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Extensive Calendar of Events...and more!

ART TIMES

Vol. 26 No. 3

Nov/Dec 2009

Watteau at The Met & at The Frick

By **RAYMOND J. STEINER**

INASMUCH AS I find it increasingly more difficult to find exhibitions that I care to spend time at, it is heartening indeed to find two outstanding shows* almost “across the street”

Watteau, his time, and selected colleagues, both concentrate on an era of fine draftsmanship and composition that is certainly welcome to many of today’s viewers and, assuredly, both well worth a visit for the aficionado of fine art.

(French, Italian, Austrian and Czech painters) comprise the exhibition — the whole a grand presentation of its central theme: the interplay of the arts in subtle line, color and form, equally obvious in the drawings, paintings, porcelain figurines and musical instruments that are included in the show. In an era when cultural sensitivity was refined almost to the breaking point, Watteau and his colleagues went all out to demonstrate just how powerfully effective in expression the artist could be. Compared to the effusion of proletarian, political, and starkly prosaic “art” of today, the sheer gorgeousness of this show is almost overwhelming, forcibly reminding the viewer of just how much we lost when we ousted beauty from the modern artist’s repertoire. Conceived by Georgia J. Cowart, Professor of



Jean-Antoine Watteau (French, 1684-1721) *Studies of a Flutist and Two Women*, ca. 1717 Red, black, and white chalks on buff laid paper, (Courtesy of the Metropolitan Museum of Art)



Jean-Antoine Watteau (French, 1684-1721) *Three Studies of Seated Women*, ca. 1717 Red, black, and white chalk with graphite on gray-brown laid paper, (Courtesy of the Metropolitan Museum of Art)

from one another. Although one of the exhibitions closes at the end of this month, there is still time for viewers to take in “Watteau, Music, and Theater” at The Met and “Watteau to Degas” at the Frick in a leisurely one-day visit to New York City — something I did in preparation for this review. Both venues center on

Since it is scheduled to close earlier, I shall begin with “Watteau, Music, and Theatre” at The Metropolitan. Some 60+ works — paintings, drawings, engravings, as well as Meissen porcelain figures and period musical instruments nestled in amongst the works of about a dozen of Watteau’s contemporaries

Music at Case Western Reserve University, and Katharine Baetjer, Curator of European Paintings at The Met, the ingenious intertwining of the arts splendidly highlights just how much can be derived by going beneath the surface message of visual creativity. Although the paintings are gloriously lush, for this viewer, the drawings

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Jean-Antoine Watteau (French, 1684-1721) *Italian Comedians*, ca.1719 Red, black, and white chalks, with stumping, on cream laid paper, (Courtesy of the Metropolitan Museum of Art)

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Peeks and Piques!

CATHARSIS COMES IN many guises ... sometimes purposely sought after, at other times imposed by — for want of a better term — Life. My writing of *The Mountain* was one of the former instances. I had accumulated an unwieldy amount of information about art and artists over the past thirty-or-so years — too much to keep neatly in my head — so I thought I'd kill two birds, so to speak, by writing a book that would not only put things in some order and empty my overflowing mind but also, at the same time, serve as a form of 'payback' to all those artists who helped flesh out the book by contributing their individual stories and experiences over those years. My original intention of writing a straightforward book on the course of American art gradually morphed into a novel and, for better or worse, *The Mountain* was the result. Whether I successfully put all of my thoughts in linear order and honored all those who contributed to its final form — only readers of my novel can determine that — it was clear to me that translating my thoughts into words proved to be a major cathartic experience. For weeks after I'd put the final tweaks in — and made the final touches on — the manuscript, I felt incredibly clear, lightened of a burden that had been slowly building over the years. When the book came out in actual print, the catharsis seemed complete...I was 'free' of all those years of trying to keep my thoughts arranged in mental file drawers. Little did I know that I would soon have to face *another* catharsis — albeit one not of my choosing but one imposed by — again for want of a better term — Fate. This time, the 'clearing away' was of a different nature — more complete, more poignant, more pervasive — a total cleansing. My study was destroyed by fire this Spring on Sunday, April 12 (Easter Sunday, incidentally) — a jarring re-living of an event that occurred about seventy

years ago when fire devastated my boyhood home in Brooklyn, New York — a mind-searing incident that has never totally been erased from my memory. This time, although it was not my home, the fire was dramatic enough to be equally memorable. Situated in an out-building about 60 feet from the house, my 'haven' was a walled-off space that I had carved out from a larger building that housed our equipment and tools — tractor/lawnmower, tiller, various power and hand tools — in short the standard paraphernalia that makes up a workshop. I had insulated my study against the odors and mess next door and there I kept my notes and files on art and artists (two small file cabinets that had all the background 'stuff' on individual artists, local lore, Woodstock history and events that went into *The Mountain*), my oil paints, canvases, brushes, palette knives, (I am, as some know, a 'Sunday Afternoon' *plein-air* painter — I had, in fact, a view of an Alpine path I had painted during our trip to Aminona, Switzerland, propped up in a corner so that I might assess its good and bad points in between reading or writing), a Julian easel (a gift from my friend Chen Chi), sketch pads, my books on art and philosophy, posters, several works of art by others, a large antique wooden propeller hanging on one wall over a photo of me after my first solo flight (I used to fly small aircraft), exhibition announcements, postcards, photos of family and friends — the usual conglomeration of 'things' that one collects over years to make one feel comforted and safe in one's 'sanctum sanctorum'. The fire was indeed a catharsis that far outweighed the one I experienced after writing *The Mountain!* Life — as we know — is rife with ironies and this time was no exception. Though the fire and its devastation were not of my choosing, its cause came from my own hand. After spending the morning reading

in my study, I broke for lunch and, since the weather permitted, decided to begin a Spring 'ritual' that I have been practicing for over twenty-five years — the maintenance of our equipment for the coming season of growth and rebirth. My first task is to ready the tractor/lawnmower by taking it outside the shop so that I can better grease parts, change oil, etc. My routine is to put the lawn tractor on a battery charger for an hour or so — which I did after lunch. Next is to top off the gas tank — which I did after unplugging the charger. Sometime a little after four in the afternoon, I went out to start the tractor and move it outside — which did *not* happen. There was a burst of flame when I turned the ignition switch and I immediately jumped off the tractor to see if I could extinguish it. As I frantically tried to smother the fire with a piece of plastic tarp (the only thing handily available) I realized that, in the process of trying to extinguish the flame, I was leaning over the gas tank! Reason clicked in, and I ran to the house and dialed 911. By the time I came back out, the tractor was engulfed in flames that quickly spread throughout the shop. The fire-trucks had come within minutes (thank God for volunteer firemen whose Easter dinner I had so rudely interrupted!) but, such was the intensity of the fire that it had already eaten itself into my study through the partition I had so carefully constructed some twenty-five years ago. Thus ended — rather dramatically — a recurrent springtime "workshop ritual" along with about 30 years of work and a lifetime of memories. As of this writing — which is itself a kind of mini-catharsis — I am not yet clear on the ultimate consequences of that latest purging by fire. Time — and Life — and Fate — I suppose, will tell. Meanwhile, the building, at any rate, is being replaced...

Raymond J. Steiner 

Letters

To the Publisher:

Thank you for adding your charm and prestige to our opening [78th Annual Hudson Valley Art Association Exhibition, July 12th at The Ridgewood Art Institute, Ridgewood, NJ]!

Since I live in the "dark ages" — no computer — John [Tatge] sent me a copy of your internet blurb — I deeply appreciate your coverage of H.V.A.A. — perfect.

For the past nine years, I have worked toward getting the art history connection of H.V.A.A. to its founders in the Jasper Cropsey Studio — these past couple of months, my dream has come true. You picked up on it and a new member, John A. Parks, did so in a recent article he wrote for *American Artist* about the Hudson River School of Painters and the Hudson River and mentioned us. It seems ironic since we are no longer invited to hang at the Cropsey Foundation Gallery.

We lost our famous DuMond Award this year — so I do hope the board will work hard to re-establish it in some way. Our entire Patron System has collapsed, when needed most. The artists are now the support of their art clubs. Instead of the endowment system, patrons are contributing each year the amount for the annual award.

It was delightful to have Ray and the book-signing event and as always a great pleasure to have you present the Art Times Award.

I've had many lovely compliments about the "feel" of the day — We

may return to Lyme next year — or regroup to stay in the Hudson Valley — or maybe both.

Many thanks again to you both for making my day easier and happier.

Joan Rudman
 H.V.A.A., Stamford, CT

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Dance *This Holiday Season See a Phenomenon**

By **FRANCINE L. TREVENS**

(*definition: people events or things that are extraordinary — “Billy Elliot” scores on all three.)

THE PEOPLE INVOLVED are incredible, as their multi-award-winning personas prove. 10 Tony Awards, 10 Drama Desk Awards, 7 Outer Critics Circle Awards, 2 Drama League Awards, 2 Astaire Awards, 2 Theatre World Selections

The **event** is a book musical so saturated with dance and movement that it reminds you of the great musicals of the past. It accomplishes the sort of breathtaking dance sequences that one relates to films such as *An American in Paris* and *The Red Shoes*. Too often today's musicals pay a nodding acquaintance to genuine dance. This one is intimate with it!

The musical is “the **thing**” and is phenomenal for dramatizing a specific time in history that, with today's economic situation, resonates for us and for exploring family relationships which are eternal, while using dance to express and define it all.

This column is about dance: “Billy Elliot” is about dance. Choreographer Peter Darling was lauded with awards, as were the three young men who created the Broadway persona of Billy Elliot: David Alvarez, Trent Kowalik, and Kiril Kulish. They shared best actor in a musical award. Now three more young dancers have come on board as Billy and young Mr. Kulish is moving on. The musical rests on the slim shoulders of the boys who play Billy – but Billy soars on the shoulders of a distinguished company of stellar performers. The father, a much-nuanced part, is played with perfection by Gregory Hara. The dance teacher who struggles to get a gifted boy his chance, performed to precision by Haydn Gwynne and wonderfully well by Jayne Peterson, in one performance I saw. And everyone dances, everyone sings and everyone makes Billy soar!

What a daring concept it was – to find extraordinary young male dancers and train them to be able to perform this demanding role with its virtuosity dance numbers and the diversity of dance disciplines. It took 20 months from his first audition in Nov. of 2005 until Trent was offered

a contract in July of '07. David Alvarez' first audition was in March of '07 and his contract was offered one year later, while Kiril Kulish also took just a year before being asked to come on board. While tap is Trent's favorite type of dance, David and Kiril prefer ballet. We understand slight adjustments are made to highlight the special strengths of each of boy when he performs.

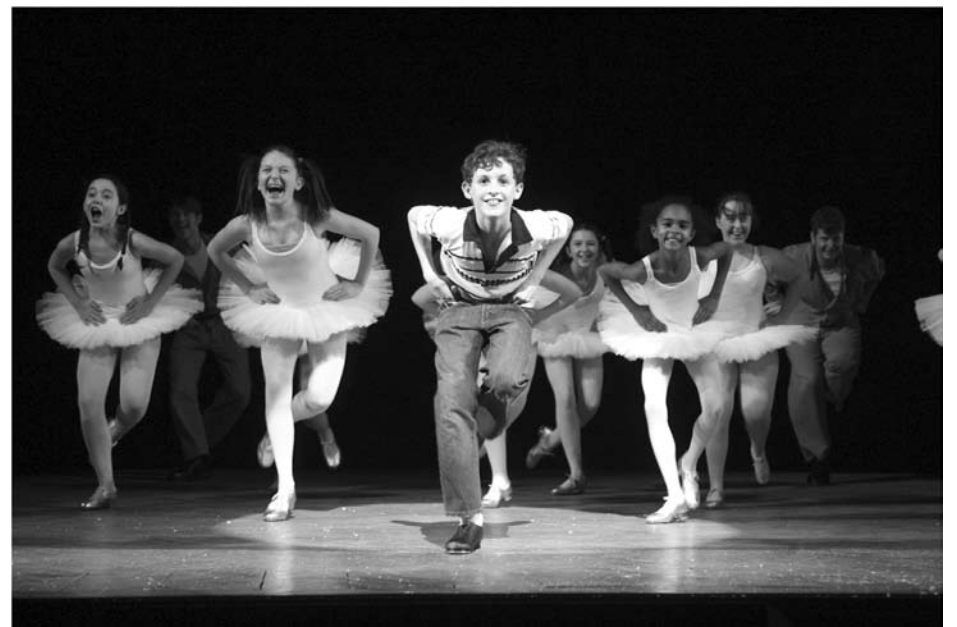
What a problem it creates – since the boys are still growing and their voices soon will change, they must be replaced regularly with other dazzling new talents. There were many “Annie”s, but girls don't have such dramatic changes in their voices in their earlier years; women in their twenties have successfully portrayed very young girls.

The other problem would be keeping the boys from jealousy or competitiveness. It was refreshing, therefore, to sit with them at the



Haydn Gwynne (Mrs Wilkinson)
photo credit David Scheinmann

Outer Critics Circle Awards dinner and see how like regular young boy chums they were. All three said their best memory of the “Billy Elliot” experience will be the friends they made, and Kiril goes one further saying



Trent Kowalik (Billy) and Ballet Girls photo credit Alastair Muir

they will be friends forever. This is also a phenomenon, friends instead of rivals.

It's a simple story of a boy in a mining town during the strike of the Thatcher years who discovers his talent for dance. His teacher attempts to get him an audition with the Royal Ballet School; his shocked family disapproves and mocks him. How he manages to get out of his dire circumstances is the main dramatic element in Billy's personal life, paralleling the strike.

Trent is the old man of the Billy performers, in that he was with the show the longest. He was in England with “Billy Elliot.” His working parents with other children to tend, couldn't go with him. The production appointed a guardian. For Trent, “being in a foreign city was so cool... living in a totally different culture: the look of the city, the way people spoke English, the food they ate, the games they played all were new and exciting. People I lived and worked with were so welcoming. Now, I miss my British friends!” But, while there he missed his parents. “I spoke to them daily and couldn't wait for their visits, I counted the days.” They came for four days every four weeks.

Asked what was the toughest part of doing this play, David responded, “Coping with the rehearsal schedule.” Kiril felt “Well I'm on stage for practically the whole show so it takes a lot of stamina,” while Trent felt thinking

of acting, singing and dancing all together was the biggest challenge.

Each of the boys also has a different favorite number. For Kiril, its “Electricity” the ballet number that explains how it feels for him to dance. For Trent it's the scene leading to and including the angry dance, mostly tap, which incidentally, he performed on the Tony show, and David's favorite number is “Solidarity! I think it tells all, and as an actor and a dancer I can show a lot of me.”

Their dreams of the future also vary somewhat, David wants “Dancing for the American ballet theater and for other world-renowned ballet companies.” Trent hopes in ten years to be acting in film, TV or on Broadway. Kiril says, “In a ballet company, or a musical or a movie, I don't know, I'm looking forward to everything.”

Audiences who love dance can look forward to seeing a very touching human musical comedy -- yes, comedy, in dance numbers such as “Expressing yourself” and “Born to Boogie” as well as lines and situations throughout the play that uses dance to show armed conflict and tender moments such as when Billy dances with his nostalgic grandmother, the ever wonderful Carole Shelley.

For a holiday treat that values friendship and family, this is an unsurpassed dance experience that everyone will love, despite some rather spicy language!



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Calendar

Because our Calendar of Events is prepared a month in advance dates, times and events are subject to change. Please call ahead to insure accuracy. The county (and state if not NYS) where the event takes place is noted in bold at the end of each listing.

Ongoing

Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**

Thru - Nov 28 42nd STREET Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge **Westchester**

Nov 1-Dec 31, Mon - Sat 10-5pm, Sun 12-5pm THE 34th ANNUAL HOLIDAY EXHIBITION & SALE Brookfield Craft Ctr., 286 Whisconier Rd., Rte. 25, Brookfield, CT (203) 775-4526 (thru Dec 31) **Fairfield, CT**

Nov 7, 8, 14, 15 Fri & Sa 7pm; Sun 6pm BRAVE NEW DANCES eba Center for Dance & Fitness, Theater (corner of Lark & Hudson, 351 Hudson Ave., Albany, NY (518) 465-9916 6pm charge **Albany**

Nov 3, 10, 11, 5:30-8:30pm; Nov 14, 12-5pm EDUCATOR'S FORUM The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 Representatives from various schools will review programs, admissions procedures & students' portfolios www.millstreetloft.org **Dutchess**

Nov 20 -Dec 20 "MY FAIR LADY" Capital Repertory Theatre, 111 N. Pearl St., Albany, NY (518) 445-SHOW charge **Albany**

Nov 27, 28, Dec 5, 6 CAS HOLIDAY BAZAAR Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 **Sullivan**

Sunday, November 1

5TH ANNIVERSARY Exhibit / LAURA KATZ Solo The Arts Upstairs, 60 Main St., Phoenicia, NY (845) 688-2142 (thru Nov 14) **Ulster**

70th MEMBERS AWARD EXHIBITION: Honoring Lois Johnson and Contemporary Members American Color Print Society, Plastic Club, 247 S. Camac Street, Philadelphia, PA. Opening Reception 2-5pm (thru Nov 29) www.americancolorprintociety.org **PA**

ALISON MORITSUGU: Hudson River Trilogy; BRIAN SELZNICK: Walt Whitman: Words for America BOLD, CAUTIOUS, TRUE: Walt Whitman and American Art of the Civil War Era Katonah Museum of Art, Route 22 at Jay St., Katonah, NY (914) 232-9555 (thru Jan 24) **Westchester**

ANDY WARHOL: Through a Glass Starkly Montclair State University, George Segal Gallery, 1 Normal Ave., Montclair, NY (973) 655-3382 (thru Dec 12) **NJ**

ART IN THE LOFT FALL 2009 Millbrook Winery, 26 Wing Rd., Millbrook, NY (845) 677-8383 (thru Nov 15) **Dutchess**

ATELIER VI: Member Exhibition Sculpture Barn, 3 Milltown Rd., at Rte. 39, New Fairfield, CT (203) 746-6101 (thru Nov 29) **CT**

BERNIE KAPLAN, SHARON KLASS & RAYMOND KLASS: Mixed Media / JOHN ROSSI: Miniatures New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 (thru Nov 30) **Rockland**

BETWIXT The Unframed Artist Gallery, 173 Huguenot St., New Paltz, NY (845) 255-5482 (thru Nov 15) **Ulster**

BIKE RIDES: The Exhibition The Aldrich Museum of Contemporary Art, 258 Main St., Ridgefield, CT (203) 438-4519 (thru Jan 3) **Fairfield, CT**

BODY PARTS: Ancient Egyptian Fragments and Amulets Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru Oct 2011) **NYC**

CELEBRATING DELAWARE COUNTY: Group Show Longyear Gallery, 785 Main St. (Upstairs at the Commons), Margaretville, NY (917) 734-3659 (thru Nov 15) **Delaware**

CELIA CLARK: A Rural Journey Viviana Hansen Gallery, 84 Main St., Delhi, NY (607) 746-2664 (thru Nov 22) **Delaware**

CRISTIANO BIANCHIN, YOICHI OHIRA and LAURA DE SANTILLANA: Venice, 3 Visions in Glass Barry Friedman Ltd., 515 W. 26th Street, NYC (212) 239-8600 (Jan 16) www.barryfriedmanltd.com **NYC**

DARRYL HUGHTO: Diamonds The Sam & Adele Golden Gallery, Golden Artist Colors, New Berlin, NY (thru Nov 21) theSAGG.org **Chenango**

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

ELLEN O'SHEA Paintings; ELLEN SAMSON Masks & MICHAEL SIBILIA Photographs Dutchess County Arts Council, Millbrook Vineyards, 26 Wing Rd., Millbrook, NY (845) 677-8383 (thru Nov 15) **Dutchess**

EMERGING ARTISTS FELLOWSHIP EXHIBIT Socrates Sculpture Park, 32-01 Vernon Blvd. (at Broadway), Long Island City, NY (718) 956-1819 **Queens**

FACULTY EXHIBIT Brother Kenneth Chapman Gallery, Iona College, 665 North Ave, New Rochelle, NY (914) 637-7796 (thru Dec 3) **Westchester**

GG STANKIEWICZ: Desirous Places: Recent Monotypes The Richard Kubiak Gallery @ Wilber Mansion, 11 Ford Ave., Oneonta, NY (607) 432-2070 (thru Nov 27) www.ucca.com **Otsego**

HOLIDAY FINE ART EXTRAVAGANZA Colonie Art League, Broadway Art Center, 488 Broadway / Arcade Building, Albany, NY (518) 489-0866 (thru Jan 22) **Albany**

HOME IS WHERE THE ART IS: Craft & Folk Art / PRE-HOLIDAY FINE CRAFT BOUTIQUE The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 Receptions Nov 21 & 22 (thru Nov 22) www.penandbrush.org **NYC**

JOHN SIDELI Exhibition Tillou Gallery, 39 West St., Litchfield, CT (413) 274-6029 (thru Nov 29) **CT**

KAREN O'NEIL: Blue Green Kaaterskill Fine Arts Gallery, 2759 Main St., Hunter, NY (518) 263-2060 (thru Nov 15) **Greene**

KATHY BURGE, LOUIS LAPLANTE: Paintings / STEPHEN KING: Constructions / VALERIE HAMMOND: Prints Carrie Haddad Gallery, 622 Warren St., Hudson, NY 518.828.7655 (thru Nov 22) **Columbia**

KEVIN STORMS: Paintings & Etchings Orange County Government Center, Executive Suite Gallery, 255 Main St., Goshen, NY (845) 615-3860 (thru Dec 2) **Orange**

LESLIE PARKE: Look Up/Look Down Small Gallery, 25 E. Main St., Cambridge, NY (518) 677-2765 (thru Nov 22) **Washington**

LISA P. OSWALD: New Works Koenig Frame Works, 97 S. Main St. (Rte 25), Newtown, CT (203) 270-1887 (thru Nov 21) **CT**

LONG ISLAND MODERNS: Artists on the North Shore from Edward Steichen to Cindy Sherman The Heckscher Museum of Art, 2 Prime Ave Huntington (631) 351-3250 (thru Jan 10) **Suffolk**

LORRIE PALLANT: Watercolors Valley Hospital, 223 North van Dien Ave., Ridgewood, NJ (201) 447-8135 (thru Nov 30) **NJ**

LUCY KALIAN: Moving Forward Guild of Creative Art, 620 Broad St., Shrewsbury, NJ (732) 741-1441 Opening Reception 3-5pm (thru Dec 2) **NJ**

M7M PRODUCTIONS: Rabbit Hole - Productions Play New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2pm **Rockland**

MARIE COLE and MARY UNTALAN: Paintings Morse Historic Site, Locust Grove, 2683 South Rd., Poughkeepsie, NY (845) 471-2550 (thru Nov 22) **Dutchess**

MARLENE FERRELL PARILLO Exhibit Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 (thru Nov 30) **Westchester**

Continued on Page 8



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Norman Rockwell Behind the Camera

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Ozier Muhammad NEW ORLEANS AFTER KATRINA



NEW ORLEANS — Teresa Ogden in front of her home and FEMA trailer in the Lakeview neighborhood of New Orleans. (2/20/06)

through Dec. 11, 2009

(The gallery will be closed Nov. 25-27 for the Thanksgiving holiday.)

Art Review

Watteau at The Met & at The Frick

By **RAYMOND J. STEINER**

Continued from Page 1

— of Nicolas Lancret, *Young Lady Dancing* (Chalk, Catalog No. 42), Claude Gillot, *Figures in Theatrical Costumes* (Ink and Chalk, Catalog No. 39), but especially Jean-Antoine Watteau's *Three Studies of Seated Women* (Chalk, Catalog No. 26), *Two Studies of Mezzetin, Standing* (Chalk, Catalog No. 28), *Studies of a Flutist and Two Women* (Chalk, Catalog No. 29) and *Italian Comedians* (Chalk, Catalog No. 32) — reveal just how conscientiously these artists of yesteryear plied their trade, delving beneath the façade of image to bring out the essences of their motifs. A special treat for visitors will be found in Watteau's oil on wood *The Surprise (La Surprise)* (Catalog No. 11), this being its first public debut since its 200-year seclusion in a private collection. Many lenders have made this exhibition possible and ought not be missed since its like may never come together again.

I CAN THINK of no better way to begin discussion of the Frick's "Watteau to Degas" exhibit than by once again directing the viewer's atten-



Edgar Degas, (1834–1917) *Head of a Soldier*, c. 1859 Watercolor, gouache, and red chalk wash over graphite (Courtesy of the Frick)

tion to a drawing, that of Pierre-Paul Prud'hon's *Study for a Curtain* c.1806 (Chalk, Cat. No. 33) for it encapsulates nearly everything that makes this exhibition so marvelous — namely, sensitivity to detail, refined taste, and the draftsman's skill in making it all come alive. Over 45 artists and 63 works on paper — primarily drawings and watercolors — make up the show, the lot publicly exhibiting, for the first time, a carefully chosen selection from the Johannes Frederik Lugt Collection, Fondation Custodia, Paris. Focusing, as it does, on French 18th and 19th-Century works on paper, once again, as above, the viewer is re-

galed with a period literally bursting with exquisite connoisseurship. If Prud'hon's *Study for a Curtain* sets the stage, then it is François Boucher's *Standing Woman Seen from Behind* (Chalk and Stumping, Catalog No. 12) that — *pace* Watteau — puts the icing on the cake and steals the show. Who could resist Boucher's rendition of a young woman facing away from the onlooker, her left hip insouciantly thrust outward, that most alluring feature of femininity — the nape of the neck — bared beneath her upswept hair as if inviting a gentle brush of the lips? With six of his chalk drawings, Watteau is, of course, as in the previous exhibition, the "star" of this show — his *Three Standing Soldiers* (Chalk, Catalog No. 1), *Studies of Seven Heads* (Chalk, Graphite, Catalog No. 5) and *Woman Reclining on a Chaise Longue* (Chalk w/Stumping, Catalog No. 6) so representative of the sensibilities of the age — while his *Landscape with Bear Devouring a Goat* (Chalk, Catalog No. 3), if not as elegantly finessed, points up the sheer dedication to detailed draftsmanship that characterized the finest artists of his day. There are a few surprises — at least for

this viewer — which include Théodore Géricault's somewhat atypical *Forest with Two Figures and a Cow* (Graphite, Catalog No. 40), Charles-François Daubigny's *View of Paris from the Tour Saint-Jacques* (Graphite w/Stumping, Catalog No. 53) — I am so used to being seduced by Daubigny's use of green in his paintings that I miss it in this simply-lined (though fine nonetheless) drawing — Edgar Degas' uncharacteristic *Head of a Soldier* (Watercolor, Gouache, Chalk, Graphite, Catalog No. 57) and Henri-Joseph Harpignies' unexpectedly "modern",

loosely-brushed *Studio of the Artist* (Watercolor over Chalk, Catalog No. 63), while such works as Pierre-Jean Mariette's *View of Crozat's Gardens at Montmorency* (Ink, Wash and Chalk, Catalog No. 8), Boucher's *View of a Rustic Habitation* (Chalk, Wash, Pastel w/Stumping, Catalog No. 13), Hubert Robert's *View of an Italian Garden* Chalk, Catalog No. 19), Jean-Honoré Fragonard's *View of the Serapeum at Hadrian's Villa* (Chalk, Catalog No. 20), Jean-Michel Moreau's *Portrait of the Artist's Daughter Asleep* (Ink, Wash, Chalk, Catalog No. 28) — unashamedly rendered with charming delicacy, François'André Vincent's

Artists in a Landscape, near Tivoli (Chalk, Graphite, Catalog No. 30), Jean-Baptiste-Camille Corot's *Landscape with Rocks near Marino* (Pencil, Catalog No. 42), Johan Barthold Jongkind's *View of Montmartre* (Ink, Watercolor, Chalk, Catalog No. 50) and Paul Huet's *View near Apt* (Watercolor, Chalk, Catalog No. 59) are all wonderful exemplars of the academic principles to which these artists so assiduously adhered. Kudos to curators Colin B. Bailey and Susan Grace Galassi and to the many funders and lenders who have made this show possible — as well as to The Frick Collection for once again having the good sense to give over its space to mount an exhibit of drawings that showcase the art of fine draftsmanship. With the grey days of winter fast upon us, a visit to these two exhibitions offer a rare opportunity to fill your eyes with beauty and your heart with joy.

****Watteau, Music, and Theater* (thru Nov 29): The Metropolitan Museum of Art, 1000 Fifth Ave., NYC (212) 535-7710. "Watteau to Degas" (thru Jan 10): The Frick Collection, 1 East 70th St., NYC**



François Boucher, (1703–1770) *Standing Woman Seen from Behind*, c. 1742 Black, red, and white chalk, with stumping, on gray-brown paper (Courtesy of Frick)

(212) 288-0700. After its closing at the Frick, the exhibition will travel to the Institut Néerlandais, Paris (Feb 11–April 11 2010). Both venues have fully-illustrated catalogues available (see our New Art Books Column for specifics).



Email your thoughts on this column and about other essays to: info@arttimesjournal.com.



Antoine Watteau, (1684–1721) *Studies of Seven Heads*, c. 1717–18 Red, black, and white chalk, graphite (Courtesy of the Frick)

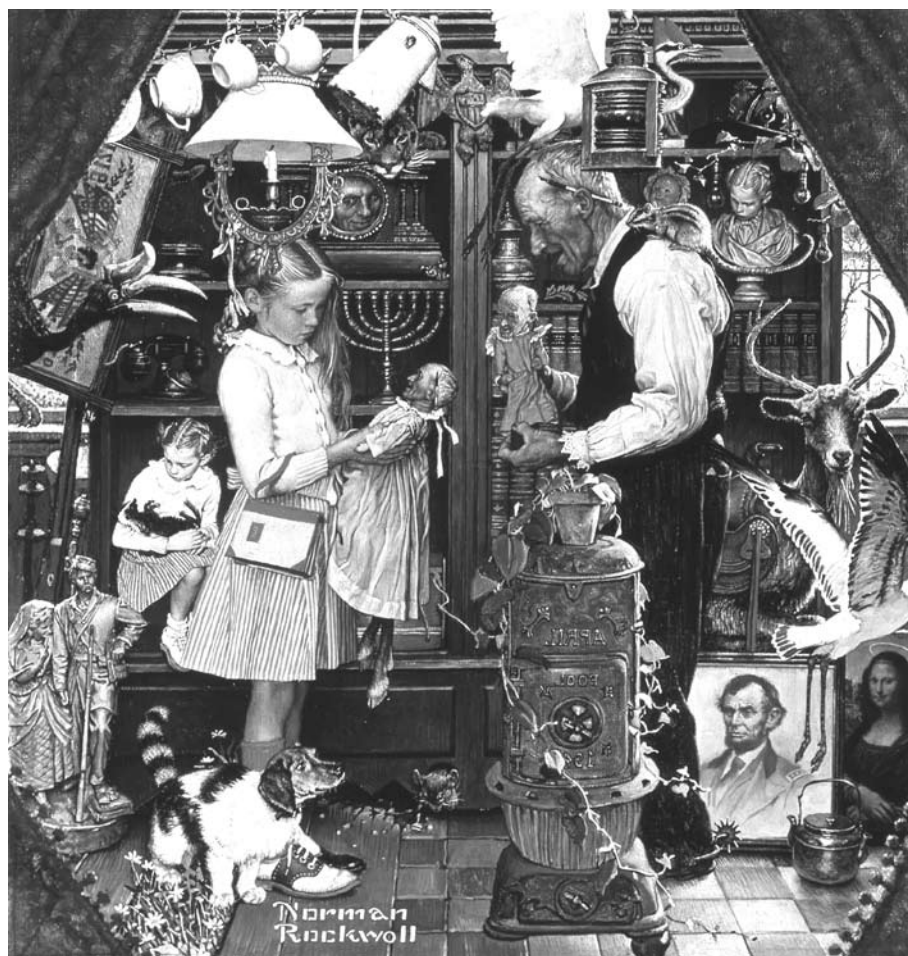
Art Review

"An American View: Art on Long Island"

By GINGER LEE HENDLER

POET, JOURNALIST, ILLUSTRATOR, fine artist: however we choose to define him, Norman Rockwell has most certainly earned a well-deserved place in American culture. A chronicler of Americana since the 1920's, entering parlors for decades through his *Saturday Evening Post* covers, he has thoroughly ensconced himself into our heritage. Walking through the galleries at the Nassau County Museum of Art's current exhibit, it is not unlikely that you may feel nostalgic while viewing his work so carefully hung, paintings juxtaposed with magazine cover and text. Those too young to remember the period itself will undoubtedly see his work as a walkthrough of American history and a look at a cross section of political and social themes. His meticulous journalistic eye created scenes depicting the human condition with all its flavors. In his own words, he said, "I paint life as I would like it to be."

I was most impressed with the paintings. The first one I saw was "The Rescue" (Through the Storm) done *en grisaille*, the French term for a painting done in monochromatic tones of black and white. I was taken by the painterly style and freedom of brush. I had been expecting the tight control so clearly associated with Rockwell's illustrations. Walking through this exhibit I was introduced to another side of Rockwell and I might add that it was quite refreshing to dispel the myth that he was not a fine artist. Indeed, the curators here had a vision when



Norman Rockwell (1894-1978) *April Fools - Girl with Shopkeeper*, 1948, oil on canvas, *Saturday Evening Post* cover, April 3, 1948 (Courtesy Archives of American Illustrators Gallery™ NYC)

they hung the paintings side by side with the covers, giving the viewers the opportunity to see the evolution of his work.

A showcase in the center of the gallery held several copies of *The Saturday Evening Post* as well as a color plate from a copy of *Tom Saw-*

flowing. The expressions of anxiety on each waiting patient capture the essence of the situation, but the details are a testament to Rockwell's sensibilities and his observations of human behavior.

There are only 48 paintings compared to approximately 300 *Saturday Evening Post* covers, which adorn the walls of all the galleries upstairs and several on the main floor. Posters of the "Four Freedoms" are displayed along with "Buy War Bonds" posters. I tried to glance at each of the cover illustrations. They were fascinating to look at, but too many to really care enough about each one. I understand that it must have been a coup to have amassed the covers for the exhibit; however more than one trip might be necessary for a better look.

After viewing the exhibit I can see that Norman Rockwell has captured the essence of the human drama, the foibles, and the characters, and he has given the world a bird's eye view with a socio/political slant. I once heard a professor make some rather scathing and condescending remark to a much younger fellow student, who thought of Norman Rockwell as a great American artist. I think this is an important show, if only to



Norman Rockwell (1894-1978) *Breakfast Table Political Argument* (oil study) 1948, oil on acetate on board *Saturday Evening Post* cover oil study, October 30, 1948 (Photos courtesy Archives of American Illustrators Gallery™ NYC)



Jane Freilicher (American, b. 1924) *Grey Day*, 1963 Oil on canvas (Photo Courtesy Parrish Art Museum)

yer and *Huck Finn*, which he was commissioned to do. Although much of his work has a guileless innocence, he was not always about sweetness and the glorification of the American people. His depiction of Ruby Bridges in "The Problem We All Live With", a gouache on paper, dramatizes that not so small moment when a young black girl, Ruby Bridges, was escorted to school by government officials in 1964.

As a true storyteller, Rockwell brings humor to his studies as well as a twist of irony, giving depth and expressiveness to the characters and their plight. In "The Waiting Room", I was drawn in by the ashtray set on the table with cigarette butts over-

see the breadth of his work and the amazing eye that this "artist" had for the meticulous. Absorb what you can, but never throw the baby out with the bathwater.

***"Norman Rockwell: American Imagist" (September 20, 2009 through January 3, 2010) Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516)484-9337, www.nassau-museum.com**

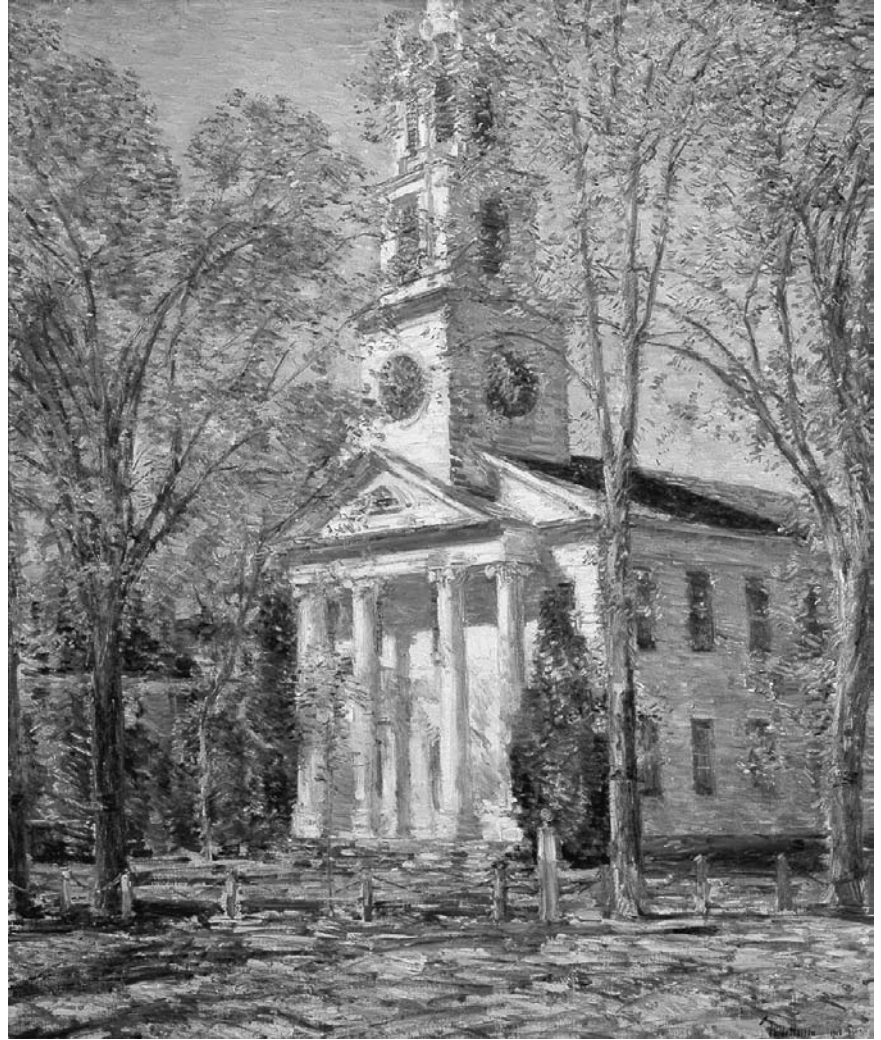
"American Landscapes: Treasures from the Parrish Art Museum" is a lovely show. It is the story of landscape painting from the mid-eighteenth century to the present and the American painters who pass on

that tradition. The fifty one paintings included in the exhibit span the influx of industrialization, impressionism, and the impact of modern thinking on the painter's vision. Artists traveled to Europe and returned home with changed palettes and awareness. The light on the mountains, the strength of the ocean's waves, and the delicacy of the lines became transformed as the artist became more infused with the tone and mood, freeing themselves from the strict rules of an earlier time. Theodore Robinson's painting, "Moonlight, Giverny," ca. 1892, reflects impressionist techniques, yet doesn't abandon the structure, form and integrity of his academic training. William Merritt Chase's oil on wood panel, "Park in Brooklyn", is an homage to French Impressionism.

The exhibit takes us on a virtual geographical tour, throughout the Hudson River Valley, the Adirondacks, and Niagara. It travels across the Atlantic to Giverny, Provence and Anacapri, but mostly it is a panoramic perspective of the great American landscape. "Horseshoe Falls, Niagara", an oil on canvas, is a very powerful painting by John

cast a shadow, but the eye wants to turn that into a continuation of some organic shape. It doesn't matter what it is or even that it is a landscape. One can immerse the human figure into the painting or simply eliminate the connection altogether. There is an illusory existential feel to the work.

The first gallery appeared dark and foreboding, even with the whiteness of the walls and the light. Similar to watching a 1930's film noire, where I have to realign my sensibilities to an earlier style, place, and time, I felt the paintings were stilted and reserved. Moving into the second gallery, there was a clear evolution from formality and a greater freedom from linear structure began showing up more often on the canvases. The traditional American postcard was so beautifully evident in the painting by Frederick Childe Hassam, "Church at Old Lyme". The white church and its ascending steeple stretching up to blue sky and disappearing into white clouds, recreates a familiar scene of small town life. A watercolor on paper, by James Abbott Mc Neill Whistler, "Blue and Silver", is a small



Frederick Childe Hassam (American, 1859–1935)
Church at Old Lyme, 1906 Oil on canvas (Photo Courtesy Parrish Art Museum)



John Marin (American, 1870–1953) *Tunk Mountains, Maine*, 1946 Oil on canvas
(Photo Courtesy Parrish Art Museum)

Henry Twachtman. At first I was sure I didn't care for the painting, but then I found myself somewhat engaged in its terrific movement and kept going back to it, almost as though it became a pivotal experience. I felt the same thing with the April Gornik in the last gallery. Her work is immense in scope and the gallery's space is a perfect home for it. There are three rocks emerging mysteriously from a body of water. Their reflections

gem of a painting. Its simplicity of line and color is a vast contrast to Gornik's work, but the statement is pure and gentle. An oil on masonite by Anna Mary Robertson (Grandma Moses) has her signature primitive gestures, most typical of naïve folk art. Once again there is the church, a winding country road, hills dotted with houses, farms, and several figures on horseback in the foreground.

The last gallery is open and light

with high ceilings. This openness is a perfect space to house the larger canvases and more contemporary work. There is an uncluttered feeling, which complements the color that peeks through in much of the work. On one wall I was aware of the continual peek-a-boo of color, mostly warm reds and oranges weaving through the paintings. In "Backyard Southampton", by Fairfield Porter there is a small burst of orange behind one of the houses, which sets off the deep green of the foreground. The tree to the right has lost its leaves and is a portent of the barren winter to come. A sliver of pink snakes across Jane Freilicher's oil on canvas, "Grey Day". A gift from the collection of Larry Rivers, there is a looseness about her work that is evident in the dripping paint. And John Marin's colorful abstracts are filled with spirited energy and painterly brush strokes.

All in all this is a fine show with an extensive range of work done by an array of masters of landscape. As these paintings are only occasionally shown, it would be a worthwhile trip to see the exhibit and perhaps tour the East End of Long Island, a subject for many of these paintings. "American Landscapes" is one of three exhibitions from the Parrish that will be on circulation to other museums.

*"American Landscapes: Treasures of the Parrish Art Museum" September

27 through November 29, 2009, 25 Jobs Lane, Southampton, NY 11968 (631) 283-2118, www.parrishart.org

A Look Ahead:

"Long Island Moderns: Artists on the North Shore from Edward Steichen to Cindy Sherman" October 3, 2009 - January 10, 2010

This exhibition celebrates the rich, yet often overlooked, role of Huntington and the North Shore of Long Island in American art. For more than a century, Long Island has attracted and inspired innovative artists of the highest caliber who have created groundbreaking works of enduring importance. While the art produced on Long Island's East End has been well documented, the artistic history of Huntington and the North Shore are understood only piecemeal despite the fact that significant artists have worked here. *Long Island Moderns* will showcase approximately 60 paintings, sculptures, photographs, and drawings. **Heckscher Museum of Art 2 Prime Avenue Huntington, NY 11743-7702 (631) 351 3250 www.heckscher.org**

"Under the Canopy of Heaven": Works by William Sidney Mount (through June, 2010)

The Long Island Museum, 1200 Route 25 A, Stony Brook, NY 11790 (631) 751-0066 www.longislandmuseum.org



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MAR. 15, 2010

Calendar

Sunday, November 1

OUTSIDER ART: Tell 'em that it's Human Nature / Outside Art Dialogue Nov 12, 7pm / Music in the Gallery "Pastoral" 4pm OSilas Gallery at Concordia College-NY, 171 White Plains Rd., Bronxville, NY (917) 337-9300 x2173 (thru Dec 10) **Westchester**

OZIER MUHAMMAD: Photographs Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Dec 11) www.hotchkiss.org/AboutHotchkiss/TremaineGallery.asp **Litchfield, CT**

PAUL GOULD, SANDY BRANDMAN, GAYLE CLARK FEDIGAN, ROBERT TRONDSSEN: Four Points of View Hudson Valley Gallery, 246 Hudson St., Cornwall-on-Hudson, NY (845) 401-5443 (thru Nov 22) **Orange**

PLAY IT AGAIN SAM: A "Green" Exhibition Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Opening Reception 2-5pm (thru Dec 5) www.bluedoorart.org **Westchester**

PUBLIC BOOKSTORE EXHIBIT Eyebuzz Fine Art, 15 Kaldenberg Place, Tarrytown, NY (914) 631-1080 (thru Jan 8) **Westchester**

ROBERT MOYLAN: New Paintings The Clement Art Gallery, 201 Broadway, Troy, NY (518) 272-6811 (thru Nov 25) **Rensselaer**

ROBERTA ROSENTHAL: 40th Year Retrospective The New Windsor Art Gallery, 2330 State Rte 32, New Windsor, NY (845) 534-3349 (thru Nov 30) **Orange**

ROSEMARY CONNOR: Harvest Time 30 Bridge St. 30 Bridge St, New Milford, Ct (860) 354-8433 (thru Dec 18) **Litchfield, CT**

T.S. MCFADDEN: Paintings RiverWinds Gallery, 172 Main St., Beacon, NY (thru Nov 5) **Dutchess**

THE ART OF THE BIRD Blue Hill Art & Cultural Ctr, 1 Blue Hill Plaza, Pearl River, NY (845) 359-1584 (thru Apr 30) **Rockland**

THE HUDSON RIVER: A Great American Treasure; GREG MILLER: A Panorama of the Hudson River (Mar '10); PHILIPPINE HOEGEN & CAROLIEN STIKKER: Inscription (thru Nov 29) Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 4-6pm www.newpaltz.edu/museum **Ulster**

THE SPIRIT OF AFGHANISTAN: Carpets of War and Hope / WOMEN'S WORK, WOMEN'S DREAMS: A Century of Swedish Women's Arts William Benton Museum of Art, University of CT, The East Gallery, 245 Glenbrook Rd., Storrs, CT (860) 486-4520 (thru Dec 18) **Tolland, CT**

THOMAS S BUECHNER Paintings West End Gallery, 12 West Market St., Corning, NY (607) 936-2011 (thru Nov 14) **Steuben**

"UNIT STRUCTURES" installation by Gen Konno & "BODY POTS REVISITED" ceramics by Alison Palmer Hammond Museum & Japanese Stroll Garden, 28 Deveau Rd, North Salem, NY (914) 669-5033 (thru Nov 21) **Westchester**

VALERIE HALLIER & JONI WEHRLI: BODY CHRONICLES Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Nov 15) **Sullivan**

Tuesday, November 3

5th ANNUAL ALTERNATIVE PROCESSES COMPETITION AND SHOW Soho Gallery, 15 White St., NYC (thru Nov 28) **NYC**

AMERICAN ARTIST'S PROFESSIONAL LEAGUE EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Nov 13) www.salmagundi.org **NYC**

NEW ROCHELLE ART ASSOCIATION: "On the Road" New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Nov 14) **NYC**

STUDENT SHOW WCC Center for the Arts, 196 Central Ave., White Plains, NY (914) 606-7511 Opening Reception 6:30-8:30pm (thru Dec 4) www.sunywcc.edu **Westchester**

The Young Archer Attrib. to Michelangelo Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge **NYC**

Wednesday, November 4

JOSEPH FUSARO & SEAN SWEENEY: Paintings and Ceramic Exhibit Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 Opening Reception 6-8 (thru Nov 29) **Rockland**

LEONA M. SEUFERT: Discovering New Jersey The Casano Community Ctr Gallery, 314 Chestnut St., Roselle Park, NJ (908) 241-5874 Artist's Reception 5-6pm (thru Dec 18) **NJ**

Thursday, November 5

ANNUAL REGIONAL PORTFOLIO DAY The Mill Street Loft, FDR Wallace Ctr, Hyde Park, NY (845) 471-7477 4-8pm www.millstreetloft.org **Dutchess**

GALA GALLERY FUND RAISER Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 www.salmagundi.org **NYC**

MARIELA DUJOVNE MALAMED: Photographs Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Nov 22) www.marielamelamedphotography.com **Rockland**

5 POETRY OPEN MIC Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 6-8pm www.bluedoorart.org **Westchester**

UNCOMMON THREADS: Textile Exhibition Walsh Gallery, Seton Hall University, 400 S. Orange Ave., S. Orange, NJ (973) 275-2033 Opening Reception 5-9pm (thru Dec 11) **NJ**

Continued on Page 14

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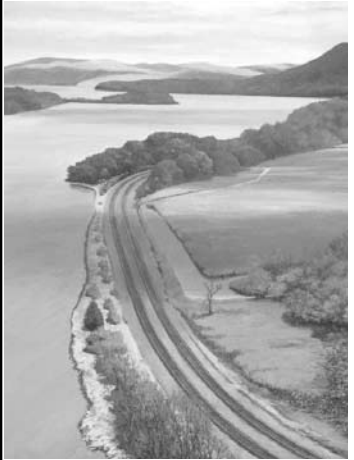
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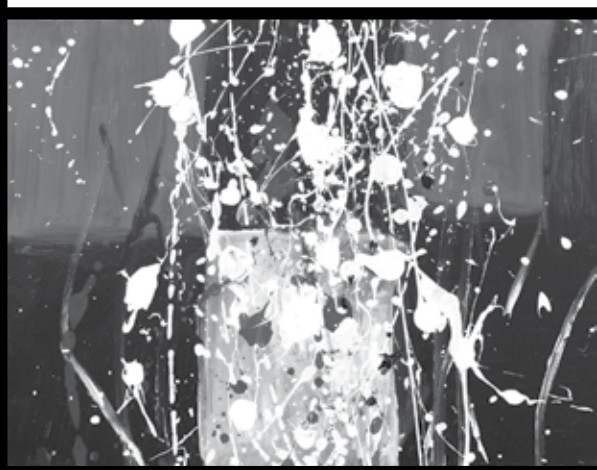
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Theatre Checklist for Directors

By ROBERT W. BETHUNE

IT IS VERY odd, but I've seen several productions lately that showed how directors who really should know better can make the most basic mistakes. So here's a brief list of a few things to bear in mind.

Do make sure you do all that homework in which you carefully consider the themes, characters, story, period, playwright and all that. Also make sure that you fully think through what you think the play has to say and how you want the production to say it. Conceptualize and imagine and physicalize and do all those other—izes to your heart's content.

Then sit down and have a little talk with yourself. Have you got the basics right?

Can your actors be heard?

I know that sounds really, really dumb, but it is remarkable how many productions I've seen, by directors who, by their qualifications and experience, should know better, in which I can't hear the actors. Too much sound effects, actors blocked to face the wrong way, actors directed or allowed to speak too softly, and so forth. Yes, you do have to think about this. In rehearsal, you do get too used to hearing the text and you lose track

of what it takes for somebody who doesn't know the text to be able to hear it properly.

Can your actors be understood?

It doesn't do too much good if your actors can be heard if what can be heard is only a jumble of sound. Really good theatrical diction may feel over-enunciated to the actor doing it, but it will not seem that way to the audience hearing it unless the actor really goes overboard into affectation. The audience will appreciate clarity down to their bones. No, Marlon Brando is not an exemplar of this.

Can your actors be seen?

Assuming, of course, that you want them to be seen. Sometimes you do want a voice from the dark. I've seen one production that was done entirely in the dark, and it was a very interesting change of pace. Normally, however, we'd like to be able to see the actor, and we'd like to be sure which actor is speaking. Oddly enough, that idea does seem to slip away from some directors, who tuck actors in behind other actors or set pieces or wherever, almost to the point of perversity.

Can your actors be identified?

I have seen large-cast productions in which actors who looked alike and sounded alike were also costumed

alike, and no, this wasn't for *Two Gentlemen of Verona*. Casting and costuming needs to bear in mind that the audience only has one chance to see this thing, and that if you send them to the program to figure out who's who, you've sent them right out of the play.

Are your actors lit?

This actually is two items. One, are your actors in the dark? Two, are their faces lit, or only their shoes? Lighting makes a statement, but before it makes a statement, it fills a function: making the show visible. Yes, it really does happen that directors and designers decide or allow the actors to wander around in the dark. Actors should be able to find their light—but they can only do that if light is provided somewhere near them!

I think every director falls into these traps now and then. In my current production, I think I'm falling into some of them right now. So, over the next few rehearsals and work calls, I'm going to make sure that I don't. When it's time to get back to basics, get out on the field and do that throwing, running, catching and battling stuff. It does pay off.



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Illustration by Linda Conoval

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Detail, Asher B. Durand, *Beacon Hills on the Hudson River, Opposite Newburgh - Painted on the Spot*, ca. 1852

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Letters

Continued from Page 2

To the Publisher:

Congratulations on your new website. It looks fantastic and offers so much for the art professional and enthusiast. Everything you do is presented with such impeccable taste, devotion to service, and integrity. We are fortunate to have you as a strong leader in the art community.

Best wishes,
Renee Phillips, Manhattan Arts International
www.manhattanarts.com,
 NYC, NY

To the Publisher:

Your Website and publication are truly a pleasure and so easy on the eyes! I'm thrilled that we've been introduced to you! Thank you for being so helpful and patient with us.

Can't wait to see our ad in print. Next time I'll have my act together.

Jerilee Nichols
Morgan Bockius Studios
 Perkasie, PA

To the Publisher:

We at the PSA [Pastel Society of America] wish to thank you for your yearly generosity in giving us the ART TIMES AWARD.

This year I thank you so very much for the ART TIMES AWARD because I was the 'winner'!...

Again, I appreciate it and thanks.

Rae Smith, President PSA
 Egg Harbor, NY

To the Publisher:

As awards chairman for the Catharine Lorillard Wolfe Art Club, I would like to thank you for your generous award contribution. We look forward to presenting the awards at our 113th Annual Open Juried Show, held at the National Arts Club...

The ART TIMES AWARD was awarded to Gigi Burboeck for her work entitled *The Gates*...

On behalf of the entire club, I would like to thank you again for your award contribution which will help our annual juried show to be a growing success...

Jeanette Dick
 Belle Terre, NY

To the Publisher:

Many thanks for guiding us through our event. I am very happy we have established the relationship and appreciate your wisdom, time and capacity for kindness.

Richard E. Goldberg, M.D.
 Huntington Valley, PA

To the Editor:

I read with great interest Cornelia Seckel's "Québec and Montréal" (Travel & Culture, Sep/Oct 2009). I have had a long, friendly relationship with Québec, beginning with education at St. Jean Baptiste High School, 173 East 75th Street, New York, run by nuns, Congrégation de Notre Dame (CND), mother-house in Montréal. Fascinated by their description of Québec and Montréal, I first visited Québec City in the 1950's. I got married, had three children

and started visiting Québec again, now and then, accompanied by our youngest child, twelve-year-old son Fred; my husband not being able to take off (paid) from work. Once we both retired, more and more of our summer days were spent in Québec, and since the children were grown, we soon were spending most of the summer there. Though my husband has passed on, I still do this.

In 1984 my husband and I had an unforgettable experience in Québec. It was during the Festival of Tall Ships. Replicas of the tall ships of the 1800's filled the St. Lawrence River. They also helped to fill up the hotels. For the first time we found that lodging was a problem. We decided that I should sit in the lobby of the prestigious Chateau Frontenac, conveniently located in Vieux Québec (Old Québec) while my husband

looked more diligently for a room for us. The hours passed, and after awhile I found a less conspicuous spot — a red velvet loveseat around a corner, against a short wall, opposite an elegant shop with tea sets of English porcelain and all sorts of collectibles. I put on my raincoat, pulled out a newspaper and pretended to read. Twilight came, then darkness; still my husband did not appear. Except to visit the Ladies' room, I did not budge.

I must have fallen asleep because I was roused by a brisk thud nearby — a bundle of newspapers landing at the closed door of the shop. Another trip to the Ladies' room to make myself presentable with help of cold water on hands and face, and I walked out to center lobby, just as my husband was coming in through the revolving doors. He had walked through the


lobby several times the night before but did not see me behind that short wall. He figured I had found a place for us, but had no way of telling him (who used cell phones then?). Poor Stanley spent most of the night on the boardwalk, watching the moon ride from one side of the sky to the other, confident that in lovely Québec all would soon be well. But I spent a night at the world-famous Chateau Frontenac!

P.S. Next day we were able to go to our usual hotel. By the way, Tourist Bureau told me Fairmont le Chateau Frontenac, as it is called now, opened in 1893, with some additions made over the years, probably one in 1907, date mentioned by Cornelia Seckel.

Laura Scribner
 Goshen, NY

Continued on Page 22

Salmagundi Club
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EXHIBITIONS

ANNUAL MEMBERS' EXHIBIT
 Nov 16-27

W. H. PATTERSON, LONDON
 Nov 18-Nov 22

INTERNATIONAL CHINESE COMPETITION
 Nov 29—Dec 5


ANNUAL THUMB-BOX
 Exhibition & Sale
 Dec 7—Jan 1

THEME SHOWS

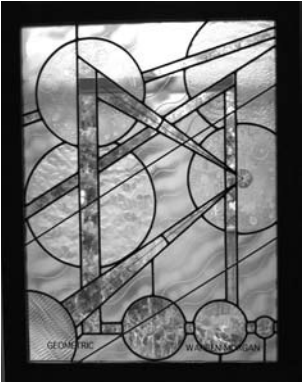
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by Jerilee A. Nichols




by Warren Morgan

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Fiction

Evolutionary Transubstantiation

(Translated from the New Ang-Mexinglish)

By JOHN BRUNI

I CAN FEEL a slight burning sensation in my guts, but it doesn't last long. The pressure in my bowels is gone, and I hear the tiny, intestine-shaped tube of fecal matter slap against the bowl of the removal system before the suction makes it disappear just as quickly as the Waste Warp Model VII™ had teleported it out of my body.

I approach the sink and say, "Mirror." The pixels in the wall shift, and I am looking at my reflection, at the subtle wrinkles forming around my mouth and chipping away at the corners of my eyes. Sometimes I think human beings were not meant to survive to old age. My father was unlucky enough to reach 197 years old, and I was stuck watching him age like a fruit slowly rotting. I can't look at myself without thinking of him and wondering how much worse I'll look when I hit 120 in two years.

"Today's paper," I say, desperately wishing to dismiss my face. "News section."

I watch the pixels shimmer as I reach down to the faucet, feeling warm water spill over my hands. The wall shoots a series of news stories into my eyes in the space of ten seconds, and I am brought up to speed with the rest of the world. As usual, everything is okay.

My next step on my daily rounds is to my front window. Overnight, I usually turn off the Weather Control™, so I now find myself looking at the cold, dull sun. According to the Knowledge Tree™ [a stick of information that contained all earth's knowledge and history, downloaded into the heads of every human child when they came of age at thirteen—Ed], the sun used to be a beautiful, blazing, vivacious ball, popularly depicted as a yellow circle with lines extending from its edges. Now, it is a pale grease spot in the gray sky, barely brighter than the moon. Scientists say it is dying, and they predict we only have a hundred years left at the most before it supernovas, taking the solar system—and us—with it. The idea that I just might be alive to see this scares me beyond words.

I am not in the mood for reality weather, so I switch on the synthetic sun, bathing my domicile in a warm breeze. This is how I envision Paradise, and the hologram also removes the unsightly mechanical ring around our planet from my vision. It is a spectacular achievement, but it is an eyesore nonetheless. [Ed. note: This ring was built in the year 9186 to allow for more reliable satellite technology and to make shuttle launches to Alpha Centauri much simpler.]

This completed, I decide to check on my son, not that I expect there to be any change. I find his withered, atrophied body in his bed, resting and connected (by a series of wires) to the Hydranet™, as usual. Though I don't like it, I understand his desire to find escape from a world on the edge of destruction. While he lives in his

virtual Utopia™, I remain to worry about the end of the human race, to wonder why, after so many incredible advancements, our species is going to be eliminated by an expected, natural process, as if we really don't matter. And who knows? Maybe my son's magical fantasy world will still exist when our very real world is gone. Maybe he is immortal. Wouldn't that be something?

I kiss his bony forehead, tell him I love him, and head for the kitchen, where I find my wife. She sits stiffly in her chair, balancing her pregnant belly on her thighs. I am glad our protective body suits are the new brand, which allows for changes in size; if not for this technology, we would have to constantly rush my wife into surgery to attach bigger suits to her fragile skin to accommodate her ever-growing stomach. As it is now, these new suits can be fixed to an infant's body upon birth, and it would grow to match the child's development. [Ed. note: By the year 10,543, the planet became so toxic that human beings began to die simply by breathing. Scientists were quick to develop body suits that were attached to people like second skins, covering their entire bodies. These suits were see-through, but by then, nakedness was a societal norm. After a century of living like this, humans started losing their ability to grow any hair at all. However, it really did protect people from everything, since it also coated the insides of their mouths and protected genital and anal openings. Disease was eliminated, but so was the ability to taste food. By the time of this narrative, meals were mostly liquid (all other consumables were synthetic salads) and contained only what a body needed to continue living. As a result, all human beings became very tall (the average height was ten feet), very thin, and very healthy.]

"Good morning," she says.

"Morning." I touch her bulging belly and marvel at the gray shade of our skin, just like everyone else's. I can't imagine a time when people were different colors, and it's even more inconceivable that something like that could cause rage and violence.

I kiss my wife, and she touches the dangling bit between my legs. My friends once showed me vintage porn, and I couldn't believe how big the cinematic penises were; they looked fake. One of my friends said that a long time ago, it was important to have such big equipment because the ridge of the glans had to be able to scrape out the sperm of a lesser-sized male to ensure the passing of superior genes. That sounds stupid, but maybe it explains why no one these days has an erect penis larger than 1.5 inches. Very few people have sex anymore; everything's done by a scientific procedure to guarantee successful, healthy reproduction. It's how I got my wife pregnant both times.

Still, she likes to touch it, and I like

her to touch it. "Such a small thing," she says. "Just think of the wonders it can do."

I think of my son living in the Hydranet™, but I don't mention him. Instead, I drink my breakfast and turn on my InnerVision™. The image of a game show fills my sight, and the speakers in my ears rumble slightly as the host tells a contestant what she could win.

I switch to another channel to find a documentary about how the world used to need governments and money. I can't imagine living in such a draconian world. How could anyone elect someone to a position of power, someone who would tell them not how they *should* live their lives, but how they *will* live their lives? How could they choose to be so subservient? And money is truly a stupid idea. How could anyone get worked up over a series of oblong papers and metal discs that someone *said* was valuable? I'm glad people finally figured out what a scam it was. Now we live as we want, as long as we don't hurt anyone else. Sometimes, someone gets irresponsible and kills or rapes a person, but it's so rare it's not a concern, and these criminals are always captured and dealt with. [Ed. note: At the time of this narrative, everyone had a job that was tailor-made for their interests, and they liked doing their everyday tasks. All goods and services were rendered with love. Without money, everything was free and there was no such thing as war. It was a time of discovery and advancement like no one had ever seen in the bloody history of homo sapiens.]

Not in the mood to be depressed, I change the channel to another documentary, this one on flying saucers and aliens. I'd seen it before and liked it. We may never have contact with another intelligent life force, and that saddens me. Human beings live all over the Milky Way, but we're still the only sentient life we know. We're alone.

I'm about to switch the channel again when I hear my wife grunt in pain. I turn off the InnerVision™ to see her hunched over, holding her swollen belly, her teeth clenched. The floor at her feet is wet.

"It's happening!" she growls through her teeth. "Oh, it's happening!"

I help her to her feet and without thinking, I rush her to the teleporter. Then, I realize what I'm doing [pregnant women were prohibited to use teleporters—Ed] and I push her toward the garage, where our SmartCar™ sits, unused since the scientists said it was safe to use the Waste Warp™ technology on people.

I help my wife into the passenger seat, and I tell the SmartCar™ our destination. I press the emergency button. The flashing lights go on, and we are soon hurtling down mostly empty streets at nearly a hundred miles an hour.

When we reach the hospital, the nurses take my wife to the birthing

chamber. I want to be there to see my second child into the world, but it is not usually permitted in this day and age. Still, I'm a stubborn man, and after a shouting match, they allow me in.

I'm at my wife's side, and she's gripping my hand hard enough to cut off circulation to my fingers, which have swollen and turned purple. She is screaming as she pushes, and I realize why the doctors don't want me here: they don't want me to see that no matter how advanced our species is, we still have not discovered a safe way to render childbirth painless.

An hour into labor, it happens. My wife is wide open, but where the crown of a tiny head should be is a shining light, brighter than the dying sun could ever be. My wife roars and pushes and out it comes, a baby not of flesh and blood but of Light.

We hear its cries in our heads, a telepathic announcement of my child's arrival to a planet (he?she?) will no doubt see die.

The doctors are stunned, and no one knows what to do. The baby floats and cries and no one can touch it because it is not physical. The protective suit meant for my child is clutched in the nurse's balled fists, because she knows it will serve no purpose. My second born (is it a boy or a girl?) will never need to be protected like (his?her?) parents.

News of this special birth spreads all over the hospital, but the InnerVision™ news soon notifies us all that my child is not alone. It is said a thousand babies are born every twenty-four hours, and all those who made their earthly debuts today were born just like my child.

I don't know what this means—but no one does—but for some reason, I feel hopeful.

[Ed. note: Our unnamed narrator had a definite cause to be hopeful. From that moment on, every human baby was born as such. No one knows why, but there are some theories. Some say this new species of genus homo came to be because they needed to adapt to the poisoned world to survive. In order to achieve this, they had to evolve beyond the need for a physical body. They became sexless, but when one is immortal, one has no need for reproducing to keep the species going. Another theory postulates that the biological clock that kept track of life on earth sensed the impending supernova, and to ensure the survival of the species, they evolved. I see no reason why they both can't be true. Of course, several years after the events of this narrative, the sun did indeed die, and earth perished in the detonation. Homo sapiens were all destroyed, but their successors now populate the Universe at large, as we all know today. Their minds, containing all the cumulative knowledge of their world, are invaluable to us, as far as technological advancements go. We must ally ourselves with them. I think they can save us all.]

(John Bruni lives in Elmhurst, IL).



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 6:30pm – 9:30pm - INTRO TO PASTEL/ STILL LIFE ~ **Barbara Fischman**
 Thurs. 1pm – 4pm - COLOR & COMPOSITION ~ **Maceo Mitchell**
 6:30pm – 9:30pm - PORTRAIT ~ **Suzanne Young**
 Fri. 11am – 2pm - BIRDS & FLOWERS ~ **Charles Gottlieb**
 Sat 9:30am – 12:30pm - PORTRAIT/STILL LIFE ~ **Jeff Webb**
 Sun 1:30pm – 4:30pm - OPEN STUDIO (model) ~ No Instruction

*Schedule subject to change without notice. Please call beforehand.

~ Sunday PSA workshops 2010 ~

March 14 - **Bill Creevey** PASTEL SKETCHING
 April 18 - **Diane De Santis** PAINTING THE VIBRANT LANDSCAPE
 April 25 - **Robert K Carsten** EXPERIMENTAL PASTEL PAINTING
 May 2 - **Claudia Seymour** THE MAGIC OF LIGHT IN STILL LIFE
 May 16 - **Maceo Mitchell** HOW TO DRAW ACCURATELY
 May 23 - **Christina Debarry** CREATE FABULOUS FLORALS

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Culturally Speaking

By CORNELIA SECKEL

THIS ISSUE IS continuing the bi-monthly print publication of *ART TIMES* and at ART TIMES ONLINE you will see exclusive essays, additional Calendar and Opportunity listings, and soon to come is a Forum for Feedback and some video clips. Online you will find pictures from a variety of openings and events that I attended in September and some of them will have more description in this column.

I had a very rare experience. One evening early in September, I was at the **National Arts Club**, NYC to see an exhibit of works in Combined Media by **Mix Masters** — 7 artists who have studied and painted together for many years. It was a delightful exhibition,

Jane McGraw-Teubner's *Wet Rocks* and **Diana DeSantis's** *The Little Drum*. I am continually amazed how techniques of this medium are stretched by these fine pastel painters. **Rae Smith** received the ART TIMES AWARD for *On Goldfish Pond*; 1st prize going to **Jimmy Wright** for *Eclipse*; 2nd prize to **Charles Timken** for *Rocky Ledge*. While looking at the exhibit I saw **Barbara Giffuni**, daughter-in-law of **Flora Giffuni** (founder of PSA) who told me Flora would be having dinner in the Dining Room. So after I saw all the shows I stopped into the dining room to say hello and Flora insisted I join her and **Mary Cava** for dinner. It was either sitting in traffic heading home or spend another hour in NY enjoying din-



Claudia Engel and Audrey Steinhorn at the Duck Pond Gallery, Esopus, NY at Claudia's opening reception

their work so very individual and yet hung so well in the same gallery space. I would guess there to be a 30-year difference in age from the youngest to the oldest; one man and six women whose backgrounds were also quite diverse. The camaraderie was so strong and when I spoke with some of the members they were very pleased to have connected as they gain support and friendship while doing their work. Before I went downstairs to the **Gregg Gallery** I took a long look at the **Pastel Society of America's 37th Annual Open Juried Exhibition "For Pastels Only"**. What an excellent show. I must say that a number of the paintings were exceptional including **Linda Gross Brown's** *Footsteps*,

ner — it wasn't a hard decision. Flora had been in a wheelchair for several years, had not been well, but surely held her own in conversation. She spoke Italian to a man who came to greet her at our table, we talked about the Pastel Exhibit, her famous meatballs, the founding of the Pastel Society, the enabling of a **Pastel Gallery at the Butler Institute** in Youngstown Ohio, we laughed and joked around a lot, she showed displeasure at the noisy men at the table next to us, ate, drank and then it was time for me to go. I kissed Flora goodbye, thanked her for dinner and a lively evening. The following morning I got an email from PSA that Flora had died during the night. I feel quite blessed to have shared this eve-



Bidders at the Artists' Fellowship benefit & awards dinner, National Arts Club, NYC

ning and even more so for the lesson and reminder to do the things you want and not put them off. Flora was a great inspiration to many and pastel artists are ever grateful for her bringing the medium of pastel into its own recognized place in fine art. Several weeks later at the **Awards Dinner** (photo online) there was a **Tribute to Flora** by friends and fellow artists acknowledging her tolerance & generosity to

I particularly liked her *Poughkeepsie Yacht Club* and *The Strand*.

As the **Woodstock/Byrdcliffe Guild Exhibition Committee** was planning upcoming exhibits, member **Phyllis Gilbert** undertook the job of seeing if internationally known sculptor **Martin Puryear** would be willing to have a show and he said yes. Martin, a resident of Ulster County was pleased to give a local show at the **James/Klein-**



(L to R) Roberta Griffin, Scott Balfe, Jane Bloodgood Abrams, James Cramer, Keith Gunderson, Robert Schneider, Kevin Cook, at the Art Society of Kingston's "An Enduring Influence: 8 Painters Inspired by the Hudson River School" curated by Jane Bloodgood Abrams

other artists and the arts. Surely she has made a mark on her world and will not be forgotten. At dinner, I got to see **Elizabeth Mowry** (profiled in *ART TIMES* in 1986) who was the **2009 Hall of Fame Honoree**. Elizabeth is someone I have known and socialized with since we began *ART TIMES*. She had lived in our area before moving out west to Colorado where she continues to paint and teach.

Dawn Lille has been writing about Dance for *ART TIMES* since April 2000. We just learned that she has written a biography of **Alfredo Corvino**, a faculty member of the **Juilliard Dance Division** since its creation in 1951. *Equipose: The Life and Work of Alfredo Corvino* was published by **Rosen Publishing**, NYC (www.rosenpublishing.com). We wish her great success.

Will Kefauver had his paintings at the **Teatown Lake Reservation** (www.teatown.org) in Ossining, NY, a nature preserve & education center privately owned and supported by membership and grants. There is extensive programming year round, trails, a freshwater pond, Wildflower Island, and a gallery. Will's oil paintings of the Hudson River and New England are delightful; his inkjet reproductions very affordable. In November, **Noel & Edward Malsberg** will show their work and in December & January, **Amber Wylie** will show photographs.

Most libraries have galleries—some more extensive than others. The **Duck Pond Gallery** at the **Esopus Library**, Esopus, NY is in the basement and has a fair amount of wall space but the lighting could be improved—their mission is not of a gallery. I was there for **Sharon Vairamides'** exhibit of Botanicals (see picture at *ART TIMES* online) that were quite elegant and precise renderings. The following month I was there for **Claudia Engel's** Watercolor show of Flowers. Claudia (www.claudiaengel.com) also showed some Crewel Work that was excellent and

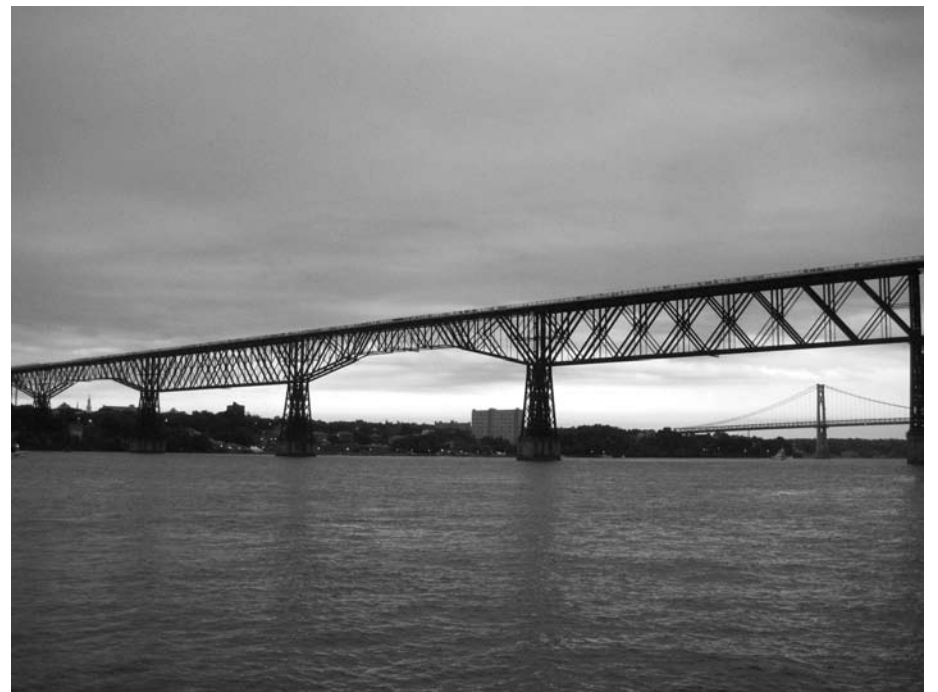
ert Gallery in Woodstock. His most recent major exhibit was at **MOMA** then traveled to **Modern Art Museum at Fort Worth**, **The National Gallery of Art** in Washington DC and then the



(L to R) Susan Twardus (President), Amy Bright Unfried (Honored Member) and Cornelia Seckel at the Catharine Lorillard Wolfe Preview Benefit Reception.

San Francisco Museum of Modern Art. The exhibit in Woodstock was of his Prints, a medium he has returned to recently. The gallery was packed as was attendance at his lecture at the Guild. There are so many fine artists in the region who generously give their time and willingness to exhibit their work at "local" galleries and we thank them.

It has been 150 years since a few artists met to form a burial society and to help one another in times of hardship. In 1925 the group incorporated into the **Artists' Fellowship, Inc.** allowing the organization to receive bequests. Monies were carefully invested and funds continue to be available for professional fine artists in times of emergency, disability or bereavement to be given assistance without expectation of repayment. The evening honored **Will**



The Walkway Over the Hudson State Historic Park, Poughkeepsie & Highland, NY

Barnet, Everett Raymond Kinstler, and **Pamela Singleton** for their dedication to the fellowships' community of artists. A fundraiser for the Artists' Fellowship endowment fund was part of the evening's festivities. Artists had donated a 6x9 painting that sold (without knowing who the artist was) for \$200. All but a few were sold and work by very well known and not so well known artists flew off the walls. I don't recall such a well-attended annual dinner or one that had such merriment.

Catharine Lorillard Wolfe Art Club celebrated the **113th Annual Open Exhibition** at the **National Arts Club** during the month of Octo-

a clutch bag made with mirror shards and **Susan Twardus'** figure with a material that looked like, but wasn't, paper maché) then those exhibited in the past, showing the willingness of this 113 year-old group to be open to different kinds of work and maintaining their insistence on fine workmanship.

As I would cross the Mid-Hudson Bridge from Highland to Poughkeepsie (or the other way) the **Poughkeepsie-Highland Railroad Bridge**, opened in 1888 (soon after the **Brooklyn Bridge** opened) to link New York and New England to the coal beds of Pennsylvania and the West, was always in view. So often I would think 'If I could only get up there and walk across'—what fabulous views, how neat that would be. On October 3, 2009 **Governor David A. Paterson** opened the **Walkway Over the Hudson State Historic Park** as a legacy project of the **Hudson Fulton Champlain Quadracentennial**. The park, now open from 7am till sunset, provides access for the pedestrians, hikers, joggers, and bicyclists to view the Hudson River's beautiful landscape. The bridge deck stands 212 feet above the river's surface and is 6,678 feet (1.28 miles) long, making it the longest, elevated pedestrian bridge in the world. Hundreds of people made this possible through their unwavering commitment to create a non-profit organization called Walkway Over the Hudson and forge a public private partnership involving the State of New York, the federal government, neighboring municipalities, private corporations and other not for profit groups. This is all in effort to bring people to the Hudson Valley region to enjoy the natural beauty and boost the economy through tourism and recreation. The website gives directions and parking locations as well as pictures and videos from the opening celebrations. www.walkway.org.

Our next issue is the January / February issue. Keep in mind that each month (in case you missed this deadline and need something for December) you can advertise on our website www.arttimesjournal.com. The latest stats show over 600 unique visitors a day visiting 4+ pages.

Email your thoughts on this column and about other essays to: info@art-timesjournal.com.

We wish you all a very healthy, creative, peaceful, and joy-filled holiday season and New Year.



Calendar

Friday, November 6

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

2nd ANNUAL HOLIDAY ART & GIFT EXTRAVAGANZA: Art from \$3-\$150 and featuring work by Milton McPherson and Book Signing by Kathe Kokolias The Arts Center Gallery at 320 Broadway, Saratoga Springs (518) 584-4132 Reception 5-9 (thru Jan 22) **Albany**

ALBANY HOLIDAY STUDIO SALE Benefit for programs of The Woman's Club of Albany 725 Madison Ave, Albany 5-9pm **Albany**

ARTSHARE FOR HEARTSHARE New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 4-8pm (thru Nov 14) **NYC**

BILL DELANNEY & WILLIAM JAEGER About Light Albany Center Gallery, 39 Columbia St., Albany, NY (518) 462-4775 Opening Reception 6-8pm (thru Nov 28) **Albany**

BIRDS I'VE MET IN MY TRAVELS Port Jefferson Free Library, 100 Thompson St., Port Jefferson, NY (631) 473-0022 Artist's Reception 5-7pm (thru Nov 29) **Suffolk**

DONA ANN MCADAMS: Some Women Opalka Gallery at Sage Colleges, 140 New Scotland Ave., Albany, NY (518) 292-7742 Opening Reception 5-9pm (thru Dec 11) **Albany**

FIRST FRIDAY Arts Walk Albany Institute of History & Art, 125 Washington Ave., Albany, NY (518) 463-4478 5-8pm **Albany**

FOLLIA BAROCCA Skinner Hall of Music, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 8PM **Dutchess**

FRESH PRODUCE: Annual Member's Show / TOM D'AMBROSE Featured Artist Upstate Artists Guild, 247 Lark St., Albany, NY (518) 424-9317 Opening Reception 6-9pm (thru Nov 27) **Albany**

HUDSON RIVER POTTERS ANNUAL BRIARCLIFF SHOW & SALE Briarcliff Congregational Church, Sout State Road @ Pleasantville Rd., Briarcliff, NY (thru Nov 8) **Westchester**

KRISTY BISHOP & STUDENTS: "Saugerties & Other Cool Places" Ulster Savings Bank, One Twin Maples Plaza, Saugerties (845) 246-0124 / 246- 8835 Opening Reception 5-8pm (thru Nov 30) **Ulster**

L'ART POUR L'ART, A Silent Art Auction Huntington Arts Council, Main Street Petite Gallery, 213 Main St., Huntington, NY (631) 271-8423 Opening Reception 6-8 (Silent Auction ends Dec 4, 6pm) **Suffolk**

ROBERT SELKOWITZ: Cold Pastels New World Home Cooking, 1141 Rte 212, Saugerties, NY (845) 246-0900 Artist's Reception 5-7pm (thru Nov 30) **Ulster**

Saturday, November 7

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

ALBANY HOLIDAY STUDIO SALE Benefit for programs of The Woman's Club of Albany 725 Madison Ave, Albany 10-5pm **Albany**

BEHIND THE CAMERA: Norman Rockwell use of the Camera Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 Opening Reception, discussion & book signing by curator Ron Schick 5:30-7:30 (thru May 31) www.nrm.org **Berkshire, MA**

BRUCE THORNE & MARLYN VANDERPOOL Expressionistic & Impressionistic oils; **DAVE MUNFORD** Solo Show Wallkill River School, 232 Ward St., (17k), Mont-

gomery, NY (845) 457-ARTS Opening Reception 5-7pm (thru Nov 30) **Orange**

CAROL FLAITSZ & CARLA GOLDBERG: Below the Surface, Mixed Media Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 Artist's Reception Noon-4pm (thru Nov 29) **Orange**

CATHY LAW: China Rocks! Van Buren Gallery, Inc., 215 Main St., New Paltz, NY (845) 256-8558 Artist's Reception 2-7pm (Call for multiple receptions, times) (thru Nov 30) vanburengallery.com **Ulster**

CONCERT WITH VISUAL ART, MUSIC, DANCE & POETRY Back Room Gallery, 475 Main St, Beacon, NY (845) 838-1838 7-9pm charge **Dutchess**

CROSS RIVER FINE ART WATER COLORS: Glens & Gardens Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ 0338-5580 Opening Reception 5-8pm (thru Nov 28) www.crossriverfineart.com **Ulster**

DAVID LOWE: Paintings and Photographs of the Italian Landscape Irvington Public Library, 12 South Astor Street, Irvington, NY (914) 591-7840 Opening Reception 3-5m (thru Nov 30) **Westchester**

DEBORAH WING-SPROUL Water, Algae, Ice Exhibit Housatonic Museum of Art Housatonic Community College, 900 Lafayette Blvd., Bridgeport, CT (203) 332-5052 Opening Reception 2-4 (thru Dec 20) **CT**

HARVEY AUGENBRAUN: Photographs Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception 2-4pm thru Dec 4) **Westchester**

REVISITING THE HUDSON Symposium: 19th Century Landscape Painting in Context Keynote Speaker: **Linda Ferber** Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 8:30am-5pm www.newpaltz.edu/museum **Ulster**

HEADS AND TAILS Pritzker Gallery, 257 South Riverside Rd., Highland, NY (845) 691-5506 Opening Reception 4-7pm (thru Nov 30) **Ulster**

JENNIFER LEVINE: THE PEN AND PUDDING PROJECT Studio Montclair Block Gallery, Clark House, Montclair State University, 108 Orange Rd., Montclair, NJ (973) 744-1818 Opening Reception 4-7pm **NJ**

LEAGUE OF OUR OWN EXHIBIT & SALE The League of Our Own Studio, Bell-Ans Park off Rte 303 & Mountainview Rd., Orangeburg, NY (914) 841-8927 10-4pm (thru Nov 8) **Rockland**

NEW ROCHELLE ART ASSOCIATION: "On the Road" New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Nov 14) **NYC**

READINGS BY MEMBERS OF THE WESTCHESTER REVIEW Warner Library, 121 North Broadway, Tarrytown, NY (914) 631-7734 2PM **Westchester**

SIMON JERUCHIM: Portraits Suffern Free Library, 210 Lafayette Ave., Suffern, NY (845) 357-1237 Opening Reception 2-4pm (thru Nov 30) **Rockland**

TAPESTRIES CELEBRATING HENRY HUDSON from the Wednesday Group & COLORSCAPES: The Art of SUSAN MINIER Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception 5-8pm (thru Nov 28) **Ulster**

TOM CHESTNUT: "Stillness" Photographs; PHIL CHARTE: Functional Art: Furniture & Accessories made from wood [bjsartworks](http://bjsartworks.com) Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 Opening House, reception, Gallery Talk 2-6pm (thru Jan 3) **Warren**

Continued on Page 16

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Music

Hear the Song, Read the Book -2

By FRANK BEHRENS

IN THE LAST issue, I took a look at how following in print the collected lyrics of a few song writers could increase our appreciation of their talent. Larry Hart is a particularly good lyricist to study, because his versatility in rhyming where no man has rhymed before (sorry, Capt. Kirk) is his most outstanding characteristic.

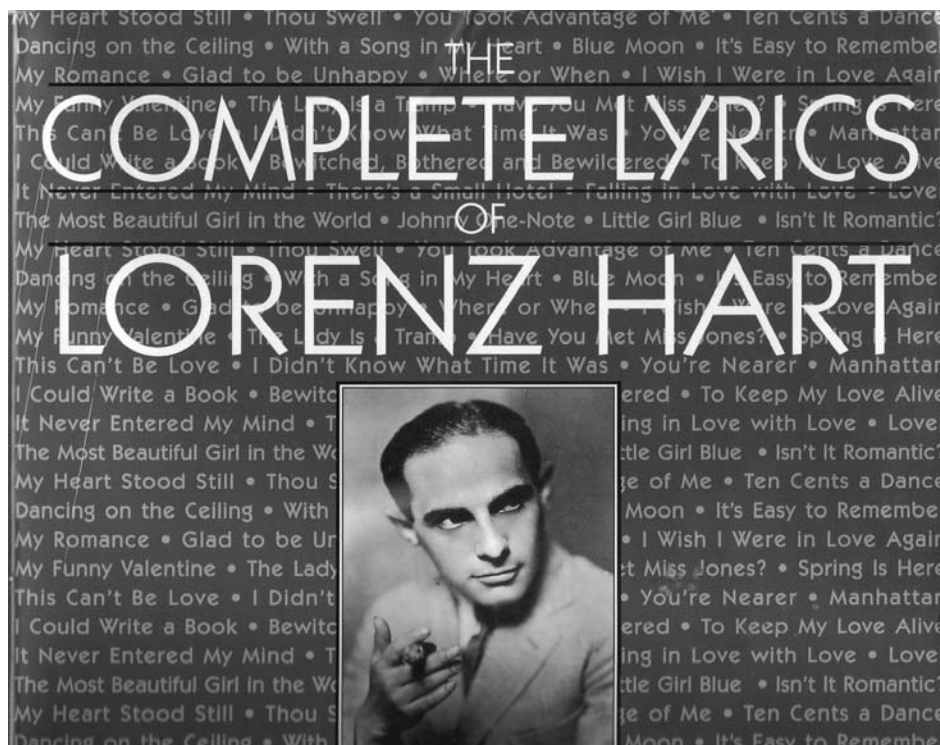
But so is his cynicism. Not many lyricists would write that "This can't be love because I feel so well" or "Falling in love with love is falling for make believe" or "Kiss me and say goodbye, that's love." I think an analyst would have a field day with his view of the tender passion. But those aware of his bitterness over his short body topped by a normal sized head and possibly over his sexual preferences can understand his attitude towards love. They can also understand lines like "Though your figure's less than Greek, though your chin's a little weak" in the aptly titled song "My funny Valentine." I think I enjoy reading his lyrics almost as much as I do hearing them sung.

However, I have considered Hart in past essays and had best pass on to Ira Gershwin. George's brother

did not try for tricky rhymes but for slightly different ways of expressing ideas that had long since become clichés with other lyric writers. His own reminiscences and analyses of many of his songs are contained in his book (and I give the full title) "Lyrics on Several Occasions: A Selection of Stage & Screen Lyrics Written for Sundry Situations; and Now Arranged in Arbitrary Categories. To Which Have Been Added Many Informative Annotations & Disquisitions on Their Why & Wherefore, Their Whom-for, Their How; and Matters Associative" (Limelight Editions).

One of his few bitter comments is directed at those singers who take "S Wonderful" and supply the missing "it," thereby ruining the effect entirely. He also says that his greatest challenge came in "Lady Be Good" when George gave him a melody that was so syncopated as to leave Ira at a loss for lyrics that would fit. But the very problem provided the answer. And so the first line of the refrain became "Fascinating rhythm" and the rest flowed easily from there.

Happily, Knopf also has "The Complete Lyrics of Ira Gershwin" in



its catalogue. Here one can appreciate every lyric from his first recorded try in 1917, "You may throw all the rice you desire" to those he wrote in 1964 for the film "Kiss Me, Stupid." Without being self-consciously novel—Hart and Porter do tend to show off their cleverness—he gives

his lyrics a more colloquial sound and a generally optimistic tone. In fact, one of his really downbeat songs, "But not for me," could easily be taken for a Hart lyric were it not for lines that end with a pun like "The climax of the plot should be the marriage knot, but there's no knot for me".

"Noel Coward: the Complete Lyrics" is published by The Overlook Press (1998) and uses the identical format to that of the Knopf editions. Coward comes closest to Gilbert in his use of satire, light and keen. His most popular fun song is "Mad dogs and Englishmen" who go out in the midday sun, which laughs at the Brit in the far flung parts of the Empire. His most popular sexy song is "Let's do it," which boasts of music by Cole Porter and which is performed to perfection by Coward himself on several recordings. Interestingly, he nearly speaks the lyrics, making it sound like a poetry reading more than a song recital, which is my very point in these essays.

His nastiest lyrics must be "Don't let's be beastly to the Germans" (1943) in which he devastates any post-war pleas for "forgive and forget." I point out only two lines to give the flavor of this song: "Let's help the dirty swine again/To occupy the Rhine again"; "Let's let them feel they're swell again and bomb us all to hell again."

For the most part, however, reading Coward's lyrics is like reading the Jeeves novels of that other lyricist, P. G. Wodehouse. They conjure up an Oscar Wildean world of useless but amiable upper class twits expressing themselves with the utmost sophistication and laughing at themselves without realizing it. Even non-satirical songs like "Somewhere I'll find you" are aimed at an audience a little more sophisticated than those of Irving Berlin and Ira Gershwin.

I would like to pursue this line of thought in other essays with other lyricists. However, I still recommend reading lyrics divorced from the melodies as a source of innocent merriment or as an insight into the personalities of the authors and the times in which they lived.

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Calendar

Sunday, November 8

35th ANNUAL ANTIQUARIAN BOOK & EPHEMERA FAIR Albany Institute of History & Art, 125 Washington Ave., Albany, NY (518)463-4478 10-4pm **Albany**
AMERICAN ARTIST'S PROFESSIONAL LEAGUE EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Awards Presentation, Annual Meeting 2-5pm (thru Nov 13) www.salmagundi.org **NYC**
BRUCKNER ORCHESTRA LINZ: Dennis Russell Davies, Conductor SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3pm charge **Westchester**
CAROL PEPPER COOPER Exhibit La Bella Bistro, Main St., New Paltz, NY Artist's Reception 5-8pm (thru Dec 12) **Ulster**
LEAGUE OF OUR OWN EXHIBIT & SALE The League of Our Own Studio, Bell-Ans Park off Rte 303 & Mountainview Rd., Orangeburg, NY (914) 841-8927 10-4pm (thru Nov 8) **Rockland**
MARIELA DUJOVNE MALAMED: Photographs Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Opening Reception 1-6pm (thru Nov 22) www.marielamelamedphotography.com **Rockland**
PUBLIC TILE PROJECT Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 1-3pm (thru Jul 26, 2010) www.hvcca.org **Westchester**
SUSAN GREGORY THOMAS Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge www.writerscenter.org **Westchester**

Tuesday, November 10

THE TREASURE BOXES Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 (thru Jan 11) **Ulster**

Thursday, November 12

DAVID TOBEY: Paintings & Sculpture BID Gallery, 542 Main St., New Rochelle, NY 914-632-8226 Opening Reception 5-9pm (thru Nov 22) www.davidtobey.com **Westchester**
DRAMATIC PERFORMANCE Powerhouse Theater, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5584 8pm **Dutchess**
MAMARONECK ARTISTS' GUILD Exhibit Barnum Financial Group, Met Life Office, 707 Westchester Ave., White Plains, NY. Opening Reception 5:30-7pm (thru Jan 30) **Westchester**
MICHELLE DE YOUNG Mezzo-soprano Chromatic Concerts, Troy Savings Bank Music Hall, Troy, NY 518-273-0038 8pm charge **Rensselaer**
SERGIO AND ODAIR ASSAD: Guitarists Skinner Hall of Music, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 3pm **Dutchess**
WORD THURSDAY Open Mike, ANNIE SAUTER & THOMAS TRAVISANO featured Poets Bright Hill Center, 94 Church St, Treadwell, NY (607) 829-5055 7pm **Delaware**

Friday, November 13

96th ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru Dec 1) www.alliedartistsofamerica.org **NYC**
D. NURKSE & FRANCES RICHEY Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7:30pm charge www.writerscenter.org **Westchester**

JEFFREY AMBROSINI and the Kingston High School Choir Woodstock Chamber Orchestra, Bard College, Olin Hall, Annandale-on-Hudson, NY (845) 246-7045 8pm charge **Dutchess**

TRIX RENDER: ON THE WING Lackawanna College Environmental Inst., Rte 435, Covington Twp, PA (570) 842-1506 Opening Reception 5-7pm (thru Dec 11) **PA**

VASSAR CAMERATA & MAHAGONNY ENSEMBLE Skinner Hall of Music, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 8pm **Dutchess**

Saturday, November 14

13th CONCERT SEASON W/AMIT PELED Cellist Westchester Chamber Orchestra, Iona College, Christopher J. Murphy Auditorium, cor of Summit and North Aves, New

Rochelle, NY (914) 654-4926 8pm charge **Westchester**

25th ANNIVERSARY OF THE FESTIVAL OF TREES The Berkshire Museum, 39 South St., Pittsfield, MA (413) 443-7171 (thru Jan 3) **MA**

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

ALBRECHT DURER Exhibition The Frances Loeb Art Ctr Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7745 Lecture and Reception 5:30pm (thru Dec 24) **Dutchess**

COLORS OF LONG ISLAND: Student Expressions - group exhibit The Long Island Museum, 1200 Rte. 25a, Stony Brook, NY (631) 751-0066 x248 (thru Dec 27) **Suffolk**

EMOTIONALISM: a group exhibit Back Room Gallery, 475 Main St, Beacon, NY (845) 838-1838 (opening reception 6-9pm) (thru Nov 22) **Dutchess**

ERIN POWERS (8pm) / THE ART & MUSIC OF JONI BISHOP W/RENE BAILY & THE SAINTS OF SWING (9-11pm) AIR Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 8-11pm **Ulster**

JEFFREY AMBROSINI and the Kingston High School Choir Woodstock Chamber Orchestra, Pointe of Praise, 243 Hurley Rd., Kingston, NY (845) 246-7045 8pm charge **Ulster**

JUNIOR ART INSTITUTE EXHIBIT The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 Artist's Reception 5:30-7:30pm (thru Dec 10) www.millstreetloft.org **Dutchess**

LANG LANG: Pianist SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 8pm charge **Westchester**

LISA WILLIAMS Bardavon Opera House at UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 (845) 473-2072 7:30pm charge **Ulster**

MARCY B. FREEDMAN: The Art of Cardboard! Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 2pm www.bluedoorart.org **Westchester**

SILENT AUCTION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Auction 3-5pm www.woodstockschoolofart.org **Ulster**

THE ART OF LIGHT: DICK GOLDBERG -paintings; JERILEE A. NICHOLS - Fused Glass Paintings; WARREN MORGAN -Stained Glass Works Morgan Bockius Studios, 214 South Fourth St., Perkasie, PA 215-257-3830 10-5pm; Concomitantly with Ragtops & Roadster's tour of their vintage British automobiles just across the street from Morgan Bockius Studios. morganbockiusstudios@verizon.net Bucks, PA

THE BIRTH OF VENUS: Dance Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 8pm charge **Dutchess**

WOODSTOCK POETRY SOCIETY AND FESTIVAL: Angelo Verga, George Wallace Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**

Sunday, November 15

ALIAS MAN RAY: The Art of Reinvention The Jewish Museum, 1109 Fifth Ave., NYC (212) 423-3271 (thru Mar 14) **NYC**

AN ENDURING LEGACY: American Impressionist Landscape Paintings The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 (March 28, 2010) www.hydecollection.org **Warren**

DUO RHONE Rhinebeck Chamber Music Society, Church of the Messiah, Montgomery St. (Rt. 9), Rhinebeck, NY (845) 876-2870 4pm Charge **Dutchess**

FOCUS NEW JERSEY Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 Opening Reception 2-4pm (thru Dec 15) www.artcenter-nnj.org **Bergen, NJ**

Continued on Page 18

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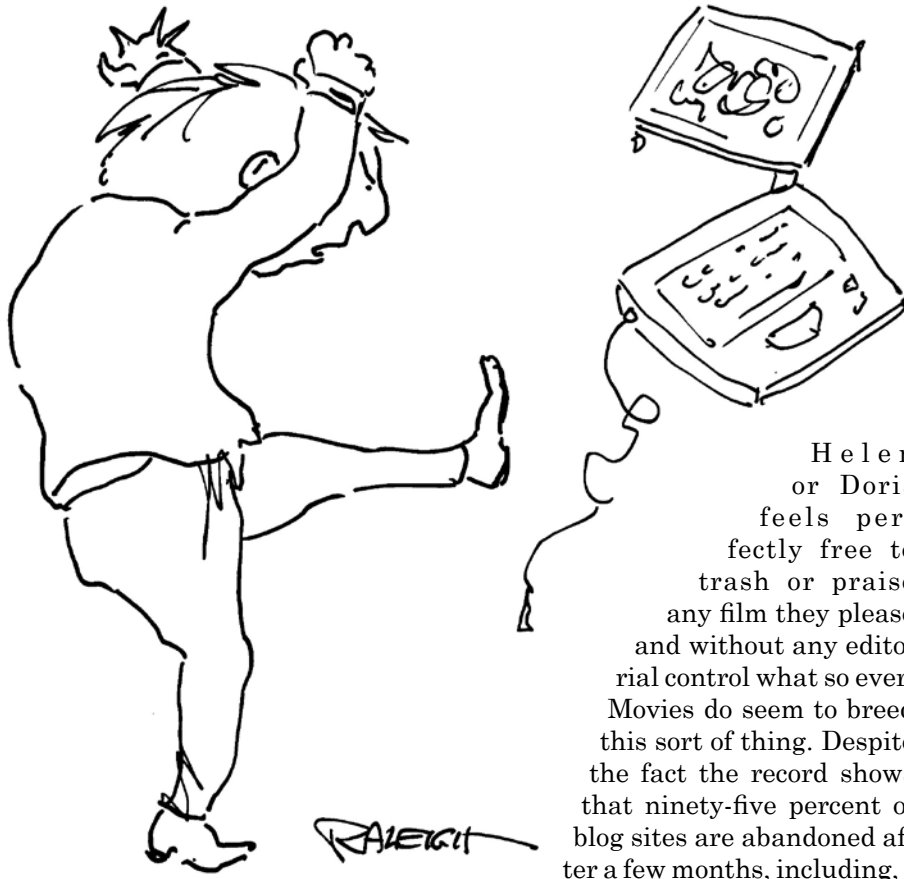
JUST OVER A year ago, I reported here that some twenty-seven newspaper movie critics around the country had been shown the door by their publishers. In some cases they had exited right along with publishers. Now, it is with heavy heart, that I must tell you that this discouraging figure has hit fifty-five and rising. I know you will find this a distressing affair— the cream of our cultural watchdogs going West, or buying the farm, or stiff on the cliff, or wasted depending on the war with which you are most familiar. Am I, therefore, so far from becoming fifty-six, I ask you? Oh, some have survived by accepting assignments on publications below their talents. Someone has to write those obits and astrological predictions, provide advice to the love-lorn and toss out gardening tips, I suppose. There are very few opportunities to find spots on weekly television reviews, particularly if you don't look attractive on camera. And many, sadly, are forced to go online.

You see, it's only the current economic malaise, the budget cutting that strips pages and staff from newspapers and magazines that is to blame. Goodness knows you can't save a great deal by dumping movie critics, the worst paid members of journalism. The real problem is demon digital, the onerous online, the wicked web—I mean all those noisome, raving, self-styled critics that are crowding cyberspace with their uninformed, opinionated rants over every film that comes down the pike—why, even before it comes

down the pike. And this defilement increases. Read what a prominent marketing executive stated in the *New York Times* (a newspaper): "The reality and I'm sorry to tell you this, is that younger movie goers are more likely to be influenced by a blog than by a newspaper critic."

You won't find many of these recent culture critics providing thoughtful discussions of Proust's *Remembrance of Things Past* or Plato's *Timaeus* yet every Tom, Dick and Harry as well as (not to be gender biased) every Jane,

Swan Song



Helena or Doris feels perfectly free to trash or praise any film they please and without any editorial control what so ever. Movies do seem to breed this sort of thing. Despite the fact the record shows that ninety-five percent of blog sites are abandoned after a few months, including, I imagine, a fair number of film

bloggers and for every one of those that throws in the towel ten more will rush in to fill the gap. All of these strident voices now adding to the confusing cacophony of willy-nilly, scatter-shot, what-the-hell, let-the-chips-fall-where-they-may criticisms that saturate and clog cyberspace, drowning out those legitimate movie critics, as myself, who had their bones in print, as have I, and who must struggle to be heard in this electronic babble. How can anyone separate the wheat from the chaff, the gold from

the dross, the men from the boys (oh, oh, politically incorrect? —can't be sure any more) under this condition? Goodness knows I have always striven to preserve my critical integrity, to remain untainted, to take the high road (should that be 'the road less traveled?'), to shoot for the stars (that may be somewhat excessive). Yet I, too, am being cajoled, lured, enticed into participating in this mobocracy of criticism, this free-for-all, this self-indulgent screeching (I think I may be exhausting my store of pithy combinations). A gentle nudge first, it begins with email communicating, so easy, so convenient. Wouldn't you care to have your email address out there? Well, then your readers may send their nasty comments directly to your very own computer. And while you're at it why not save some stamps and just send those really swell film pieces speeding out from the 'ol laptop? Harrumph, I say, I'm not going to be duped, flimflammed, cozened, or hornswoggled by this. I know it's just the beginning and before long there you are on online—chattering, Twittering, Face-booking, My Spacing, dot-com-ing, hop scotching, e-Baying, friending, unfriending, shot-putting, Googling—submerging in, drowning in, overpowered, overwhelmed by an overabundance, surfeit, and a glut of stuff. Nonetheless, I must resist, remain firm, stand strong, hold fast, don't give up the ship, damn the torpedoes—wow! you can really get carried away with this verbose conceit.

OK, to put it briefly in email style language—I can't get the damn machine to work. LOL.



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DETAIL: Arthur James Emery Powell, American, 1864-1956, *Winter Landscape*, ca.1920s, Oil on canvas, 25 x 30 1/8 in. Promised Gift of Thomas Clark to The Hyde Collection, Glens Falls, NY

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Calendar

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Sunday, November 15

JEFFREY AMBROSINI and the Kingston High School Choir Woodstock Chamber Orchestra, Bearsville Theatre Rte 212, Bearsville, NY (845) 246-7045 3pm **Ulster**
LANNY LASKY / ARLINE SIMON EXHIBITION Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru Dec 6) **Westchester**
LYLE LOVETT & His Large Band Bardavon Opera House at UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 (845) 473-2072 7pm charge **Ulster**
THE ART OF LIGHT: DICK GOLDBERG -paintings; JERILEE A. NICHOLS - Fused Glass Paintings; WARREN MORGAN -Stained Glass Works Morgan Bockius Studios, 214 South Fourth St., Perkasio, PA 215-257-3830 12-5pm morganbockiusstudios@verizon.net Bucks, PA
THE BIRTH OF VENUS: Dance Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 3pm charge **Dutchess**
THE OPERA COMPANY OF THE HIGHLANDS: The Great American Songbook Seelig Theatre, Sullivan County community College, 112 College Rd., Loch Sheldrake, NY (845) 434-5750 3pm charge **Sullivan**
TOM CHAPIN AND FRIENDS Hospice Music Therapy Benefit, Bard College, Olin Hall, Annandale-on-Hudson, NY 3pm **Dutchess**

Monday, November 16

SCNY ANNUAL MEMBERS EXHIBITION / THEME SHOW: "Red, White...and Black" Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Nov 27) www.salmagundi.org NYC

Wednesday, November 18

NAWA NEW MEMBERS' SHOW National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue @ 14th St., Suite 1405, New York, NY (212) 675-1616 Opening Reception 5-7pm (thru Nov 23) nawanet.org NYC
PHOTOREALISM PAINTING Manhattanville College Arthur M. Berger Art Gallery, 2900 Purchase St., Purchase, NY (914) 323-5331 Opening Reception 5-7pm (thru Dec 11) **Westchester**
W.H. PATTERSON, LONDON Exhibit and Sale Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Dec 5) www.salmagundi.org NYC

Thursday, November 19

BIG BAND TRIBUTE Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 2pm charge **Dutchess**
DIANE FINE & SUE LEZON: Prints and books Adirondack Community College, Visual Arts Gallery, 640 Bay Rd., Queensbury, NY (518) 743-2200 Opening Reception 6-8pm (thru Dec 23) **Glens Falls**
HEATHER HUTCHINSON and MARK THOMAS KANTER: Exhibition Muroff Kotler Visual Arts Gallery, Vanderlyn Hall, 491 Cottekill Rd., Stone Ridge, NY (845) 687-5113 Opening Reception 5-7pm (thru Dec 18) **Ulster**

Friday, November 20

2009 WRITER'S GROUP YogaPolarity Ctr Annex, 333 Hempstead Ave, Suite 202, Malvevrne, NY (516) 528-5829 7:30-9pm charge **Nassau**
CLAY POT LUCK HOLIDAY SALE & EXHIBITION Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 (thru Nov 29) **Putnam**
HOLIDAY SALE FUNDRAISER The Gallery at the Kent Art Association, 21 S. St. (rte 7), Kent, CT (860) 927-3989 Preview Reception 4-7pm www.kentart.org Litchfield, CT
PETER TASSONE: Paintings Old & New Treasures and Tales, 139 grand St., Croton-on-Hudson, NY 845-807-2757 Opening Reception 4-6pm (thru Dec 5) www.petertassone.com **Westchester**
SMALL WORKS Ferrin Gallery, 69 Church St., Lenox, MA (413) 637-4414 Opening Reception 4-6pm (thru Dec 30) **MA**
THIRD FRIDAY OPEN MIKE Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge www.writerscenter.org **Westchester**

Saturday, November 21

3rd SATURDAY CATSKILL, POUGHKEEPSIE, RHINEBECK Arts throughout town **Greene**
CAS MEMBERS SHOW & HOLIDAY FAIR Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 Opening Reception 2-4pm (thru Dec 30) **Sullivan**
CIRQUE-TACULAR Academic Arts Bldg., Fine Arts Gallery, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 8pm charge **Westchester**
FOOD IN THE TIME OF THANKSGIVING Philipse Manor Hall State Historic Site, 29 Warburton Ave., Yonkers, NY (914) 965-4027 12-3pm charge **Westchester**
HOLIDAY GROUP SHOW 2009 Tivoli Artists' Co-op, 60 Broadway, Tivoli, NY, (845) 757-2667 (thru Dec 20) **Dutchess**
HOLIDAY SALE FUNDRAISER The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 10am www.kentart.org Litchfield, CT
HOLIDAY SHOW; CRAIG WOOD Solo; ADNES TOMASELLI Active Members wall Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Jan 3) www.woodstockart.org **Ulster**
MONOTHON Center for Contemporary Printmaking, 299 West Avenue, Norwalk CT (203) 899-7999 Reception and AUCTION 6:30 **CT**
PETER TASSONE: Paintings Old & New Treasures and Tales, 139 grand St., Croton-on-Hudson, NY 845-807-2757 Opening Reception 6-9pm (thru Dec 5) www.petertassone.com **Westchester**
RESISTANCE: a Maroon Story by DAMON BANKS John Jay High School, 2012 Rte 52, Hopewell Junction, NY (845) 227-7761 8pm charge **Dutchess**
STUDENT EXHIBITION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Auction 3-5pm (thru Dec 12) www.woodstockschoolofart.org **Ulster**

Continued on Page 23

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Poets' Niche

STATE OF THE UNION
*America has fly-paper stuck to its shoe
 & gangs of buck-toothed squirrels
 chucking nuts at our sinking front porches*
*we are a collective of
 smelly disconsolate cowboys*
we live in trailers full of vomiting cats
& if our dogs could speak they'd have Tourette's
 —Michael Swanson
 Saint Paul, MN

THE HUDSON VALLEY WRITERS' CENTER *Upcoming Events*

Sunday, November 8 at 4:30
 Reading by **SUSAN GREGORY THOMAS** (*Buy, Buy Baby*) and others on issues affecting parents. \$5

Friday, November 13 at 7:30
 Slapering Hol Press Second Friday Café: Writers on War & Peace, featuring poets **D. NURKSE** and **FRANCES RICHEY**. \$5

Fridays, November 20 & December 18 at 8:00
THIRD FRIDAY OPEN MIKE
 All poets & writers welcome; 5 minute limit per reader. \$3

Friday, December 4 at 7:30
 Slapering Hol Press Second Friday Café: poets **ESTHA WEINER**, **PATRICIA CARLIN**, and **HELEN BAROLINI**. \$5

Sunday, December 6 at 2:30 at Pelham Art Center, Pelham
 Free Arts Day: Reading by **CYNTHIA OZICK**. Free

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 300 Riverside Drive, Sleepy Hollow, NY 10591
 phone: (914) 332-5953 web: www.writerscenter.org

I WANT TO KNOW
*I want to know what it will take,
 Tsunamis, storms, the earth to shake,
 To get our government awake,
 Acknowledge the global warming,
 Whose signs are real
 And very alarming!*
I want to know...
*When it becomes clear,
 Promises made in an election year,
 Are rarely kept during the politician's career.
 "Bring the troops back from Afghanistan",
 The territory is a labyrinth,
 Many countries have tried it,
 It's too tricky, impossible to win!*
*I want to know,
 When will our Congress learn?
 Each citizen has the right to earn,
 To work, have a home, have health insurance protection,
 Not only the upper classes with their selection,
 Oil wells, Drug Industries, Lobbyists, versus people!*
*I want to know too many things.
 Let's wait and see
 What the future brings!*

Gerta Freeman
 —New York, NY

BEETHOVEN'S SKULL
*I saw a picture of
 Beethoven's skull—
 the dog food,
 the gray stuff,
 the overweight spaghetti
 missing — but,
 once upon a time,
 coiled around symphonies.
 The sockets were
 black and boring,
 above a smile
 as long as a Halloween
 octave.
 Oh, Beethoven!
 your nose has fallen
 off and your poor
 ears are missing—
 but symphonies in
 Safeway are grinning.*
 —Lorraine Campbell
 Seattle, WA



Fiction

The Cigarette and The Secret

By BRYAN J. SHIPMAN

SO I'M SMOKING a ciggy in an alleyway early one morning in downtown Beaufort.

I'm also open for business; the lights are on, the "welcome mat" is placed snugly outside the front door; saccharine Christmas music is seeping through the speakers.

There's art to be sold, and Boy George, I'm the man ready to sell it!

But, as I said, it's early. No shoppers are out, and nothing's happening on Bay Street.

Well...not exactly nothing. Morning is trash-gettin' time, so the guys are out *en masse* doing the daily pickup—early and quickly so as not to offend the discriminating and highly refined senses of the Locals (or even worse, their Long Island visitors).

I'm around the corner from my art gallery, smoking a bitter piece of hell. I probably spit a few times, but I made sure no one saw me.

An almost indescribable older black man ambles by me with a slight limp, going about his business of carting off the loads of trash generated by the many restaurants in which he would never eat.

Trained by the confluence of Time and Inequity not to speak to a white guy in dress clothes (little did he know that my shirt and pants had not been washed in over a week), he shuffled on past.

I wished him a "Good Morning," and added the customary "How you doing?"

Having myself already breached that bullshit rule of etiquette hinted at above, he felt free to answer honestly.

"Ain't doin'," he said. "Got me a bust up knee."

His limp immediately became more pronounced.

Then, with two-days worth of a white-whiskered grin he said, "Yassir, mind if I get one of your smokes?"

Cryptically he added, as if to seal the deal, "I'll tell you a secret."

The bargain had been struck, but neither of us knew it yet.

Like a cornhusk puppet, I patted the pockets of my khaki slacks despite knowing that my pack of cigarettes was left behind in the art gallery. I'd just started up—again—and didn't want to keep them handy. I'm sure our President understands.

"Oh.... I know...you ain't got 'em," he grunted, prompted by the recognition of one who has asked a thousand times before and heard a similar lie from those who get asked for a quarter, for a ride up the road, for a smoke.

"Yeah I do, just not on me. You going to be out front for a while?" I gestured towards Bay Street. I knew

that he would be; the alleyway we were in was in the first third of the trash pickup route.

"Yassir," he said while he walked by, knowing another false promise for what it was after enduring the thousand let-downs that came before.

As he rounded the corner with his load and headed back onto Bay Street, I raised my voice to carry strong over the loud diesel engine grumbling life into the nearby trash truck. I yelled loud enough to startle one unfortunate bird roosting under an eave nearby.

"I want to hear that secret!"

He raised his hand as if to say "Yeah. Sure. Whatever," but he did not look back.

I finished my cigarette (to the halfway point), ashed it out, and then walked back to the art gallery. I found my pack, popped out two fresh ones, and went back outside.

Smokes in pocket, I noticed the gentleman continuing his duty up the street a bit. His limp had returned to barely noticeable.

Early morning traffic is slow on Bay Street, so he noticed me noticing him. After tossing in a few more bags, he walked back to me, warily though expectantly.

The limp remained slight, almost as if he'd thought "that guy didn't lie to me, so I ain't gonna lie to him."

I didn't, and he didn't.

I pulled out the two smokes and a lighter and offered them up. "One for now and one for the road," I said.

"Thank yassir," as he lit one and made the other disappear. He wasn't the only one of his crew patrolling the streets, and he didn't want any of his fellows to know he had a spare butt.

After a few impressive blue-plumed blasts of smoke he looked at me with indiscriminate eyes the color of aged ivory striated by faint tendrils of Tabasco sauce.

"So, now you want that secret, I s'pose?"

"Yeah, lay it on me," I said, fully aware that I wasn't in either art or bullshit selling mode, but that maybe I was in the market to buy a combination of the two.

He simply said, "Thank you. That's the secret. Thank you very much. Don't you go around tellin' anyone that secret, boy."

After a moment's pause I answered "No sir. I am going to tell that secret. I am going to tell it to everyone I see. It might make the world a little bit better."

As a single impossible tear slid down his reasoned face, he said "You are the best man I ever know," and then he just went back to work.

(Bryan J. Shipman lives in Beaufort, SC.)

THE UNIVERSITY

*Arrogant learned one, reading authors
Missing the falling leaves of autumn, relishing the
Experience of literature instead of life, she is
Stuck in the pages of a book.*

*As always, the pursuit to
Master a discipline overrides her urge to breathe fresh air, it
Eats away at her desire to feel wind on her face, watch the first
Snowflakes gather on the ground.*

*All the nameless happy bees, buzz around her
Milking the light of the day, never mind her
Erasing youth and passion
Sitting in the dark buildings, chasing knowledge instead of honey.*

*Alas, she comes to find fledging success,
Making implicit orders with false independence a farce of
Enlightenment she chooses to hold onto, having
Sacrificed eight seasons to grow these wings and fly away.*

—Wednesday Green
Gilbert, IA

MIMI'S BREASTS

*I am ensnared by infatuation,
slack-jawed and dopey,
my heart revolving slow within its unmanned prison,
and dry wet floods beneath my sluggish tongue
as anticipation churns the sickened gut I carry,
drifting down to jolt alive my groin.
Let me be the first to judge here,
this damned prurient state of being,
this wanton clambering,
like the staggered, undefined
steps of the lonely small town drunk.
For she is not my woman, nor I, her same named man,
and so the mind shall hold what the hands cannot,
and the teasing tongue will learn the taste
of other sorrows.*

—Middleton Watts
Sioux Falls, SD



PORTRAIT OF A PEREGRINE FALCON

*Regally, you stand, there upon your painted promontory,
barren rocky crag crowning your domain of mountain, sky and sea,
windswept aerie of royal birds of prey — falcon, eagle, hawk.
After the storm, before your next fierce-diving flight, you pause
against a brilliant backdrop of brooding clouds, gray, majestic,
awe-awakening, pierced by the breaking torchlight of the sun,
eyeing distant sailing ships, adrift, unmanned, unthreatening.*

*How apt your artist consecrated to re-enact your being!
Lavishing such harmony, such surety of belonging
to your natural world, affirming the Creator's eye
in all our earthly eminence and His divine preeminence —
at this moment in time when we, artists-poets, still strive,
burning but to live to see ourselves so immortalized
in both art and nature's pure embodiment.*

—Patricia Craddock
Atlanta, GA



POEM AS A WARHOL FILM

*I
Uh, hmm, duh, well, yep, eh?
Hmm, shh, grrr!, click, chhh...
Shh, gulp, pist, blip, dip, shh!
It putter-putter-putter-putter,*

*II
Don't ya say? Well, shoot!
Buddy! How goes it? Good.
Got various goals in numerous
stages of development: gewd.*

*III
Br-r-r-r, slip, queue, putt, gl-
ip. Pip, sip, dip, quip, snn-
ip. Realy, shiet!, psst,sWish:
gulibule. Ekphrastic. Be.*

—Dana Stamps, II.
Riverside, CA

SPENDING THE NIGHT IN THE BARN

*Once I spoke to swallows swooping
toward earth in late evening light
as the barn went dark inside.
Soft scuttling sounds of something
settling down for the night,
a lone star appearing in the vast sky,
remembering its place in the universe,
voices of owls calling to one another,
the thin howl of coyotes in the meadow,
all signs of the end of another day,
with everything set in place,
with everything waiting to begin again.
Once I awoke with swallows caught in my hair,
like small sorrows shrieking the truth.*

—Linda Herring
Port Angeles, WA



Opportunities

Artists: American Color Print Society Seeks applicants for "Beyond Color" 71st Juried Exhibition March 7-28. Plastic Club, 247 S. Camac Street, Philadelphia, PA. SASE for prospectus to I. Williams, 61 Coppermine Rd. Princeton, NJ, 08540; email or download from website idwill@comcast.net www.americancolorprintsociety.org Deadline Jan. 14

Artists: American Watercolor Society, 47 Fifth Ave., NY, NY 10003. Call for Entries 143rd Annual International Exhibition, Apr 6 - May 2, 2009. SASE TO American Watercolor Society or download from website. (Prospectus avail after Sep 1) www.americanwatercolorssociety.org Slide or Digital entries postmarked no later than Nov 16.

Artists, All Media: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks entries for Members Juried Exhibition open to current and new members. Call or email for app info, fees. yonkersbluedoor@gmail.com www.bluedoorgallery.org Deadline Dec 2.

Artists, Craftspeople: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks entries for affordable Holiday Sale Dec 12-Jan 2. Call or email for app info, fees. yonkersbluedoor@gmail.com www.bluedoorgallery.org Deadline Nov 11.

Artists: Capital Repertory Theatre, Capital Café, 111 N. Pearl St., Albany, NY (518) 462-4531 x 303 Seeks submissions for exhibition relating to upcoming show. Call or email Carrie Vick, House Manager for details. housemanager@capitalrep.org Deadline Dec 30.

Portrait Artists: Connecticut Society of Portrait Artists, (203) 454-0280 Seeking entries for Faces of Winter 2010: Exhibit at the UConn Gallery, 1 University Place, Stamford, CT Feb 5-Mar 6. Prospectus on website or email CSocietyOPA@aol.com. www.CSOPA.org. Deadline Jan 4.

Craftspeople: Dutchess Community College Foundation Seeking crafters for 38th Annual Holiday Craft Fair, Nov. 28 & Nov 29. For more information call Diane Pollard (845) 431-8403

or visit website. www.sunydutchess.edu/Alumni/foundationevents/annual-CraftFair

Artists, Sculptors, Photographers, Craftspeople: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeking submissions for Annual Art Exhibition, Jan 12-Feb 28. Download prospectus. artshow@eastonartscouncil.org. www.eastonartscouncil.org. Deadline Jan 10.

Artists: Hudson Valley Gallery, PO Box 222, Cornwall-on-Hudson, NY 12520 (845) 401-5443 Seeks submissions of 1" x 2" stretched canvas paintings for 2nd Annual World's Smallest Stretched Canvas Painting Competition, exhibit Dec 4-Jan 10. Send SASE to gallery or download prospectus from website. www.hudsonvalleygallery.com

Photographers: KoenigFrameWorks, 97 S. Main St., (Rte 25), Newton CT Seeks entries for "Your Town" Juried Photography Show Dec 4 - Dec 24. Visit website for information. koenigframe-works.com Deadline Nov 21)

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 6th Annual Small Works Show, May 7 - May 29, 2010. Max. 15" in any direction. SASE or download application. www.mamaroneckartistsguild.org. Entry Deadline: March 12.

Artists, All Media, Craftspeople: Mohawk Valley Center for the Arts, 401 Canal Place, Little Falls, NY (315) 823-0808. Seek entries for 2010 and 2011 Exhibition seasons. See website or call for guidelines, instructions www.mohawkvalleyarts.org

Women Artists 18+: National Association of Women Artists, Inc., 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks entries for "Small Works National Open Exhibit" Feb 12- Mar 9 For details send SASE to NAWA or download from website. office@nawanet.org www.nawanet.org. Deadline Dec 30

Artists Ceramics, Jewelry, Glass, Fiber: New York Artists Online Seeks artists who have a high quality website for FREE ARTIST WEBSITE LISTINGS (limited time offer) on New York Artists Online (www.newyorkartists.net) Send email gloriarabinowitz@newyorkartists.net gloriarabinowitz@newyorkartists.net newyorkartists.net

Women Playwrights: Perishable Theatre, PO Box 23132, Providence, RI (401) 331-2695 x 103 Seeks submissions for 15th Annual Women's Playwriting Festival. Email for info or visit www.perishable.org. wpf@perishable.org. Deadline Jan 15, 2010

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 30th Annual Regional Juried Show, January 23-February 7. Visit website for prospectus. www.ridgewoodartinstitute.org. Receiving January 9.

Photographers, Graphics Designers: Salmagundi Club, 47 Fifth Ave., NYC 10003 (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, June 28 - July 9. Download prospectus from website or mail with SASE. www.Salmagundi.org Postmarked Deadline: Mar 25.

Painters, Sculptures: Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, July 12 - July 13 Download prospectus from website or mail with SASE. Postmarked Deadline: Apr 22.

Artists, All Media: Smittown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for Juried Fine Arts Exhibit Jan 09-Feb 10, Juror Joan Young, Guggenheim Museum. Download prospectus from website. exhibit@stacarts.org www.stacarts.org/exhibits Deadline Nov 10.

Photographers: SOHO Photo Gallery, 15 White St., New York, NY 10013, (516)485-6951. Invites entries to the Krappy Kamera XII International Juried Competition. Call or visit website for more information. krappykamera@aol.com. www.sohophoto.com. Deadline: Dec 30.

Video Artists: The Lake George Arts Project Gallery Committee, Courthouse Gallery, 1 Amherst St, Lake George, NY 12845 (518) 668-2616. Seeks 3-5 minute videos for "Peoples Pixel Project at Charles Wood Theater, Glens Falls, NY. Email or visit website for information. mail@lakegeorgearts.org. www.lakegeorgearts.org. Deadline Nov 20)

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743,

(631) 271-8423 Seeking artists for "Still Life", 7th annual juried show Dec 9 -Jan 25. Please visit website to download prospectus. www.huntingtonarts.org Deadline Nov 23.

Performers: Towne Crier Cafe, 130 Rte 22, Pawling, NY (845) 855-1300 Seeks entries for Open Mic and Song Circle series Weds, Thurs at 7pm. Go to website and click on Open Mic signup link. townecrier.com

Artists: TransCultural Exchange, 516 E. Second St., #30, Boston, MA 02127. Seeks visual artists to exhibit around the world during 2011 conference Apr 8-10 in Boston. Contact www.cts.vresp.com www.verticalresponse Deadline Nov 15.

Artists: Upstream Gallery, 26B Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeking entries for the 16th Annual Small Works Competition, Jan 7-31, 2010. Mail slides or photos, check and SASE. Call download application. upstreamgallery@aol.com. www.upstreamgallery.com. Deadline: Dec 1.

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 80th Art in the Village outdoor exhibit, May 29, 30, 31; Jun 5, 6 Go online for registration form and info. www.washingtonsquareoutdoorartexhibit.org.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 48th Annual Juried Show, Jun 5 & 6, 2010. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

Artists: Woodstock Artists Association & Museum, 28 Tinker St., Woodstock, NY 12498 (845) 679-2198. Seeks entries for 2nd Annual Woodstock Regional Apr 3 -May 2. Send SASE or download application & guidelines. www.woodstockart.org Deadline Jan 12.

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

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The Pen and Brush, 16 E. 10th St., NY NY, 10003



New Art Books

MUSEUM TUSCULANUM PRESS/ISBS: Treasure Collection at Rosenborg Castle (3 vols.) by Jorgen Hein. 843 pp.; 9 1/2 x 12; B/W & Color Illus.; Appendices; Bibliography; Index. \$300.00 Hardcover. ****

YALE UNIVERSITY PRESS: A Biographical Dictionary of Sculptors in Britain, 1660-1851 by Ingrid Roscoe, M.G. Sullivan and Emma Hardy. 1,616 pp.; 6 1/4 x 9 1/2; Appendix; Bibliography and Abbreviations; Indices. \$200.00 Hardcover. ****

Rivers of Paradise: Water in Islamic Art and Culture (Eds.) Sheila Blair and Jonathan Bloom. 384 pp.; 9 1/2 x 11 3/4; 235 Illus., 205 in Color; Glossary; Bibliography; Index. \$85.00 Hardcover. ****

Georgia O'Keeffe: Abstractions by Barbara Haskell, et al. 256 pp.; 9 7/8 x 11 1/4; 202 Color, 26 Duotone Illus.; Selected Bibliography; Checklist of Exhibition; Index. \$65.00 Hardcover. ****

Cézanne and American Modernism by Gail Stavitsky and Katherine Rothkopf. 376 pp.; 10 3/8 x 11 1/4; 190 Color Illus.; Checklist; Selected Chronology; Selected Bibliography; Index. \$65.00 Hardcover. ****

Heroes: Mortals and Myths in Ancient Greece by Sabine Albersmeier. 328 pp.; 8 3/4 x 11 1/8; 270 Illus., 154 in Color; Glossary; List of Abbreviations Abbreviated References; Index. \$65.00 Hardcover. ****

Arshile Gorky: A Retrospective by Michael R. Taylor. 400 pp.; 9 3/4 x 11 3/4; 343 Illus., 277 in Color; Chronology; Exhibition History; Bibliography; Checklist of Exhibition; Index of Names and Works of Art. \$65.00 Hardcover. ****

Tullio Lombardo and Venetian High Renaissance Sculpture by Alison Luchs. 160 pp.; 8 3/4 x 12 1/2; 85 Illus., 62 in Color; Bibliography; Index. \$60.00 Hardcover. ****

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Sargent and the Sea by Sarah Cash. 170 pp.; 10 x 11 1/2; 130 Illus., 100 in Color; Notes; Further Reading; Index. \$50.00 Hardcover. ****

Leonardo da Vinci and the Art of Sculpture by Gary M. Radke. 224 pp.; 9 x 11 1/4; 201 Color Illus.; References; Contributors. \$50.00 Hardcover. ****

John Gutmann: The Photographer at Work by Sally Stein. 180 pp.;

9 1/2 x 12 1/4; 175 Duotone Illus.; List of Plates. \$50.00 Hardcover. ****

Eva Hesse: Studiowork by Briony Fer. 240 pp.; 8 5/8 x 10; 200 Color Illus.; Biography. \$50.00 Hardcover. ***

Hanging Fire: Contemporary Art from Pakistan by Salima Hashmi. 160 pp.; 9 1/4 x 12 1/4; 95 Illus., 78 in Color; Chronology; Works Cited; Artist Index. \$49.95 Hardcover. ****

Playing with Pictures: The Art of Victorian Photocollage by Elizabeth Siegel. 200 pp.; 11 1/4 x 10; 180 Illus., 140 in Color; Index of Artists & Albums. \$45.00 ****

Watteau. Music, and Theatre by Katharine Baetjer. 160 pp.; 10 x 9; 70 Illus., 66 in Color; Artist Biographies; Further Reading; Index of Name. \$35.00 Hardcover. ****

Serizawa: Master of Japanese Textile Design (Ed.) Joe Earle. 144 pp.; 10 1/8 x 9 1/2; 145 Color Illus.; Chronology. \$35.00 Softcover. ***

Steve Wolfe on Paper by Carter E. Foster and Franklin Sirmans. 102 pp.; 7 1/2 x 11 3/8; 45 Color Illus.; Selected Exhibition History; Selected Bibliography. \$19.95 Hardcover. **

Friendship and Loss in the Victorian Portrait by Malcolm Warner. 88 pp.; 7 5/8 x 9 3/8; 48 Illus., 40 in Color; Notes; Bibliography. \$16.95 Softcover. ***

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HARPER: POP: The Genius of Andy Warhol by Tony Scherman and David Dalton. 528 pp.; 66 Illus., 16 in Color; Notes; Index. \$40.00 Hardcover. **

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AMERICAN FEDERATION OF ARTS / HUDSON HILLS PRESS: Turner to Cézanne: Masterpieces from the Davies Collection: National Museum Wales by Oliver Fairclough and Bryony Dawkes. 176 pp.; 9 x 10; B/W & Color Illus.; Notes; Bibliography; Index. \$39.99 Softcover. ****

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Letters

Continued from Page 10

To the Editor:

Hello. I just ran across the subject article written by Henry P. Raleigh, and I found it to be thoroughly delightful as well as true. I was especially glad to see my now-deceased friend, Edward J. Pawley, mentioned in the article. Mr. Pawley was a wonderful man who had played leading roles (e.g., Elmer Gantry) on Broadway before leaving for Hollywood where he became type-cast as a villain in over 50 movies during his 10-year stint there. After leaving Hollywood in 1942, he once again regained his role as a star, but this time on radio where he played "Steve Wilson" on the popular Big Town drama series. He and his 2nd wife, the former Helen Shipman of Broadway musical fame, retired to my area of Virginia after he left Big Town. He then became a published poet, and worked part-time as a radio announcer. His mellifluous baritone voice was finally stilled on January 27, 1988 when he died of heart trouble.

Anyway, my thanks to Mr. Raleigh for remembering my friend. I see Mr. Pawley every now and then in movies shown on TCM and AMC, and it warms my heart.

Dr. Robert G. Corder
Culpeper, VA.

To the Editor:

I've really enjoyed your publication. Each issue is a marvel. I especially enjoyed Mr. Bethune's take on the theater. As far away as I am from the New York art scene, with every issue of *ART TIMES*, I feel a part of it...

My best wishes to you and all of your endeavors.

John Cantey Knight
Metairie, LA.

(Editor's Note: John Cantey Knight's poem, "Cafés Atmosphere Draws Eclectic Crowd" appeared in our April 2009 Issue.)

To the Editor:

Re: "Peeks & Piques! (Sep Oct 2009, *ART TIMES*).

Thank you for a wonderful article!

I have been in despair lately, doubting myself about the relevance of my watercolors and their place in today's art world. Is it old-fashioned to still be excited about beauty in color and design in what I see around as an inspiration for my work? My purpose has always been to give viewers of my paintings a chance to stop and take a moment away from all worries and problems in the world.

Congratulations on a great article!

Olive Reich
Brooklyn, NY

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

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*We wish you all a very
Healthy, Creative,
Peaceful, and Joy-filled
Holiday Season
and New Year.*



Calendar

Continued from Page 18

Sunday, November 22

26th JURIED PRINT TRIENNIAL: "Print Americas" Silvermine Galleries, 1037 Silvermine Rd., New Canaan, CT (203) 966-9700 x 20 (thru Dec 23) Fairfield, CT
ARTS & CRAFT SHOW CraftWestport, Staples High School, North Ave., Westport, CT (203) 222-1388 10-5pm charge CT

BIG STUFF & SMALL STUFF Brookhaven Arts & Humanities Council-Café Bald Hill, 1 Bicycle Path, Farmingville (631) 451-9070 Reception 2-4pm (thru Dec 14) **Suffolk**
CONTEMPORARY CRAFT Belskie Museum of Akerhonkdrdt & Science, 280 High St., Closter, NJ (201) 768-0286 (thru Dec 20) **NJ**

UNFRAMED HOLIDAY ART SALE: by 15 artists Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Sat & Sun 1-5pm (thru Dec 20) **NJ**

Thursday, November 26

HOLIDAYSHOW Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Jan 3) **Rockland**

Friday, November 27

ART AUCTION: Benefit for Historical Society of Town of Middletown. East Branch Delaware River Plein Air Artists. on The Commons. Main Street, Margaretville. 3-6pm **Delaware**

MYRA FOX Exhibition Green, 92 Partition St., Saugerties, NY (845) 247-3812 (thru Feb 26, '10) **Ulster**

Saturday, November 28

38th ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu **Dutchess**

HOLIDAY GROUP SHOW Longyear Gallery, 785 Main St. (Upstairs at the Commons), Margaretville, NY (917) 734-3659 Artist's Reception 4-7pm (thru Jan 3) **Delaware**

Sunday, November 29

2nd ANNUAL WOODSTOCK ARTS FAIR Woodstock Arts Fair, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Saugerties 10-4pm donation www.wjeshul.org **Ulster**

38th ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu **Dutchess**

96th ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 Reception 1pm (thru Dec 1) www.alliedartsofamerica.org **NYC**

A HOLIDAY CELEBRATION: Folk Music & Dance Seelig Theatre, Sullivan County Community College, 1 College St., Loch Sheldrake, NY (845) 252-7272 3PM charge **Sullivan**

HARMONY ON THE HUDSON New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2pm **Rockland**

INTERNATIONAL CHINESE ARTISTS' EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Dec 5) www.salmagundi.org **NYC**

Monday, November 30

THE AMERICAN ART FAIR National Academy Museum, 1083 Fifth Ave., NYC (212) 369-4880 (thru Dec 3) **NYC**

Ongoing December

Dec 4, 5-8pm; Dec 5 10-6pm, Dec 6, 11-5pm, HOLIDAY CRAFTS AT MORRISTOWN Artrider, The Morristown Armory, Western Ave., Morristown, NY (845) 331-7900 charge **Saint Lawrence**

Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**

Tuesday, December 1

ARLENE HORTON: Small Works New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Jan 2) www.arlenehorton.com **NYC**

LORRIE PALLANT: Watercolors Gallery at Glen Rock Library, 315 Rock Road, Glen Rock, NJ (201) 670-3968 (thru Dec 30) **NJ**

Thursday, December 3

DRAMATIC PERFORMANCE Martel Theater, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5584 8pm **Dutchess**

FACULTY EXHIBIT Brother Kenneth Chapman Gallery, Iona College, 665 North Ave., New Rochelle, NY (914) 637-7796 Closing Reception 12-3pm (thru Dec 3) **Westchester**

Friday, December 4

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

2009 5X7 SHOW Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 Opening Reception 5-7pm (thru Dec 24) **Ulster**

2nd ANNUAL WORLD'S SMALLEST STRETCHED CANVAS PAINTING & SALE. Hudson Valley Gallery, 246 Hudson St., Cornwall-on-Hudson, NY (845) 401-5443 Artist's Reception 5-8pm (thru Jan 10) **Orange**

DAVID ELLINGSEN: Hibernus-A Winter Study galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 (thru Jan 11) **Ulster**

HELEN BAROLINI, PATRICIA CARLIN & ESTHA WEINER: Second Friday Café Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7:30pm charge www.writerscenter.org **Westchester**

SMALL WORKS / CURTIS CANHAM Featured Artist Upstate Artists Guild, 247 Lark St., Albany, NY (518) 424-9317 Opening Reception 6-9pm (thru Dec 23) **Albany**

THE TREBLE CHORALIERS' HOLIDAY CONCERTS First Reformed Church, Main St., Catskill, NY (518) 392-2775 7:30pm charge **Greene**

Saturday, December 5

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

ANNUAL MEMBERS EXHIBIT Wallkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS Opening Reception 5-7pm (thru Dec 31) **Orange**

ARLENE HORTON: Small Works New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Jan 2) www.arlenehorton.com **NYC**

CHRISTMAS SPECTACULAR Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (338-5580 Opening Reception 5-8pm (thru Dec 24) **Ulster**

HOLIDAY SHOW Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 (thru Jan) **Ulster**

HUDSON RIVER POTTERS Eastchester Show & Sale Eastchester Public Library, 11 Oakridge Pl., Eastchester, NY Artist's Reception 2-4pm (thru Dec 6) **Yonkers**

KRISTY BISHOP & STUDENTS: Holiday Art Show Lox of Bagels, 3103 Rte 9W, Saugerties (845) 246-0594 / 246-8835 Opening Reception 2-4pm (thru Dec 31) **Ulster**

LITTLE GEMS: Small Works Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 (thru Dec 29) **Ulster**

PETER TASSONE: Paintings Old & New Treasures and Tales, 139 grand St., Croton-on-Hudson, NY 845-807-2757 Closing Reception 4-6pm (thru Dec 5) www.petertassone.com **Westchester**

PLAY IT AGAIN SAM: A "Green" Exhibition / SKIN AGAINST METAL Music Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Closing Reception 3-5pm www.bluedoorart.org **Westchester**

ST. NICHOLAS CELEBRATION & CONCERT Philipse Manor Hall State Historic Site, 29 Warburton Ave., Yonkers, NY (914) 965-4027 12-3pm **Westchester**

Continued on Page 24

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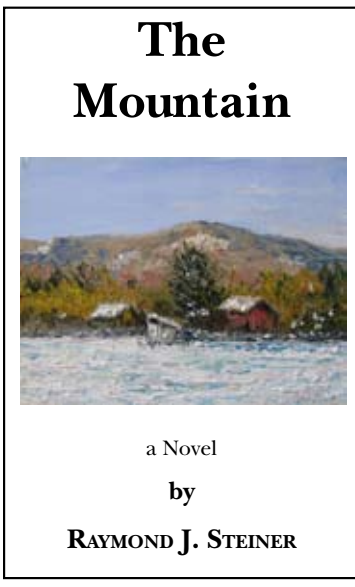
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RAYMOND J. STEINER

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"...[Steiner's] ability as a storyteller rivals his passion for the rich cultural history of the Woodstock Artists' Colony..."
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2nd Annual Woodstock Arts Fair

at Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock
 co-sponsored by **ART TIMES**, a literary journal & resource for all the arts



Sunday, November 29, 10am – 4pm

Just in time for Holiday Shopping

Join us at a regional Arts Fair featuring 40+ Painters, Photographers, Craftspeople, Jewelers
 Purchase original art, jewelry & craft items directly from the artists & craftspeople

Food & beverages available for purchase throughout the day

For more information contact:
 845-679-2218 • woodstockartsfair@yahoo.com

A \$5 donation for adults and \$3 for children would be appreciated

Calendar

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Sunday, December 6

40th ANNIVERSARY MESSIAH SING GraceMusic, Grace Episcopal Church, 130 First Ave., Nyack, NY (845) 358-1297 x160 4pm charge **Rockland**

A CHRISTMAS CAROL Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 3PM charge **Dutchess**

CYNTHIA OZIK Hudson Valley Writers' Center, Pelham Art Ctr, 155 Fifth Ave., Pelham, NY (914) 332-5953 2:30pm www.writerscenter.org **Westchester**

KRISTINE WERKMAN JAROKA & MONICA OSTROW: smART show Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 Artist's Reception 12-4pm (thru Jan 3) **Orange**

LARRY KATZMAN: Photographs Suffern Free Library, 210 Lafayette Ave., Suffern, NY (845) 357-1237 Opening Reception 2-4pm (thru Dec 31) **Rockland**

MATT HUDSON: Photography Exhibit Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 Opening Reception 1-3 (thru Dec 29) **Rockland**

NEW YORK CITY GAY MEN'S CHORUS: Holiday Concert Hudson Valley Resort and Spa 400 Granite Road, Kerhonkson, NY 12:30 appetizers; 2pm concert charge www.chapters.glsen.org/cgi-bin/iowa/hudsonvalley/about.html **Ulster**

RACHEL GUMINA Exhibit Rockefeller State Park Preserve Visitor Center, Rt. 117, 1 mile east of Rt. 9, Sleepy Hollow, NY (914) 631-1470 x 0 Artist's Reception 12-3pm (thru Jan 10) **Westchester**

Monday, December 7

SCNY ANNUAL THUMB-BOX EXHIBITION / THEME SHOW: "Winter & the Holidays" Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 1) www.salmagundi.org **NYC**

Tuesday, December 8

EVAN READ WCC Center for the Arts, 27 North Division St., Peekskill, NY (914) 606-7300 Opening Reception 5:30-7pm (thru Jan 16) www.sunywcc.edu **Westchester**

Wednesday, December 9

LEAH LOPEZ Exhibit National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Opening Reception 5-7pm (thru Jan 5) nawanet.org **NYC**

Thursday, December 10

MEMBERS HOLIDAY SHOW Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Dec 27) www.upstreamgallery.com **Westchester**

Friday, December 11

TEACHER/STUDENT EXHIBITION Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 Opening Reception 6-8pm (thru Dec 23) **Putnam**

THE NEBRASKA THEATRE CARAVAN: A Christmas Carol Seelig Theatre, Sullivan County community College, 1 College St., Loch Sheldrake, NY (845) 252-7272 7pm charge **Sullivan**

Saturday, December 12

13TH CONCERT SEASON W/ALEX ABAYEV Violin Westchester Chamber Orchestra, Iona College, Christopher J. Murphy Auditorium, cor of Summit and North Aves, New Rochelle, NY (914) 654-4926 8pm charge **Westchester**

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

MIA DE BETHUNE: Photographs of American Landscapes Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception 2-4pm thru Dec 31) **Westchester**

NEW PALTZ BALLET THEATRE: The Nutcracker Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 2 & 7:30pm charge **Dutchess**

SMALL GEMS: Arts for Giving Holiday Sale Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Artist's Reception 2-5pm www.bluedoorart.org **Westchester**

SOLSTICE CELEBRATION AIR Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 **Ulster**

VICTORIAN TREE DECORATING PARTY Philipse Manor Hall State Historic Site, 29 Warburton Ave., Yonkers, NY (914) 965-4027 4-6pm **Westchester**

WOODSTOCK POETRY SOCIETY AND FESTIVAL: Open Mike Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**

Sunday, December 13

IMANI WINDS: Winds Quintet SUNY Purchase College, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3pm charge **Westchester**

NEW PALTZ BALLET THEATRE: The Nutcracker Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 3pm charge **Dutchess**

THE KLEZMER CONSERVATORY BAND SUNY Purchase College, Pepsico Theatre, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 3pm charge **Westchester**

Wednesday, December 16

HOLIDAY OPEN HOUSE National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 4-8pm nawanet.org **NYC**

Thursday, December 17

POETRY OPEN MIC Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 6-8pm www.bluedoorart.org **Westchester**

STUDENT SHOW Academic Arts Bldg., Fine Arts Gallery, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 Reception 4-6pm (thru Dec 19) **Westchester**

Friday, December 18

2009 WRITER'S GROUP YogaPolarity Ctr Annex, 333 Hempstead Ave, Suite 202, Malverne, NY (516) 528-5829 7:30-9pm charge **Nassau**

THIRD FRIDAY OPEN MIKE Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge www.writerscenter.org **Westchester**

Saturday, December 19

3rd SATURDAY CATSKILL, POUGHKEEPSIE, RHINEBECK Arts throughout town **Greene**

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