: \$35 for 1 image, \$40 for 2,
\$45 for 3; digital entries only.
35% Commission.

Download prospectus at: www.salmagundi.org
The Salmagundi Club, 47 Fifth Avenue, NY, NY
info@salmagundi.org • 212-255-7740

White Plains
Outdoor Arts Festival

54th
Annual
Juried
Show

SATURDAY & SUNDAY
JUNE 4 & 5, 2016 • 10 am - 5 pm

FINE ARTS
FINE CRAFTS

TIBBITS PARK • 1 N. Broadway at Main St.

Free Admission • Children's Activities
Student Art Exhibit • Food • Much More!

Proceeds support White Plains
High School Art Scholarships

ALL Volunteers Welcome! 866.210.7137

Sponsored by: AKRF, Inc. • Combe, Inc.
Cuddy & Feder LLP • Jackson Lewis LLP
Nick Wolff & Team at Better Homes & Gardens Rand Realty
Friends of the White Plains Outdoor Arts Festival

Redeem this Ad for One Free Raffle Ticket!

www.WhitePlainsOutdoorArtsFestival.com

Fiction

The Note

By MARGARET HERMES

IT'S NOT YOUR fault. I know you won't believe that even if you remind yourself a thousand times a day that you did everything you could. You'll start out blaming yourself for your tone of voice the last time I called.

You'll drift back to junior high when I threw up every day the first week you had me transferred to the other school. You'll remember that Sunday afternoon you slapped me when I was four years old and lifted your dress when the minister stopped by to admire your rose bushes. That was one of the earliest opportunities I spoiled for you. Though maybe I should get credit for my father's departure the year before.

I never liked that preacher and his talk of redemption. I wonder if I understood even then that for one split second, a splintering second followed by endless remorse, that his opinion mattered to you more than I did.

But everyone fails everyone else from time to time. That is the all too human condition. Peter denied Christ not once but three times. And he'd been forewarned. We are weak things. Some of us more than others. Or so the reverend said.

But you were always telling me not to give up. Not to give in.

You saw your words as encouragement. It was my particular form of weakness that I took encouragement as criticism. Words cut me, not to the bone but to the marrow. Maybe that's why I would cut into my flesh. It was so much less painful, it felt like pleasure.

It's not your fault that I couldn't see what you wanted for me, only

what you wanted from me that I would never be able to give. I know you didn't want those things for yourself – the playmates, the good grades, the girlfriend, the happiness. Even if I didn't always know that, I know it now.

So give yourself a break.

Try to think of this as a release for both of us. No more searching for an answer. No more trying to find just the right combination of therapy and meds, of talk and swallow.

No more waiting for the call you've been dreading all these long years. For this other shoe to drop.

But here's the thing: none of that matters. None of it. Not how you felt when I was four or how you'll feel the moment you find out or how you'll feel tomorrow and all the days after. None of it matters. Because I can't abide any of it any more. I cannot abide here any more.

You can't release me. You never could. You would never let go. So it's up to me to free us both.

The only way that works is for you to accept that whatever anguish you will endure, it is less than mine. Mine is unendurable.

Or as Porky Pig put it so elegantly, so economically, so mercifully, "Th-th-th-that's all, folks."

(Margaret Hermes's collection of short fiction, *Relative Strangers* (Carolina Wren Press), won the Doris Bakwin Book Award and was given a special second place award in the Balcones Fiction Prize competition. One of the stories in that collection first appeared in *Art Times*. She lives in St. Louis, Missouri.)

Classified

ARTISTS: Studio Incamminati, 340 N. 12th St., Philadelphia, PA. 215 592-7910. Looking for an excuse to take the vacation you've always dreamed of? **STUDIO INCAMMINATI Oil Portrait Workshop** in Haines, ALASKA with JaFang Lu, June 20-24, 2016, hosted by Donna Catotti. Contact Donna 215 592-7910. Deadline is open Donna Catotti catotti.alaska@yahoo.com www.studioincamminati.org

PHOTOGRAPHY OF YOUR ARTWORK - 25+ years experience. Your studio or mine. George Potanovic 845-429-2020. www.potanovic.com

WESTCHESTER COUNTY PLAYWRIGHT looking for actors to form new experiential troupe call 845 -380 -2872

ARTISTS, WRITER AND MUSICIANS - Looking for a home in the heart of the country? Rocker/Realtor knows what you want. Specializing in country homes with studios, outbuildings, privacy and proximity to congenial artist communities You need a real estate professional with experience in the world of the arts as well as knowledge about home prices and great locations. Call me for an in-depth discussion of what an artist needs and can expect to find. Les Braunstein, Independent Licensed Broker - 845-657-7372

RED HOOK, DUTCHESS COUNTY, lovely ranch house and renovated barn with a 600 sq. ft. studio on top floor, high ceilings, large windows. ground floor has office and storage area. The house has 4 bedrooms, 3 baths, mother-in law apt., huge master bedroom, on 5.5 beautiful private acres 4 miles from town 3 from Bard College. Amtrak train is 1 hr. 40 mins. to NYC. \$485,000. Contact: Susan suselias@hotmail.com

EASEL TO SELL? PERSON TO HIRE? SPACE TO RENT? SERVICES TO OFFER? Place your classified ad in ART TIMES. \$33/15 words, \$.50 for each additional word. All classified ads must be pre-paid. Send check/credit card # (exp. date & code) w/ copy to: *ART TIMES*, PO Box 730, Mt Marion, NY 12456-0730. For questions call 845-246-6944; email: ads@arttimesjournal.com

DAVID JON KASSAN PORTRAIT DEMO, Greenwich, CT, May 21, 2016, 10am-5pm. Featuring the New Parallel Palette. Space is limited. Information/Registration: Connecticut Society of Portrait Artists CSOPA.ORG.

THOUGHTFUL, innovative & resourceful approaches to stonework and the structural, textural aspects of landscape. Hudson Valley, Westchester & the Bronx. Kevin Towle (914) 906-8791

ADVERTISE in ART TIMES — Quarterly in print, monthly online. For rates call: (845) 246-6944 • email: ads@arttimesjournal.com or check online: www.arttimesjournal.com. For advertising rates


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.

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

www.arttimesjournal.com for new calendar & opportunity listings

GARNER 2016 ARTS FESTIVAL
 11 AM to 6 PM Saturday and Sunday
MAY 21 & 22
 Join us as we Celebrate Haverstraw's 400th Year !!!
 ART MUSIC FOOD
 Open Studios
 Live Music
 Beer Garden
 Word Salon
 ART Exhibitions
 Nelson Diaz
 Aubrey Roemer
 Ken Karlewicz
 Bill Hochhausen
 David Teng Olsen
 Chuck Glicksman
 Ginger Andro
 Artshape Mammoth
...and more

Immigrant Gifts to America
 A Month-Long Celebration of Immigrant Contributions to the Arts in Ulster County
May 7 - 31 • Reception, May 7, 5-9pm



REHER Center for Immigrant Culture and History in collaboration with the **Arts Society of Kingston** & the **James Cox Gallery** presents the work of immigrant folk artist, **Joseph Garlock** (1884-1980), courtesy of the James Cox Gallery at Woodstock; works by immigrant artist members of ASK; a film series, "Coming to America," with immigration themes; an evening of Storytelling by immigrant artists sharing experiences; workshops focusing on the impact of mourning for the homeland & more.

Exhibition is at **Arts Society of Kingston**
 97 Broadway, Kingston, NY
 Full Schedule information:
www.ask.org • www.rehercenter.org • 845-338-8131



86TH ANNUAL OPEN JURIED EXHIBITION
 May 2-June 4, 2016
 Seeking entries in all media except photography and craft
Over \$2,000 in Prize Awards
\$500 First Place
 For prospectus, send SASE or download from website: www.nationalartleague.org
Entry deadline April 1
National Art League
 44-21 Douglaston Parkway, Studio C
 Douglaston, NY 11363 718.225.4985

Calendar

Continued from Page 17

Thursday, April 28

Roxie Johnson: finding true north...the extraordinary in the mundane
Locust Grove/ Transverse Gallery Historic Estate, Museum, Nature Preserve
2683 South Rd. Poughkeepsie NY 845-454-4500 Artist's Reception 5-7 pm (thru
June 5) www.lgny.org/

SUNY Ulster Chorus and Guitar Ensemble SUNY Ulster Music Department
SUNY Ulster Quimby Theater, Stone Ridge, NY 7:30pm

Friday, April 29

Honors Recital SUNY Ulster Music Department SUNY Ulster Quimby Theater,
Stone Ridge, NY 3 p.m.

Spring Crafts at Lyndhurst Artrider Productions Lyndhurst Estate 635 S
Broadway Tarrytown NY 845-331-7900 (thru May 1) www.artrider.com

Spring Festival of the Arts Art Society of Old Greenwich First Congregational
Church of Greenwich 108 Sound Beach Avenue Greenwich CT 203-637-5845
Opening Reception 6-8pm (thru May 1)

Saturday, April 30

All-Romantic Concert The Symphony of Westchester Christopher J. Murphy
Auditorium, Iona College 715 North Ave. New Rochelle NY 914-654-4926 8:00 p.m.
www.thesymphonyofwestchester.org

Flamenco Vivo/Carlota Santana Kaatsbaan International Dance Center 120
Broadway Tivoli NY 845-757-5106 7:30 pm www.kaatsbaan.org

GOST - Gardiner Open Studio Tour with over 20 artists' studios Gardiner
Open Studio Tour See Artist Guide and Map for Locations Gardiner NY 845-255-
3336 and online at: www.GOSTartists.org 10am - 6pm www.GOSTartists.org

Ruth Bauer Neustadter: a solo show Piermont Fine Arts Gallery 218 Ash Street
Piermont NY 845-398-1907 Opening Reception 1-6pm (thu May 8)

Stacie Flint Open Studio Stacie Flint Studio 23 Outlook Farm Drive New Paltz
NY 914-475-0113 Artists Open Studios- Saturday 4/30-Sunday 5/1, 10-6. 22 artists,
maps available, www.gostartists.org (thru May 1) www.gostartists.org

Sunday, May 1

Flamenco Vivo/Carlota Santana Kaatsbaan International Dance Center 120
Broadway Tivoli NY 845-757-5106 2:30 pm www.kaatsbaan.org

GOST - Gardiner Open Studio Tour with over 20 artists' studios Gardiner
Open Studio Tour See Artist Guide and Map for Locations Gardiner NY 845-255-
3336 and online at: www.GOSTartists.org 10am - 6pm www.GOSTartists.org

Paintings by Mitchell Saler and Dennis Fanton Wallkill River School 232
Ward St (17K) Montgomery NY 845-457-2787 (thru May 30) wallkillriverschool.com

Pastorial Peonies & Primary Florals: Group art exhibit Art Gallery at the
Rockefeller Park Preserve Rockefeller Park Preserve 125 Phelps Way (Rte. 117),
one mile east of Rte 9 Pleasantville, NY 914-631-1470 (thru April)

Monday, May 2

86th annual open juried exhibition National Art League 4421 Douglaston
Parkway Douglaston NY 718-224-3957 (thru June 4) www.nationalartleague.org

Renaissance Women National Association of Women Artists Mulberry Street
Library, 10 Jersey Street, NYC (thru May 31)

SUNY Ulster String Ensemble SUNY Ulster Music Department SUNY Ulster
Quimby Theater, Stone Ridge, NY 7:30pm

Tuesday, May 3

College Wind and Percussion Ensembles SUNY Ulster Music Department
SUNY Ulster Quimby Theater Stone Ridge, NY 7:30pm

Wednesday, May 4

Students' Works 2016 SUNY Ulster Arts SUNY Ulster Muroff Kotler Visual Arts
Gallery Stone Ridge, NY 845-687-5113 Opening Reception 12-2pm (thru May 18)

Thursday, May 5

Tribute to Mothers: A Springtime Portrait Exhibition The Connecticut
Society of Portrait Artists The Greenwich Garden Education Center 130 Bible Street
Cos Cob CT 203-845-9031 Opening Events 3pm-6pm Live Demos w/Grace DeVito
& Joel Spector. 6pm-8pm Reception (thru May 27) CSOPA.org

Friday, May 6

Creative Muse National Association of Women Artists Banana Factory, 25 W. 3rd
St., Bethlehem, PA (610) 332-1300 Reception 6-9pm (thru May 8)

Continued on Page 20

Poets' Niche

FERRY TALE

*One shore recedes,
A new appears.
The water gleams,
Cool blows the air.*

*Old skylines fade,
While tree lines grow.
The cars parade
Both to and fro'.*

*This daily trek
'Tween ferry ramps
'Cross river's neck
Has pressed its stamp.*

*St. Lawrence washes
Thousand Isles.
And I have crossed
But scant few miles.*

Raymond HV Gallucci
—Frederick, MD



PALETTE OF GRIEF

*The sea has its cycle of grief
Steel blue gray for the mourning mother
Electric blue for the bereaved spouse
Aquamarine for dreams without sorrow
Sea blue green for the temptation
To leave salt and tides behind
And streaks of purple for
The witnessing to come
Ineffably inevitably
The space in the heart
Where joy was the memory
Of it still a thrill in the bones
Deep satisfying indigo
Seeping into ocean waters
Edging toward the
Violet line of the horizon*

Jan Zlotnik Schmidt
—New Paltz, NY

NAMING OF THE ANIMALS

*A weary God, too worn to cope with more
created Adam from the earthly dust
(a man made in his image) to entrust
him as the garden's chief conservator.
Poor youthful Adam, flummoxed to the core,
his timorous mind perplexed, his state nonplussed,
still bowed to God's command as mortals must
despite not knowing what had gone before.*

*So Adam studied Yahweh's nascent game
and itemized an index to compile
a list of animals, for each a name,
which then became a massive working file
so when he met a dog he could proclaim
with forceful voice, "I dub thee Kyle."*

Beth Staas
—La Grange Park, IL



NAWA

Empowering, Supporting, Promoting and Encouraging women artists since 1889

Exciting
news...

As of
February 2016

The National Association of Women Artists, Inc.
has a new home

315 West 39th street
New York, NY 10018

Come visit us
at our exciting
new space.
The gallery is
located in suite 508
our office in suite 1210

www.Facebook.com/TheNAWA

212-675-1616-www.thenawa.org-office@thenawa.org

The new gallery and office are handicapped accessible

You can read these essays and essays
from the past 12 years with illustrations
in color at www.arttimesjournal.com

Raymond J. Steiner on *Selling Art*

Cornelia Seckel's Blog *Newest Blog posts and Road Trip:
LA to Seattle Part 1*

Wendy Caster *To Stay or Not to Stay:
Leaving the Show during Intermission*

Raymond J. Steiner's *latest Blogs*

Henry P. Raleigh on *Camp Towanda Then and Now*

Dawn Lille on *Two Asian Troupes: Sankai Juko and U-Theater*

Kathleen Arffmann on *Sargent at the Met*

Rena Tobey on *Isabel Bishop's New Vision:
Social Mobility Beyond the Separate Spheres*

Mary Alice Franklin *What To NOT Do On Social Media*

~ ~ ~ ~

Take a look • like us/ follow us/ friend us
on Facebook • Twitter • YouTube • Instagram •

Pinterest • and Read our Blogs:

Raymond J. Steiner:
rjsteiner.wordpress.com/

Cornelia Seckel:
culturallyspeakingjournal.wordpress.com/



Lisa DeLoria Weinblatt
SCHOOL LUNCH
 The Real Common Core

Solo Exhibitions On The Road Again

The Caldwell Arts Gallery, Caldwell, NC – “Schooled”
 The Waterworks Visual Arts Center, Salisbury, NC – “In/Equity”
 The Andrews Museum of Art, Andrews, NC
 The Woodstock Artists Association Museum Woodstock, NY –
 Solo Wall- New Work - May 1-30, 2016
 Hoyt Institute of Fine Art, New Castle, PA – Oct. 25, 2016 – Jan. 13, 2017
 aweinblatt@netzero.com • www.lisadeloriaweinblatt.com

The Rockefeller State Park Preserve & Art Gallery



Explore 2000 acres of scenic landscape featuring 45 miles of the Hudson Valley's finest bridle, carriage & hiking trails which meander through forest and fields with Swan Lake and Hudson River vistas. Enjoy the exquisite tree peony garden and art gallery with changing contemporary multi-media exhibitions.

Gallery Events:

“Shadows of The Seasons”, art exhibit
 March 13, 2016

“Pastoral Peonies & Primary Florals”, art exhibit
 May 1, 2016

Curated by Audrey Leeds



www.nysparks.com rsvpvolunteers.blogspot.com
 125 Phelps Way • Pleasantville, NY 10570 • (914) 631-1470

Speak Out is your forum!

ART TIMES seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to 1500 words and email to info@art-timesjournal.com. A by-line and tag-line identifying the writer accompanies all “Speak Out” articles.

Calendar

Continued from Page 19

Saturday, May 7

Company XIV Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm www.kaatsbaan.org
Doris Simon: New Works 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 3-6pm (thru May 29) 510warrenstreetgallery.com
Far and Wide: a regional exhibition Woodstock Artists Association Museum (WAAM) 28 Tinker Street Woodstock NY 845-679-2940 Opening Reception 4-6pm (thru June 5)
HVPN Spring Photography Conference 2016 Hudson Valley Photography Network Aquinas Theater, Mt. St. Mary College 330 Powell Ave. Newburgh NY 9am www.hvphotonet.org
Immigrant Gifts to America: art exhibitions, film series, storytelling presentations and workshops Reher Center for Immigrant Culture & History Arts Society of Kingston 97 Broadway Kingston NY 845-338-8131 (thru May 31) www.rehercenter.org
Juried show: “Flight” Valley Artisans Market 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 Opening Reception 3-5pm (thru May 31)
Paintings by Mitchell Saler and Dennis Fanton Wallkill River School 232 Ward Street (17K) Montgomery NY 845-457-2787 Opening Reception 5-7pm (thru May 30) wallkillriverschool.com
Stacie Flint and Robert Selkowitz at Oriole 9 Curated by Lenny Kislin Oriole 9 Restaurant 17 Tinker Street Woodstock NY 845-679-8117 Opening Reception 4-6pm (thru May 29) www.stacieflint.com

Sunday, May 8

Amphion String Quartet in Concert Newburgh Chamber Music St. George's Church 105 Grand St. Newburgh NY 845-534-2864 3-4pm www.newburghchambermusic.org
Ruth Bauer Neustadter: a solo show Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Closing Reception 1-6pm (thu May 8)

Friday, May 13

Regional Juried Art Show Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 (thru June 4) www.cooperstownart.com

Saturday, May 14

10 Hairy Legs Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm www.kaatsbaan.org
31st Annual Fine Art and Crafts at Verona Park Rose Squared Productions, Inc. Verona Park 542 Bloomfield Ave Verona NJ 908-874-5247 www.rosesquared.com
Concert: The Art of the String Quartet ft. The Dover Quartet Close Encounters With Music Mahaiwe Performing Arts Center 14 Castle St Great Barrington MA 800-843-0778 6pm www.cewm.org
Spring Concert: Vivaldi & Cherubini Rockland County Choral Society Christ Episcopal Church 65 Washington Ave Suffern NY 845-418-6225 8:00 pm www.Rocklandchoral.org
Student's Exhibition 2 The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm (thru June 18) woodstockschoolofart.org

Tuesday, May 17

Hilda Demsky: Heart of Stone- Hidden Quarries Pleiades Gallery 530 West 25th St - 4th Floor NY 212-260-9240 (thru June 11)

Saturday, May 21

David Jon Kassin Portrait Workshop The Connecticut Society of Portrait Artists Greenwich Garden Education Center 130 Bible Street Cos Cob CT 203-845-9031 10am-5pm www.CSOPA.org
Garner Arts Festival Garner Arts Center 55 West Railroad Avenue Garnerville NY 845-947-7108 11-6pm www.garnerartscenter.org
Hilda Demsky Paintings: Heart of Stone- Hidden Quarries Pleiades Gallery 530 West 25th St - 4th Floor NY 212-260-9240 Opening Reception 3-6pm (thru June 11)

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

Sunday, May 22

Catharine Lorillard Wolfe Art Club Annual Members' Exhibition 2016 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru June 3) clwac.org
Garner Arts Festival Garner Arts Center 55 West Railroad Avenue Garnerville NY 845-947-7108 11-6pm www.garnerartscenter.org
Show For Show The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru May 24) www.kentart.org
Talk: Making Waves—Sounds of the Future—Pioneering aerospace engineer Edgar Choueiri demonstrates revolutionary science of binaural audio recording Close Encounters With Music Time & Space Limited 434 Columbia St Hudson NY 800-843-0778 2pm www.cewm.org

Wednesday, May 25

Instructors' Exhibition The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm (thru Sept 24) woodstockschoolofart.org

Thursday, May 26

Catharine Lorillard Wolfe Art Club Annual Members' Exhibition 2016 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Demo 6-8pm (thru June 3) clwac.org

Saturday, May 28

Jessica Lang Dance Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm www.kaatsbaan.org
Kent Art Association Elected Artists' Invitational & Solo Show The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru June 24) www.kentart.org

