



Inside:
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Review: Master Drawings at The Frick & The Morgan;
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Extensive Calendar of Events...and more!

ART TIMES

Vol. 29 No. 3

November/ December 2012

Can Theater be Democratic?

By ROBERT W. BEHUNE

I MEAN SMALL-d democratic, by the way; I'm referring to the political concept, not to the political party.

As Dudley Cocke points out in his recent piece, "Rural Theater in a Democracy," theater in this country has had pretty strong democratic impulses from time to time. He points to the broad appeal of theater in the 19th century, a time when touring companies and local stock companies made theater a functioning part of everyday life in lots of places around the country that now have little or no theatrical activity of any kind, let alone theaters and companies that actually paid people to do the work. He also points to phenomena such as the Federal Theatre Project and the ethnic theater movements of the mid-20th century.

However, as he also points out, the push-back against theater that aspires to be democratic is very strong. Most people who attend professional theater have top-level incomes; 85th percentile and up. Most charitable giving to professional theaters is by wealthy people or the foundations they fund.

This basic situation – theater of and for the elite – is scarcely unique in the history of the art form. The ancient Greeks on one hand treated theater as a public good, a high-level art to be supported by the government and the wealthy, while on the other hand Greek society included traveling theatrical performers playing to any audience they could get and existing fairly close to the bottom of the social structure. We find that pattern all over the world: a theater of the elites regarded as a valuable art form and a theater of the people regarded, at least by the

elites, as trash. That formula applied to the American theater that Cocke celebrates. A rural father might take his family to the performance by local stock-company or touring actors, but God forbid that his daughter marry one of them. A wealthy urban socialite would be happy to attend a performance by Garrick or Irving, but wouldn't be caught dead at a touring production in Peoria.

I think this history shows that you can have a democratic theater, but there has to be a foundation for it in the fundamental attitude of the society toward how the theater folk relate to their audiences. In the non-elite, lower-class theatrical situations, there is a fundamental expectation that the theater people will respond to the audience, providing them with the entertainment they want. In the theater by and for the elite, the expectation is that the audience will respond to the theater; that the theater will uplift and instruct as well as entertain—which presupposes that the people providing the performances have something to say that's worth listening to, which the audience shall dutifully heed.

The idea that theater artists have superior notions to present is fundamentally aristocratic. It presupposes a down-the-nose attitude, an attitude of "I know and you don't so listen up." The fundamentally democratic attitude is, "Here's what I think, what do you think?" That attitude is not often found among theater companies. Very, very few companies have anything like that kind of functional give-and-take with their audiences.

Ever since 1600, we have fundamentally regarded our audiences

as mere "groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise." Our talk-back's usually become talk-to's pretty quickly, and are, in any case, dreaded and avoided at all costs. Our audience surveys are collected, filed and forgotten even if they are designed well enough to actually provide useful information. The first and foremost goal is to create plays and productions that satisfy the souls of the artists; the feedback comes from friends, family and colleagues who share the same esthetic and pursue the same goals. The rare stranger who manages to make contact long enough to offer a genuine response is brushed off as quickly as possible.

That's about as aristocratic as it gets. The aristocratic attitude is deeply engrained in the fundamentals of how theater works as an institution and a business, how it is funded and structured. A democratic theater is possible; there have been democratic theaters in the past, but the modern American theater is definitely not one of




them. That is one reason why it is in such poor condition and occupies such an unimportant position.



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Peeks and Piques!

AS I ADVANCE in age, I find my biases hardening, my willingness to alter my opinions ever more difficult, ever more resistant to change. This is especially true in my opinions concerning art — I have been advocating a rather conservative approach to art criticism and reviews since our beginnings in 1984, and have rarely varied in my commentary. When asked why we do not include a fairly large portion of what passes for "art" today, my answer has almost always been that we have always taken the "long" view and avoid what is hyped as "hot" or "avant garde" — today. We've seen art publications come and go, mostly because what is "trendy" today often loses its "heat" a week or so later — the snazzy "art-zine" that touts the latest fad disappears and here we are, still alive as we approach our 30th year. Drawing from my long-ago "hard hat" years, I just can't get myself to "fix" what isn't broken. I continue to resist a modernist trend toward pure abstraction, largely avoiding art that doesn't "speak" to me on all of my Liberal Arts Degree "humanist" hot spots — my mind, my heart, and my gut. I want — I need art that I believe is going to bring me no matter how

small a step further in my inner/outer growth. As I say in my reviews of the current shows at The Frick and The Morgan (page 10 — 11), I don't want to have to read about what is before my eyes, I want the art to "speak" for itself. If it's too "private/intellectual", I might "get" what some abstractionist is attempting to tell me, but I want not only mind but my heart and gut to be equally moved, and improved. My readers are long bored with my saying it, but, like Berenson, I want art to "enhance my life" — and if it doesn't, then I am loathe to devote too much of my life to it — like I say above, I am advancing in age and simply don't have that much time to waste on deciphering gobbledygook. I don't need "art" that is politically driven, gender driven, angst driven, socially driven — I just want what I call "real" art and if I get it, I'll give it attention, or "ink", as notice in the press is often described. A guest to one of our Art Times' parties once asked me if I had seen the latest Biennial and I said "no". "How come?" he asked. I replied that, "it took me longer to look at one Daumier print than three floors of a Whitney Biennial." "Jeez! You certainly are opinionated,"

he exploded. "That's like calling a judge 'judgmental' or a trial lawyer 'argumentative'", I said. "What do you think art — or any kind of criticism — is? It's all opinion, and you can take it or leave it — you're entitled — expected even — to take it or leave it." As all of you reading this now are entitled — to take it or leave it — it's only my opinion for God's sake. Art criticism is not a "science", wherein some mathematically "proven" or "correct" conclusion can be arrived at when judging a work of art. I am only capable of assessing what I see based on my own life experiences, my own education, my own understanding of whatever knowledge I am able to glean from my reading, my studies, my living in this world. My opinion, then, must be true to me and not to you because I am not you. So if you want to get my attention, want to get some "ink" concerning your art.....

Raymond J. Steiner

Read previously published Peeks and Piques at arttimesjournal.com/peeks/peeksarchivemenu.htm



From the Publisher

November/ December ART TIMES marks our 299th issue in print. In 2001 ART TIMES began an online presence that continued to grow dramatically over the past number of years and even more so in the past 5 years with essays and videos archived from the past 11 years. Each month in ARTTIMES online we have included additional essays, videos, calendar listings, opportunity listings and new advertisers and advertising opportunities. In the Spring of 2013 we will begin printing quarterly (Mar/Apr/May; Jun/Jul/Aug; Sep/Oct/Nov; Dec/Jan/Feb) and publishing each month online at arttimesjournal.com. The Jan/ Feb 2013 issue will mark 300 issues that we have printed. Given the economics of printing and distributing, and since we have no intention of folding our tent as so many other publications have done, we feel that this is the best way to proceed. We do hope that our readers will visit us online and continue picking up our quarterly publications.

ence than seeing a digital representation of the work on a device.

When my work has been included in juried exhibitions, I feel humbled and honored to be included and I very much enjoy meeting my fellow artists at the gallery and museum receptions, where there is a wonderful camaraderie that takes place that just can't happen in the virtual world.

The author of the article says that the ideal situation is to install the artworks in a gallery or museum and simultaneously present the artworks online. I agree with this statement and would be very disappointed if art organizations chose to eliminate gallery and museum exhibits in order to defray costs.

Randy Globus
 Signature Member
 CLWAC & NEWS NYC

To the Publisher

Many thanks for posting our entry for our White Plains Library show on the October calendar. People have already told me that they saw the notice.

Warm Regards,
Berenice Pliskin
 Peekskill, NY

Did you miss the deadline for this issue?
 You can still include a calendar item, opportunity listing, announcement or publicize your business for a small fee.
ARTTIMES Online: www.arttimesjournal.com
 is your solution.

To the Publisher:

On behalf of IWA, and Ferris Olin and Judith K. Brodsky, I would like to thank you for all your support for The Fertile Crescent. It was great seeing you at the inaugural proceedings last Sunday. We hope you had a good time meeting the artists, viewing the work, and attending the symposium. Personally, I am still glowing from the experience. We look forward to seeing your on-going coverage in ART TIMES. We will most certainly link to it and take full advantage of social media to highlight what you are going to help spread the word. I hope you can make it to some additional events, which will continue through January 2013!

All my best,
Andrea Smith
 Publicist, NYC

Letters

To the Publisher:

A big "thank you" on behalf of the FofV team for your amazing and continued support.

Your collaboration has and will continue to impact positively the economic state of our community and arts. Without your gracious aid we would have never been able to reach the quality our event reached. We are dreaming of a deeper and eventually beneficial partnership in the future.

With fondness, gratitude, respect,

Maria Todara
 Phoenicia, NY

To the Publisher:

I understand that online exhibitions give increased exposure to artists and minimize their costs in regards to framing and shipping work, but I am writing to share a few personal thoughts I have regarding online exhibitions.

I am an artist and fortunate to have a "day" job, so I have never been dependent on selling my art work to make my living (I am middle class, not affluent). It is always meaningful to me when someone expresses interest in purchasing one of my pieces more for the reason that my art is speaking to someone than the money I will get for the piece. My inner voice dictates the size and presentation of my work and I consider those costs investments in myself.

I also think that seeing art work in person is an entirely different experi-

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Dance

Are Some People Born to Dance?

By FRANCINE L. TREVENS

THERE ARE CONSTANTLY new dance troupes arising throughout the country. One such troupe is Mark Stuart Dance Theatre. I attended a pre-production fund-raising preview for his new *Standard Time*, a very ambitious and sure to be costly exciting dance event.

Mr. Stuart came before the audience of several dozen invited guests to detail his vision of *Standard Time*. There would be a clock suspended above the stage. Also suspended would be time-keepers. On the stage below, the action of the three time periods would take place during the 90-minute dance piece.

He was an average looking, unassuming guy, and we all chuckled when he said that although he intended a live orchestra when the work was ultimately staged, he himself

was running taped music tonight so if there were flaws...

The high quality of the dancers was most pleasing; some athletic feats made one gasp. The clear story line of the ballet/modern dance was intriguing. But when Mr. Stuart himself came on stage to dance it was mesmerizing. He became the very embodiment of the character he was creating and no eye could wander from his commanding presence.

One might say Mark was born to dance although he did not know it until, while at Syracuse University studying finance and music composition, he went to a local bar where a Swing Dance Society was dancing. He hung out for weeks, watching them, getting to know them and thus learned to dance. Six months later, he tells us, "I won several divisions

at the American Lindy Hop Championship. In time I was teaching and performing all over the country. I had no idea where this would lead, but I was hooked and knew I wanted to keep dancing in some capacity.

"The first exposure I had to any kind of technique was on tour with *Swing!* Our first day of rehearsal they had us at a ballet barre for warm-up. That was the first time I ever tried to do a plie or tendu. Thankfully, the girl behind me at the bar (who would later become a founding member of MSDT) kept whispering in my ear what each term meant so I wouldn't be completely lost. In retrospect it all seems



Mark Stuart partners Michelle Marmolejo in an intricate performance of one of his original dance pieces. Photo Courtesy of MDST



Mark Stuart in rehearsal; Photo Credit – Royce M. Becker

somewhat surreal and a bit funny."

It wasn't funny when he told his family his new career plans. Understandably, they were concerned since "I had no experience, no training, and no connections, so it seemed like a crazy idea. But now they are extremely supportive of my career and do their best to be at every show they can."

He never intended to become a choreographer either, but – "I had been working as an assistant and associate choreographer for various productions of *Swing!* when someone asked me to choreograph my own production of the show. It turned out a smashing success and I kept getting asked to choreograph other shows

based on the success of *Swing!* The success of each production slowly gave me the confidence that I could one day have my own company."

He founded the company, and is working on this terrifically exciting and demanding theatrical dance piece called *Standard Time*.

"Different versions have been floating around my head for two or three years, but it really started to come together six months ago. I've always known that I wanted the piece to be about love and tolerance, but I wasn't sure how I was going to structure it. One day it became crystal clear and here we are a few months later having completed our

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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

SAT. NOV. 3, 10 & 17 AT 7:30PM; NOV. 4, 11 & 18 AT 3PM A MASKED BALL BY GIUSEPPE VERDI Hudson Lyric Opera Trinity United Methodist Church 47 East MainSt. Stony Point NY 845-709-2273 charge www.hudsonlyricopera.org

NOV 9-18 'NIGHT, MOTHER BY MARSHA NORMAN The Rhinebeck Theatre Society The Center for Performing Arts at Rhinebeck Route 308 Rhinebeck NY 845-876-3080 www.centerforperformingarts.org, rhinebecktheatresociety.org

NOV 23-25 THE NUTCRACKER Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 846-876-3080 Friday & Saturday 8pm Sunday 3pm charge (thru www.centerforperformingarts.org)

NOV 24- DEC 2 FRI & SAT AT 7:30PM; SUN AT 2PM WOODSTOCK PLAYHOUSE PRODUCTIONS The Woodstock Playhouse 103 Mill Hill Road Woodstock NY 845-679-6900 charge www.woodstockplayhouse.org

Thursday, November 1

GRAND NATIONAL EXHIBIT American Artists Professional League online exhibit (thru Dec 30) www.americanartistsprofessionalleague.org NYC

ABSORBED BY COLOR: ART IN THE 20TH CENTURY The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Dec 2) www.heckscher.org

ALAN LEVINE NEW PAINTINGS--The Personal Landscape Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Nov 18) Piermontfinearts.com

AUDUBON ARTISTS 70th ANNUAL JURIED EXHIBIT Online at www.audubonartists.org (thru Dec 30)

BOB BERRY STEAM PUNK ART East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 free (thru Nov 30) www.EFLibrary.org

CATCHING THE LIGHT PAINTINGS BY BETSY JACARUSO AND NEW WORK BY CROSS RIVER ARTISTS Betsy Jacaruso Studio and Gallery 43-2 E. Market St. Rhinebeck NY 845-516-4435 free (thru Nov 30) www.betsyjacarusostudio.com

CHOIR OF ST. LUKE IN THE FIELDS CONCERT Concerts at St. Luke's Church of St. Luke in the Fields 487 Hudson Street (1 block South of Christopher Street) New York NY 212-414-9419 8-9:30pm charge www.stlukeinthefields.org/music-arts/concerts

FACES OF AMERICA: Servicemen Portraits: The New Rochelle Art Association Iona College The Br. Kenneth Chapman Gallery at Iona College. 715 North Avenue New Rochelle NY free (thru Dec 6)

FERNANDE LIPTON: Mini art show Piermont Flywheel Gallery 223 Ash St. Piermont NY 845-365-6411 free (thru Nov 18)

FRAN HEANEY "People, Places and Things" Solo Exhibition Columbia County Council on the Arts Upstairs Gallery at American Glory BBQ 342 Warren Street Hudson NY 518-671-6213 free (thru Nov 12) www.artscolumbia.org

HARDIE TRUESDALE-Art of Photography-New Work Mark Gruber Gallery 17 New Paltz Plaza New Paltz NY 845-255-1241 free (thru Nov 24) markgruber-gallery.com

JUDY BERNHANG, JUDITH DAVIDSON, MARZENA GRABCZYNSKA LORENC, & KATHLEEN ULLMAN "Relationships" Huntington Arts Council Art-Trium Gallery 25 Melville Park Road Melville NY 631-271-8423 free (thru Nov 12) www.huntingtonarts.org

"LANDSCAPES & FLORALS", an exhibition of watercolor paintings by ELLEN BRIEF Westchester County ART IN PARKS WPA Gallery in Ward Pound Ridge Reservation, Cross River, N.Y. Junction Routes 121 South and 35 Cross River NY 914-864-7317 free (thru Nov 25) parks.westchestergov.com/ward-pound-ridge

MYTHOS: Photographs by TAMI BONE Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Dec 3) www.galeriebmg.com

NEW WORK BY JOHN HOPKINS: Perceptions Longyear Gallery In The Common Building 785 Main Street Margaretville NY 845-586-3270 free (thru Nov 11) www.longyearegallery.org

PABLO, AMY, JAMES SHINE EXHIBIT Cafe Mezzaluna 626 Route 212 Saugerties NY 845-246-5306

POLITICAL SLANT: Editorial Cartoons Hofstra University Museum David Filderman Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Dec 21) www.hofstra.edu/museum

REFLECTIONS/PEOPLE & PLACES Fairfield public Library Bruce S. Kershner Gallery 1080 Old Post Rd Fairfield CT 203-256-3155 free (thru Dec 9) fairfieldpubliclibrary.org

ROBERT ALAN PENTELOVITCH "Esopus Views" A Robert Alan Pentelovitch Studio of Fine Art Venture Hurley Motorsports Gallery 2779 Route 209 Kingston NY 845-338-1701 Tues. - Sat. from 8am-5pm (thru Dec) www.hmsgallery.com

ROBERT LIPGAR: Photographs Near Home Ulster Saving Bank, Wall Street Branch 280 Wall St. Kingston NY 845-338-6322 free (thru Nov 23) www.ulstersavings.com

ROBERT LIPGAR: Photographs Near Home: Part II Murray's Cafe 76 Broadway Tivoli NY 845-757-6003 free (thru Dec 19) murraystivoli.com

ROBERT S. NEUMAN'S Ship to Paradise The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Nov 25) www.heckscher.org

ROCKWELL KENT: The Once Most Popular American Artist Richard F. Brush Art Gallery St. Lawrence University 23 Romoda Drive Canton NY 315-229-5184 free (thru Dec 14) www.stlawu.edu/gallery/exhibitions/

SUNDAY MORNINGS in Service of Sacred Unity (every Sunday) Unison Art Center Unison Art Center 68 Mountain Rest Rd New Paltz NY 845-251-1559 charge Every Sunday from 10:30am-12noon. \$10 per session www.unisonarts.org

TOWARD GREATER AWARENESS: Darfur and American Activism Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Dec 7) www.hofstra.edu/museum

WATERCOLORS BY LORRIE PALLANT Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 free (thru Nov 30) www.vclib.org

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Art Review Woodstock Prints Past & Present

Photos courtesy of the Woodstock School of Art

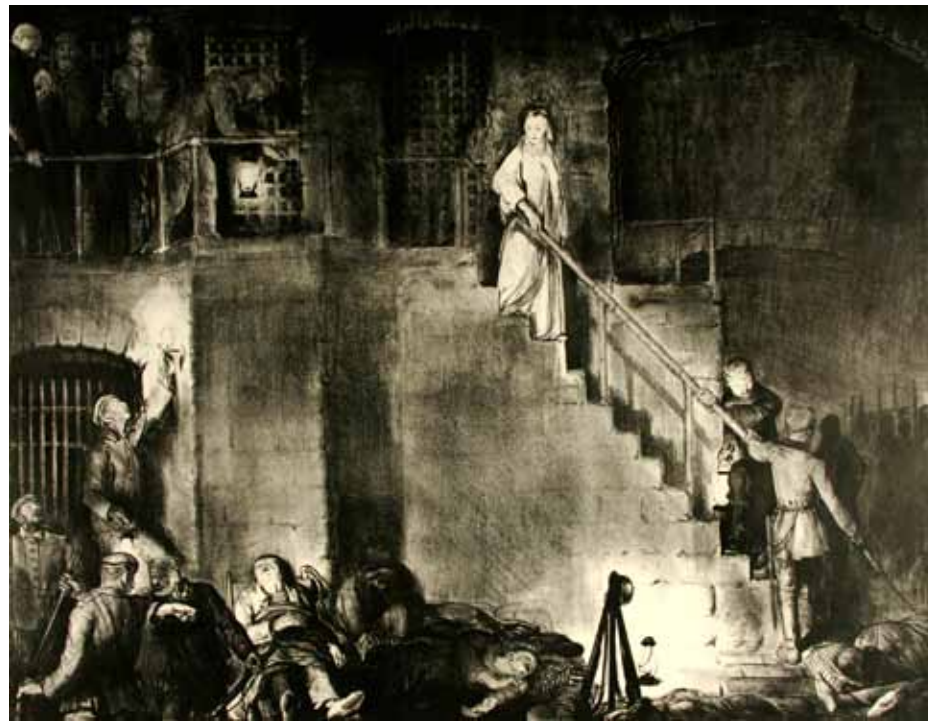
By **RAYMOND J. STEINER**

NEARLY 40 SEPARATE works from approximately 30 different artists comprise this show, its range of images and print variations going a long way towards showing just how complex the “print” medium is. Deceptively simple in its usual description as a “print”, the somewhat bluntly stated “print” in fact has a very long history as well as a veritable plethora of manifestations that have grown — and continue to grow — since its very first appearance (some believe in ancient China, where pre-historic “rubings” “printed” from gravestones are still being discovered today) and on through its still evolving expressions — all of which is readily apparent in this exhibition. Some dozen different “prints” — from wood engravings to intaglios (one described in the mouth-filling description as an example of “etching/relief/digital/hand punching”) are included in this survey, yet lumped together simply as “prints” — give some idea as to how variable the print medium is and, given that the motifs chosen by the artists range from realistic to abstract, one may well wonder how to evaluate a given work when the “apple and orange” conundrum is multiplied *ad infinitum*. Furthermore, Ron Netsky, curator of the show, has managed to glean a survey that indeed covers Woodstock’s “Past & Present”, including a roster of both deceased and living artists that covers a good many years. It would indeed be an intrepid juror to vote this one or that as “Best in the Show.”! For example, I may prefer Whitman and Pantell’s starkly realistic graphics to Angeloch’s somewhat austere elegant abstractions — but we are also comparing etchings, linoleum block prints and serigraphs as well as at least one separated generation! So, how can one critically assess the one as aesthetically “better” than the others? What one *can* say about the show as a whole is that it is a fine array of artistic talent — from the abstract (Angeloch), through the painterly



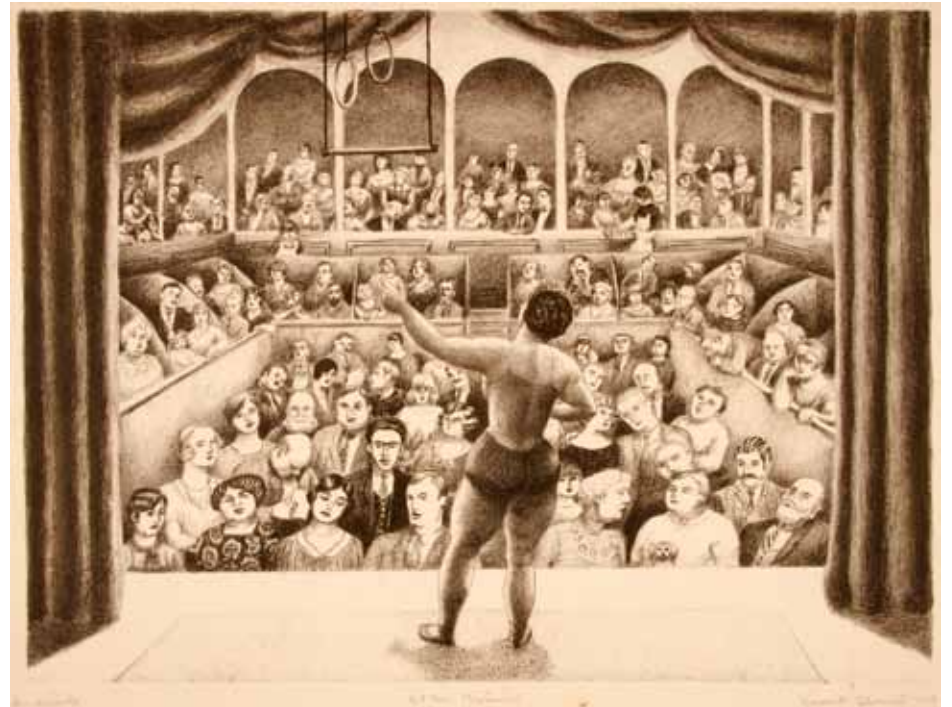
Karen Whitman *Fantasia On Brooklyn* linoleum block print

(Nelson, Segalman) to the realism (Whitman, McGloughlin) — and so on. Had this show been mounted at the height of Social Realism, one might have balked at the lack of political/social message — since it was the print that was thought the medium *par excellence* of the period (although, at a stretch, one might point out Bellow’s *Murder of Edith Cavell* as a “social” comment). Paintings were deemed by the Socialists to be for the “elite”, while prints, in their easy duplication and low(er)-cost production, were for the “masses.” I can still recall the wives of Jack Levine (Ruth Gikow) and Ben Shahn (Bernarda Shahn) extolling the making of prints in lieu of painting, since it was an economical way of “educating” the masses. (I still have examples of both Bernarda’s and Ruth’s work in my home.) I also have a large print depicting a vase of sunflowers in my



George Bellows *Murder of Edith Cavell* etching

living room, a gift from Françoise Gilot who graciously presented it to me after we spent the greater part of a day at Solo Print in NYC. I watched her going through the various “states” as she urged it towards what she considered its final stage. Ah ha! So, the “print” has not only evolved over time, but does so even within a discreet, individual, single work of art! How many “prints” might I have come home with, had she given me a copy of each state? (I lost count early on as I watched her add this touch of color, that line.) I could have been happy with any one of those “states”, yet the “AP” alongside her signature clearly designates the one on my wall as the one that *she* preferred. So, does the “AP” (Artist’s Proof) definitively declare it as a “print”? I assume the technical answer is “absolutely”, and yet... On the other hand, even when an “etching” is an “etching”, when is it a *genuine* “etching”? Some years ago, I wrote a book about the etchings of the Cologne-based artist, Heinrich



Lucile Blanch *At The Bobino* lithograph/ chine-collé

ing”, which he declares, is a black and white art, pure and simple. I do not know what they *ought* to be called, but I do know that many moderns have added color to their “etchings” in an effort to make them more saleable. In Jarczyk’s opinion, the fact that Americans crave color rather than purity does not mean it is OK to debase an artform. Is there a “right or wrong” opinion when it comes to the making of or evaluating an artform? When is a “Print” not a “Print”? When is it advisable to cut short a “Review” when it is obviously going farther and farther afield? Kudos to Ron Netsky for curating this thought-provoking show and to the Woodstock School of Art for continuing the Woodstock Art Colony Legend by not only hosting this interesting and informative exhibition but by continuing to carry the torch by providing an ongoing series of world-class exhibitions and classes.

J. Jarczyk. An advocate of the “old” school, Jarczyk stoutly declares that an etching can *only* be a black and white work of art. He decried those etchings he came across in America that were “colored” as abominations, and not deserving of the name “etch-

Woodstock Prints: Past and Present: (thru Nov 3): Woodstock School of Art, Rte 212, Woodstock, NY (845) 679-2388. wsart@earthlink.net



Paula Nelson *Coastal View* monotype

Culturally Speaking

By CORNELIA SECKEL

November/ December *ART TIMES* marks our 299th issue in print. In 2001 *ART TIMES* began an online presence that continued to grow dramatically over the past number of years and even more so in the past 5 years with essays and videos archived from the past 11 years. Each month in *ARTTIMES* online we have included additional essays, videos, calendar listings, opportunity listings and new advertisers and advertising opportunities. In the Spring of 2013 we will begin printing quarterly (Mar/Apr/May; Jun/Jul/Aug; Sep/Oct/Nov; Dec/Jan/Feb) and publishing each month online at arttimesjournal.com. The Jan/ Feb 2013 issue will mark 300 issues that we have printed. Given the economics of printing and distributing, and since we have no intention of folding our tent as so many other publications have done, we feel that this is the best way to proceed. We do hope that our readers will visit us online and continue picking up our quarterly publications.

The Tivoli Artists Co-op in Tivoli, NY has been around for nearly 20 years. Usually there is a solo or 2-person show interspersed with juried group shows. I was pleased to hear **Marie Cole**, a long-time member of the co-op, tell me that they sold 8 paintings in the last show and they usually sell work during each exhibition. Open now (and thru Nov 11) is a **Three Artist Show: From Fiber Soft to Rock Hard**.

I am hearing: specifically from **Tivoli Arts Center**, **bj spoke** in Huntington, **Upstream Gallery** in Dobbs Ferry, **National Association of Women Artists**, **New Rochelle Artist Association**, **Mamaroneck Artists Guild** that arts organizations as well as cooperative galleries are looking for new members. Many of these groups jury their new members and expect members to participate in the organization. For those of you who are at the helm, I salute you and know the difficulties involved in managing an organization. I do urge participants in these groups to lend a hand, give back to an organization

that is supporting and providing opportunities to further your work. We all have busy lives and are often “totally” overloaded with life — and yet giving up an hour a month should be manageable. Put it in your datebook!

The program that *BalletNext* presented at **Kaatsbaan International Dance Center** in Tivoli, NY was not exactly as planned. The company had just finished a residence at Kaatsbaan in preparation for their performance at the **Joyce Theatre** in NYC and **Michele Wiles**, co-founder, co-artistic director and principal dancer (along with **Charles Askegard**) had an injury and couldn't perform in the original program which was to be all new contemporary dances. The program change had **Kaitlyn Gilliland** and **Kristy Latham** partnering with **Charles Askegard** in *The White Swan Pas de Deux* and *Act III Pas de Deux of Sleeping Beauty*. My friend **Evelyn Sparkowsky** accompanied me and we both enjoyed the combination of traditional and



(L) Barbara Cohen, Committee member, and Ken Salzman (R) giving a check to Roland Curtis of the Boys and Girls Club of Kingston at the 2012 Fall for Art

contemporary ballet. We also greatly appreciated the musicians who are part of the Company. The Dancers and the Musicians collaborate in cre-



Lily Bologh and Kristy Latham of BalletNext performs excerpts from *Bachground* choreographed by Mauro Bigonzetti and performed at Kaatsbaan International Dance Center, Tivoli, NY



2012 Woodstock Film Festival Maverick Awards Gala

Photo credit: Anjali Bermain — with Steve Savage, Meera Ghandi, Brian Kiernan Devine Jr, Amy Devra Gossels, Tim Blake Nelson, Isil Bagdadi, Meira Blaustein, Jonathan Demme, Gary Springer, Todd Wider and Bob Berney.

ating new works, and **Elad Kabilio**, Musical Director, said in his opening remarks that this component is particularly exciting. Kaatsbaan,

Ellen Sinopoli Dance Company will present a new and exciting program. For more take a look at www.kaatsbaan.org.

Fall for Art, a juried art show, sale and cocktail party had the **16th Annual Fundraiser** for the **Jewish Federation of Ulster County**. Many years ago I was asked to be a guest speaker and spoke about the importance of buying original art. After several years, having someone speak took away from the festivities and the audience already knew the value of purchasing original work. Each year a portion of the proceeds goes to a deserving organization. This year the **Saugerties Boys and Girls Club** received a check for their work in providing positive programs to youths 6-18. **Roland Carito** accepted the check from **Ken Salzman**, Director of the Federation and they expressed their appreciation.

Woodstock, NY was again filled with movie lovers during the **13th Woodstock Film Festival**, a festival that celebrates emerging and established independent films, and those who are part of the filmmaking industry. Panels, concerts, parties and films that included features (that had world and east coast premieres), shorts, and documentaries were all part of the Festival. Venues were in **Kingston, Saugerties, Woodstock, Rhinebeck** and **Rosendale** and showed nearly 130 films. •Best Narrative Feature: *California Solo* directed by **Marshall Lewy**; Best Documentary Feature: *Shepherd and Dark* directed by **Treva Wurmfeld**; Honorable Mention: *Oma & Bella* directed **Alexa Karolinski**. The **Honorary Maverick Award** was given to director **Jonathan Demme** for “courageously tackling challenging and controversial subjects”. The **Meera Gandhi Giving Back Award** recipient was the actor, director, singer and playwright **Tim Blake Nelson**. He will receive \$5000 cash award and will donate it to the **52nd Street Project** (www.52project.org) in NYC, a project that brings kids from the **Hell's Kitchen** neighborhood with theater professionals to create original works on stage

founded by **Gregory Cary, Bentley Roton, Kevin McKenzie** and **Martine van Hamel**, provides a “playing field” for dancers and choreographers, a place to rehearse before a major tour, a place to “try out” new dances. Kaatsbaan offers three premier dance studios, one of which serves as a 160-seat performance theater with a professional performance floor the size of the **Metropolitan Opera** stage. The first **Dancers' Inn** can accommodate 36 dancers in quality motel style rooms all with private baths. Additional facilities to be completed this year include two additional studios, the second **Dancers' Inn** and a lodge and dining room complex. Soon, Kaatsbaan will begin restoration of the historic “**Music**” **Barn** designed in the Arts and Crafts style by famed architect **Stanford White** in the 1890's. On completion it will house reception areas, shops, the lobby for the theater and 10,000 square feet of art and exhibition gallery. Coming up in November is the **Buglisi Dance Theatre**, a company not to be missed, and in December,

— what an excellent concept. See woodstockfilmfestival.com for next year's line up.

We are moving through the Fall Season and a time when numerous National Exhibitions are held in NYC and many of them are now online (See **Roger Rossi's** Speak Out on Online Exhibitions in the Sept/ Oct issue which is available online. Roger is planning on a follow-up article in which he will give some evaluations and make some observations.)

We are pleased to give, albeit small, awards at various national exhibits. **ART TIMES Award** at the **40th Pastels Only** exhibit went to **Pirkko Mäkelä-Haapalinna**, at the **84th American Association of Professional Artists**. **Jack Garver** received the **ART TIMES** award and **Roseann Samuelson** received the **ART TIMES** award at the **Catharine Lorillard Wolfe Art Club 116th Open Exhibition**. Use the **ART TIMES** facebook page to post the winners of other organization's exhibi-



Two visitors viewing The National Association of Women Artists' 123rd Annual Exhibit at the Sylvia Wald - Po Kim Gallery in NYC

tor and a woman who has worked tirelessly for CLW (and gave me my first Photoshop lesson). **Dianne Bernhard**, President of the **National Arts Club** where the annual exhibit has been held over the past 50 years, spoke with the group "as one antique establishment to another". As a woman artist she thanked the organization for supporting women

to aid to better understanding the people of the Middle East. **Isabel Nazario**, associate VP for **Academic and Public Partnerships in the Arts and Humanities at Rutgers** also welcomed the audience. **Alison Bernstein**, Director of the **Institute for Women's Leadership at Rutgers** moderated the panel. In her opening remarks she said "Artists

January 2013. For schedule details and a list of participating artists see fertile-crescent.org

Many of you may have already seen the art hung along overhead construction scaffolding in NYC and coming this Spring you will see **Artbridge** in **Kingston, NY**, its first public art installation outside the five boroughs of New York City. Founded in 2008 by artist and designer, **Rodney Durso**, ArtBridge seeks "to enhance the urban experience by transforming overhead construction scaffolding into temporary art installations. With over a million linear feet currently installed in New York City alone, ArtBridge sees the blank plywood panels as the perfect canvas for **Public Art**." ArtBridge installs large-scale works by emerging artists directly onto the scaffold's panel surfaces, taking art out of galleries and into the public realm. For ArtBridge: Kingston, ArtBridge will invite **Hudson Valley**-based artists to submit works to a curatorial panel comprised of local artworld professionals for consideration for a large-scale exhibition to be unveiled in March of 2013 on the bridge overlooking **Greenkill Avenue**. The call for entries will be open to all emerging Kingston and Hudson Valley-based artists and will open on November 18, 2012. The curatorial panel members will be announced in the coming weeks. See art-bridge.org for more information.

Remember to upload calendar information to the **ART TIMES** submission form found on our website; upload your events and comment about events to the **ART TIMES** facebook page and on twitter. The next issue, (our 300th!!) is the Jan/ Feb 2013 issue and will close for advertising reservations on Feb 18. If you missed getting your advertising or announcements into this issue we can accommodate you with an inexpensive banner ad on our website: arttimesjournal.com.

See you out and about. Have a joyful, healthy, productive New Year and a delightful holiday season.



(Left) Gaile Snow Gibbs (l), President of the Catharine Lorillard Wolfe Art Club and Dianne Bernhard (r), President of the National Arts Club at the 116th Annual Open Exhibition Benefit Reception at the National Arts Club, NYC. (Right) Gloria Spevacek (l), 2012 Honored Member with Cornelia Seckel (r)



tions. Posting your show information, your thoughts about other shows and events you attend, is a perfect use for **ART TIMES** facebook page and the twitter account.

The National Association of Women Artists held their **123rd Annual Exhibit** at the **Sylvia Wald - Po Kim Gallery** in NYC. The organization is gearing up for its **125th Annual** in 2014. Founded in 1889, it is the oldest professional women's fine art organization in the United States and provides a forum for women artists to share ideas and to exhibit their work.

The Catharine Lorillard Wolfe Art Club, founded in 1896 for Women Artists, has published *A Chronicle* — a chronicling of the history, the recipients of awards, honored and honorary members and presidents of the organization. The book has numerous illustrations including historic pictures and images of work by notable members and made its debut at the **116th Annual Open Exhibition Benefit Reception** that supports the **Metropolitan Museum of Art** travel and research fund. As in past years the show is excellent with 234 works coming from across the US. This year's Honorary Member is **Gloria Spevacek**, an excellent sculp-

artists and reflected that the exhibition "offers an extraordinary glimpse of the breadth and depth of women's art." Last year, I was one of the judges for painting and it was a hard job; this year's judges had an equally hard job.

The Fertile Crescent: Gender, Art and Society is a showcase of exhibitions, lectures, performances, film screenings and special events focused on women from the **Middle East** and its **Diaspora**. It is being held in partnership with **Princeton University, Institute for Advanced Study** and the **Arts Councils of Princeton and West Windsor**. There are a multitude of programs that take place in and around **New Brunswick and Princeton, New Jersey**. I attended the inaugural symposium and reception of 2 of the exhibitions. Several hundred people attended the symposium. Welcoming the audience and special guests were **Judith K. Brodsky** and **Ferris Olin**, co-Directors of the **Fertile Crescent Project** and the **Institute for Women and Art at Rutgers**. It was from a visit that Ferris made to the Middle East that the idea of such a project was born.

Robert L. Barchi, President of **Rutgers University** praised the project and noted that it was surely

have vision to see a better world and that vision reminds us that Art is intimately connected with World Peace." Artists **Kelly Baum, Negar Ahkami, Ayana Friedman, Margot Badran, Zeina Barakeh, Fakhri Haghani, and Fatimah Tuggar** sat on the panel and each spoke about their work. The events continue thru



Kelly Baum, Negar Ahkami, Ayana Friedman, Margot Badran, Zeina Barakeh, Fakhri Haghani, and Fatimah Tuggar: participating artists and panel members at the inaugural symposium of The Fertile Crescent: Art & Society in the Middle East Diaspora at Rutgers University and curated by Judith K. Brodsky and Ferris Olin

Calendar

Friday, November 2

BODY AND SPIRIT: FEATURED ARTIST: NINA STANLEY. Upstate Artists Guild 247 Lark Street Albany NY Opening reception 6-9 donate (thru Nov 23) www.upstateartistsguild.org

BRAVE NEW RUBY DANCES MAUDE BAUM AND COMPANY DANCE Theatre eba Theater 351 Hudson Ave Albany NY 518-465-9916 charge eba-arts.org

CRAFTS AT PURCHASE - Re-invisioned Artrider Productions Inc Performing Arts Center at SUNY Purchase 735 Anderson Hill Rd Purchase NY 845-331-7900 charge www.artrider.com

HAIR The Castaway Players Theatre Company The Colony Cafe 22 Rock City Road Woodstock NY 845-853-4176 8pm charge

SCNY FALL AUCTIONS Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm Live Bidding at www.LiveAuctioneers.com www.salmagundi.org NYC

SHARON LOCKHART | NOA ESHKOL The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3200 charge (thru Mar 24) www.TheJewishMuseum.org

Saturday, November 3

A.R.T.S. Gallery Retrospective Exhibition A.R.T.S. Gallery Owners The Katonah Village Library 26 Bedford Road Katonah NY 845-276-5100 Opening Reception 2-4 (thru Nov 30) www.smithstudiogallery.com

95TH ANNUAL EXHIBITION American Society of Contemporary Artists ASCA High Line Loft, 508 W. 26th St., Opening Reception 2-4:30pm Free (thru Nov 21) NYC

BEN PEROWSKY'S Moodswing Orchestra MASS MoCA 1040 MASS MoCA Way North Adams MA 413-664-4481 8pm charge www.massmoca.org/event_details.php?id=770

BRAVE NEW RUBY DANCES MAUDE BAUM AND COMPANY DANCE THE-ATRE eba Theater 351 Hudson Ave Albany NY 518-465-9916 charge eba-arts.org

JEFF BUCKHOLZ & ANDREW WERNER "Crown of Clowns" Illustrations & Paintings The Mercurial Gallery 11 Library Place Danbury CT 203-417-2215 Opening Reception 5-7pm free (thru Nov 14) www.TheMercurialGallery.com

DAVID HOLT Evolution, prints and recent paintings Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 opening reception 5-8pm free (thru Nov 24) www.ASKforArts.org

EDITH RAE BROWN: So Much to Express Jericho Library Gallery, One Merry Lane, Jericho, NY (516) 935-6790 Opening Reception 2-4pm (thru Nov 29) EdithRaeBrown.com

FACETS OF LANDSCAPE Hendrick Hudson Free Library 185 Kings Ferry Road Montrose NY 914-739-5654 Opening Reception 2-4 pm free (thru Nov 27) www.henhudfreelibrary.org

FESTIVAL IN COLOR Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 Artists reception 12-4pm free (thru Nov 4) www.finelineartgallery-connecticut.com

HAIR The Castaway Players Theatre Company The Colony Cafe 22 Rock City Road Woodstock NY 845-853-4176 8pm charge

HOLLY SEARS: Hudson River Explorers Kenise Barnes Fine Art 1955 Palmer Avenue Larchmont NY 914-834-8077 Opening Reception 6:30-8pm free (thru Nov 21) www.KeniseBarnesFineArt.com

MODIGLIANI STRING QUARTET Friends of Music Concerts, Inc. Kusel Auditorium at Sleepy Hollow High School 210 North Broadway (Route 9) Sleepy Hollow NY 914-861-5080 8pm charge www.friendsofmusicconcerts.org

Sunday, November 4

BRAVE NEW RUBY DANCES MAUDE BAUM AND COMPANY DANCE THE-ATRE eba Theater 351 Hudson Ave Albany NY 518-465-9916 charge eba-arts.org

MIREILLE DUCHESNE "Celebrating Life" oil paintings and pastels Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru Nov 25) www.flatiron.ppg.com

CONCERT PROGRAM - RAVEL, BEETHOVEN, KYLE GANN Woodstock Chamber Orchestra Woodstock Playhouse Route 212 at Route 375 Woodstock NY 845-679-6431 3-5 pm charge www.wco-online.com

FESTIVAL IN COLOR Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 Artists reception 12-4pm free (thru Nov 4) www.finelineartgallery-connecticut.com

HAIR The Castaway Players Theatre Company The Colony Cafe 22 Rock City Road Woodstock NY 845-853-4176 7pm charge

HUDSON VALLEY SEED LIBRARY "Art of the Heirloom: Cultural Seed Savers" Unison Art Center Unison Arts Center, 68 Mt. Rest Road, New Paltz, New York 68 Mountain Rest Rd New Paltz NY 845-255-1559 Opening Reception 4-6pm free (thru Dec 2) www.unisonarts.org

"MOMENTS-PHOTOGRAPHIC MEMORIES" Michael Garber, Stephen Leonardo, Michael Pressman, Doris Shepard Wiese landscapes Rockefeller State Park Preserve Art Gallery at the Rockefeller Park 125 Phelps Way (RTE.117), one mile east of rte 9 Sleepy Hollow NY 914-631-1470 free (thru Dec 9) WWW:friendsrock.org

THE HARLEM QUARTET Newburgh Chamber Music Newburgh Chamber Music St. George's Church 105 Grand Street Newburgh NY 3:00pm charge www.newburghchambermusic.org

SHIMON ATTIE: Metro.PAL.IS.; Taking Shape: Building The Benton's Permanent Collection William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs / Mansfield CT 860-486-4520 Reception 2-4:30pm; Artist talk at 3 pm. free (thru Dec 16) www.thebenton.org

SMALL WORKS in a Big Way Exhibit Artists in the Park AIP Gallery at Bear Mountain Inn 55 Hessian Drive Bear Mountain NY 845-781-3269 free (thru Dec 31) www.artistsintheparks.org

PAUL HANSEN "Soul Purpose" 2012's Penultimate Show featuring poems and paintings The Guild of Creative Art 620 Broad Street Shrewsbury NJ 731-741-1441 Opening reception 3-5pm free (thru Nov 28) Guildofcreativeart.org

WOODSTOCK CHAMBER ORCHESTRA Woodstock Playhouse Route 212 at 375 Woodstock NY 3pm charge executive.director@wco-online.com

Continued on Page 12



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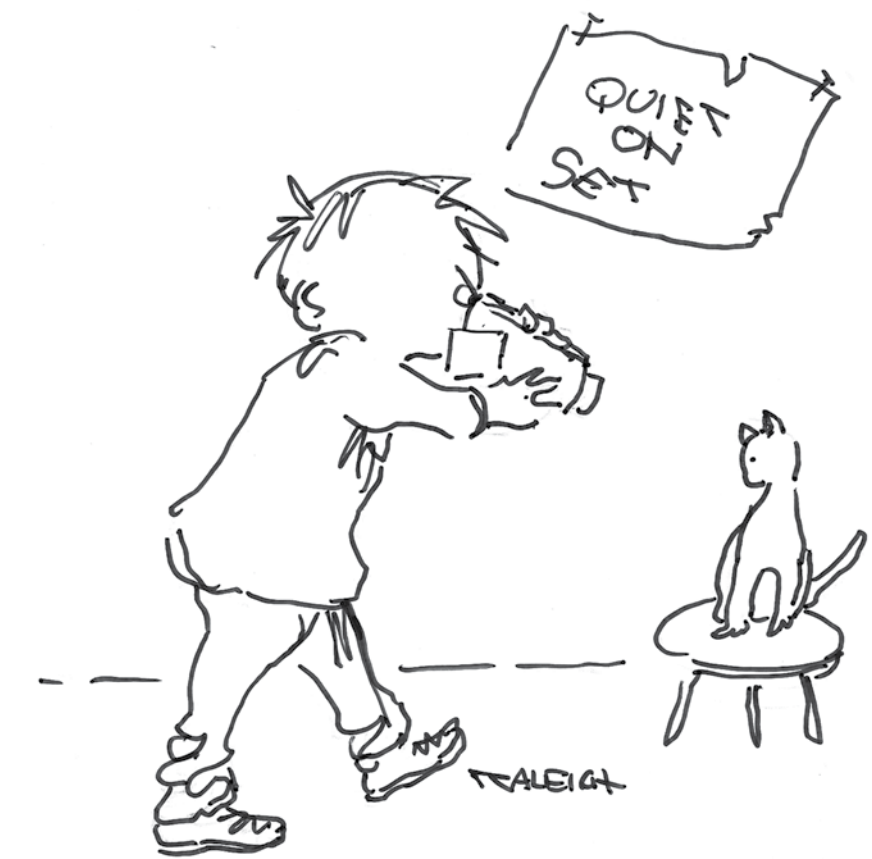
By HENRY P. RALEIGH

IN 1958 NEW YORK art society insiders were treated to an amateur film title "Pull My Daisy". Created by Robert Frank and Al Leslie it featured art celebrities as Allen Ginsberg, Jack Kerouac, and Larry Rivers. Funny outrageous, over-the-top the film did not pretend to be anything more than that. Warhol's "home moves" followed in the 60's. By the late 70's there emerged a short-lived movement in filmmaking (after the 50's nearly every movement in art was short lived) known loosely as New York Underground film. Centered largely in the city's Lower East Side and, if not influenced by, at least accompanied, those days of protest that marked the decades. *Anti* just about everything including the movie making establishment and filmmaking itself, its creative tool was the Super 8 and 16mm. camera, its products works that looked much like those grainy, jittery 8mm. films of your high school graduation. These films were a kind of celebration of amateurism, deliberately so — improvised narrations, on the fly recording of gritty life of artists and musicians of that time and place. Made on the cheap, expecting no return, this was Art, true, honest, authentic. Out of this mix would come filmmakers that would become better known to a wider audience of film goers— among these Susan Seidelman ("Smithereens" 1982), Jim Jarmushche ("Stranger than Paradise" 1984), actor Steve Buscemi, and actor/ musician John Lurie.

Shift now to the present and a film movement, as it has begun to

be labeled, called "found footage film." This designation, still young enough to still appear in the lower case letters, is alone of interest for it suggests a spontaneous recording of an unrehearsed event— as good a definition of the New York Underground Film as any but the resemblance of the two movements ends there for "found footage" is all make-believe. Imagine yourself in an unusual situation, a really hot party, for example, and there, almost forgotten is a camcorder stuffed in your back pocket so why not take it out and use it for something? Later it gets tossed in your dresser drawer or maybe parts of it, just for kicks, wind up on the internet. Before you can say "box office smash" the film is discovered and you are rolling in big money. How big you ask? The found footage film "Blair Witch Project" made \$260 million in 1999, "Paranormal Activity" \$108 million in 2009, "Cloverfield" \$80 million in 2008, and at this writing "The Devil Inside" and "Project X" are still out there pulling in cash.

The less flattering term for what could be a budding new genre is faux documentary of "mock-doc". Russ Hexter's "Dadatown" in 1996 was a classic faux documentary, so slick and so well executed it could fool anyone and at the same time bore some uncomfortable social truths. Art making, originality, sub-text of meaning are not strong suits in "found footage films". The sole reference to authenticity lies in its documentary pretensions seemingly validated by the bouncing, careening, single-



point-view, hand-held camera. Film plots are pretty much "found" too. "Blair Witch" and "Paranormal" are like every B ghost film you've ever seen: "Cloverfield" distinguishes itself from "The beast From 20,000 Fathoms" and "Godzilla, King of the Monsters" and their progeny only by a different monster.

And for purportedly off-hand, no frills filmmaking "found footage" is inexpensive only by Hollywood production standards. "Blair Witch" had a reported budget of \$500,000,

"Paranormal" \$15,000, "Cloverfield" \$425-30 million, "Project X" \$12 million. "Finding film footage is apparently the easy part, finding the money must be trickier. However, it is rumored that the large film studio have taken notice of this cost factor— high priced actors, inflated budgets and a steady falling off of movie attendance does lend this new genre an attractiveness. And if the public doesn't mind being gulled by moc-docs so be it— professional wrestling gets away with it, right?"



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Edith's work can also be seen at:
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Allied Artists of America, Inc. 99th Annual
Exhibit Nov 9-18 at National Arts Club, NYC
15 Gramercy Park So. (20th St. E. of Park Ave.)
and at: Edithraebrown.com
Edithraebrown@optonline.net

**Art
Review**

Master Drawings at The Frick & at The Morgan Library & Museum

Pictures courtesy of The Frick and The Morgan Library

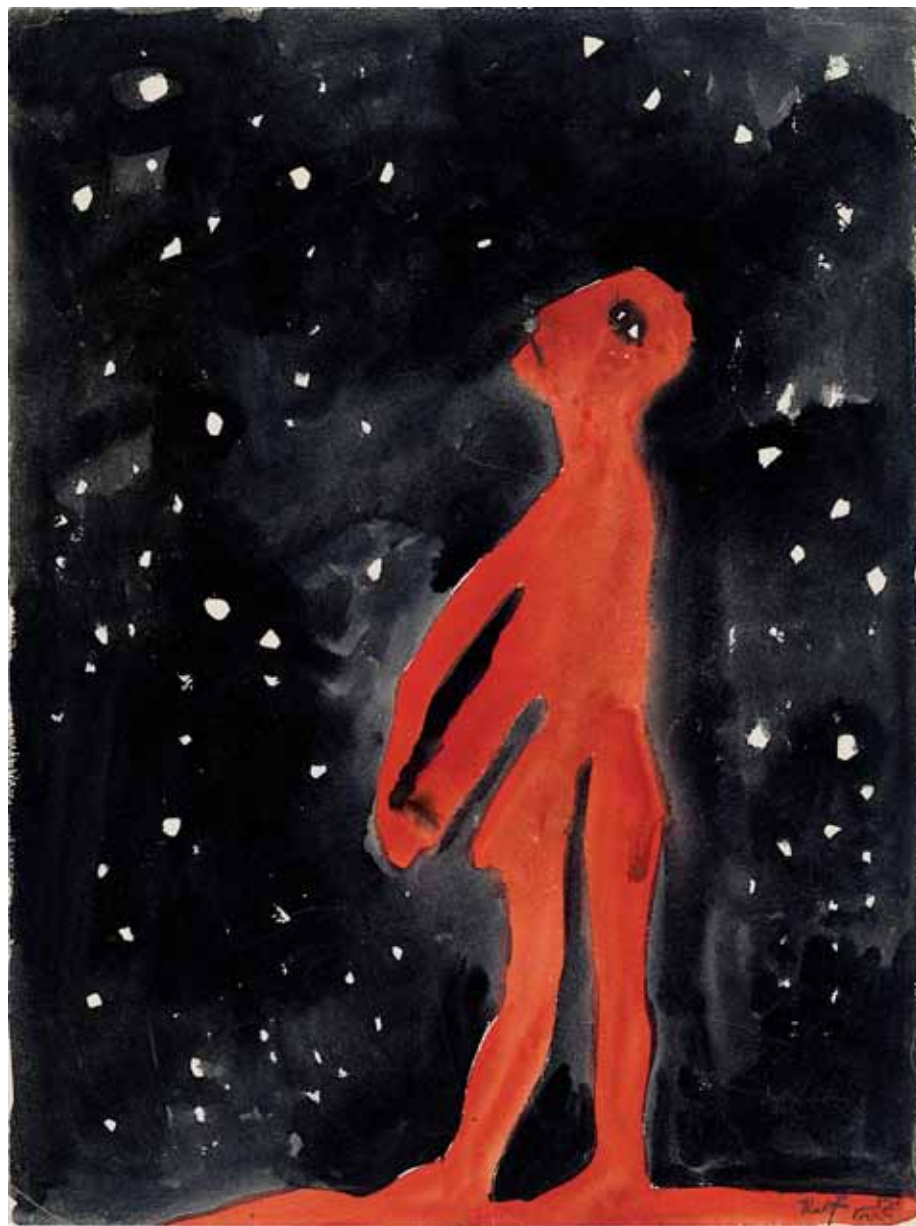
By **RAYMOND J. STEINER**

RESIDENTS OF AND visitors to New York City have a rare opportunity to view some never-before-seen-master drawings in the U.S. as well as observe a phenomenon that I shall get to in just a bit. The exhibitions, the one at The Frick described in their press releases as “a survey of ... draftsmanship” that was “executed in a range of techniques and styles”* while The Morgan declares its show to be representing “the breadth, depth, and vitality of the collection”**, are both splendid examples of these

fine institutions’ long dedication to bringing fine art to their visitors (The Frick’s next offering, incidentally, is to present to us the very first showing in America of the work of Piero Della Francesca, Feb 12 — May 19, 2013). Both institutions are more than justified in describing their offerings as they have done, but to me *both* exhibitions may well have been titled: “The Decline of Draftsmanship”. When I see just how far we have traveled from either Mantegna to Matisse (The Frick) or Dürer to de Kooning (The Morgan), I am dismayed to see



Matthias Grünewald (around 1470/80 – 1528 Halle an der Saale) *Study of A Woman in Prayer, Looking Up*, 1510-15 Charcoal, smeared in places



A.R. Penck (born Dresden 1939) *I and the Cosmos*, 1968 Watercolor

how far an artform can deteriorate in so short a time. Of course, I am “locked into” what is now considered to be a “conservative” mind-set, a way of assessing art that is considered passé by most modern-day art critics (see my “Peeks & Piques”, this Issue on Page 2). For me, viewing, for example, Parmigianino’s “Woman Seated on the Ground” (at The Frick) alongside Cézanne’s “Apples, Bottle and Chairback” or, likewise, Simon Vouet’s “Man Bending Over in Three-

Quarter View, Two Heads with Turbans” (at The Morgan) alongside Penck’s “I and the Cosmos (Figure with Starry Sky)”, I find the differences in draftsmanship starkly glaring. I am aware of the evolution of art history — that many art students are taught today that the study and practice of draftsmanship is irrelevant for painters — but it does not stop me from thinking that the evolution is a pity. In the more “classical” times of Parmigianino and Vouet, art was



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Michelangelo Buonarroti (1475–1564) *The Dream (Il Sogno)*, c. 1533 Black chalk
© The Samuel Courtauld Trust, The Courtauld Gallery, London

thought (and meant) to be universal, more “accessible” to all generations since it was widely believed that the artist (read “genius”) was indeed inspired and privy to a “greater” or “arcane” knowledge of him/herself and the world at large which, by sharing through their art, “enhanced” the course of mankind. Note, for instance, that we do not have to speak (or understand) Italian to “get” what Michelangelo is “saying” in his “The Dream” (at The Frick) or speak German to “get” what Grünewald is “saying” in his “Study of a Woman with Her Head Raised in Prayer” (in The Morgan) — their “art” speaks to

people of all tongues — it is “universal”. Hence the meticulous detail and clarity of line in the early masters – easily “read” by the viewer, and, again, “universal” as opposed to some of the random scribbling of “moderns” that often defy interpretation. A good deal of “modern” art has been preceded by “manifestos” as apologies for their creation — in short, we must often *read* about it to “get” it. Thus, the “Artist’s Statement”, an almost universal practice by most galleries and exhibition venues. Why? The artist has already *made* his/her statement in the art. A good artist friend and teacher (Rick Pantell, at the Art

Students League of New York) once remarked: “Do they ask a poet whom they invite to speak to paint a picture?” Good point. For me, if I must read a “statement” or manifesto to “get” what I’m seeing, then the “art” has failed. By the same token, I want to *hear* and not *read* about Mozart’s music in some critic’s review.*** To paraphrase a character in a bygone Hepburn film set in Venice, “If I have to read one more “-ism”, I’m gonna yip”. Some artists, in fact, (at least to me) seem unconcerned with what *I*, the viewer, “gets” and more intent to express what is on their own minds; it is almost as if the “art” is seen as “therapeutic”, a way for an artist to mull over his own inner, psychological problems by spewing paint onto canvas or dumping piles of various materials on gallery floors. It is *not* “universal” but “personal” — and, in most cases of confronting “modern” art I am simply not interested in learning about a particular artist as I am in self-enrichment. No matter how beneficial it may be to the artist, such art does nothing for me. I heartily (sometimes noisily) proclaim, like Bernard Berenson, that I expect “art” to enhance my life through “speaking” directly to me. I do not want to *read* about a particular school or

individual piece of “art” — I want to *see* it and benefit from the viewing! So much for my biases; both of these exhibitions have much of interest and ought not be overlooked. Kudos to both institutions for carrying on their separate but important “visions”.

*****“Mantegna to Matisse; Master Drawings from The Courtauld Gallery” (thru Jan 27) The Frick Collection, 1 East 70th St., NYC (212) 288-0700.**

*****“Dürer to de Kooning; 100 Master Drawings from Munich: (thru Jan 6): The Morgan Library & Museum, 225 Madison Ave at 36th St., NYC (212) 590-0393.**

***An aside: I once shared a seat on a train to New York City with a noted atonal composer who had previously invited me to one of his premieres. He asked me how I enjoyed the concert and I told him that I did *not* enjoy it, that I found the sounds made me internally disconcerted, that I found classical music “more soothing, more healing”. He told me that, in order to be fully appreciated, *his* “music” had to be *read!* I merely shrugged and mused on Mark Twain’s quip that “Wagner’s music was much better than it sounded.”



Paul Cézanne (1839–1906) *Apples, Bottle and Chairback*, c. 1904–6
Graphite and watercolor on wove paper
© The Samuel Courtauld Trust, The Courtauld Gallery, London

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Calendar

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Monday, November 5

SCNY MEMBERS' ANNUAL EXHIBITION Salmagundi Club Upper Gallery
THE TILE SHOW: EXHIBITION & SALE Salmagundi Club Lower Gallery 47
 Fifth Ave., NYC (212) 255-7740 (thru Nov 30) www.salmagundi.org

Wednesday, November 7

PRINTS BY MARY CASSATT: In the Company of Women Zimmerli Art Museum at Rutgers 71 Hamilton St. New Brunswick NJ 732-932-7237 Hours 5-9pm charge (thru Mar 3) www.zimmerlimuseum.rutgers.edu

Thursday, November 8

JANET GURIAN LIPPMANN / AMY LIPPMANN SAIMOVICI / KARA ADELINA SAIMOVICI: Beauty X 3: Three Generations of Artists The Greenburgh Public Library, 300 E. Main St., Elmsford, NY. Opening reception Dec 8, 2-4 pm. (thru Jan 15, 2013)

UGO GIANNINI: Drawing D-Day, an Artist's Journey The Pierro Gallery of S. Orange The Baird Center 5 Mead Street South Orange NJ 973-378-7754 Opening Reception 7-9pm free (thru Dec 20) www.pierrogallery.org

Friday, November 9

99th ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru Nov 20) www.alliedartistsofamerica.org NYC

"AUCTION ON MAIN" Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 Opening reception 6-8pm. free (thru Nov 30) huntingtonarts.org

HOLIDAY MEMBER SHOW & SALE Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru Dec 23) www.cooperstownart.com

REGIONAL PORTFOLIO DAY Mill Street Loft FDR Historic Site Wallace Center Route 9 Hyde Park NY 845-471-7477 4-8pm free www.millstreetloft.org

Saturday, November 10

PHILIP PEARLSTEIN VISITS The Seligmann Center for the Arts 23 White Oak Drive Sugar Loaf NY 845-469-9459 1-3PM charge www.occitizensfoundation.org

DICK VENTRE Before, Beneath and Beyond Photo Montage Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 5-6:30pm charge www.rowaytonartscenter.org

BIG THINGS, SMALL PACKAGES. All items under \$200 or under 12"x16" TraillWorks 214 Spring Street Newton NJ 973-383-1307 free (thru Jan 5) www.traillworks.com

BUGLISI DANCE THEATRE at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30-9:30pm charge www.kaatsbaan.org

GARY JACKETTI- NEW WORKS bau 95 Beacon Artist Union (bau Gallery) 161 Main Street Beacon NY 845-440-7548 Opening Reception 6-9 pm free (thru Dec 2) www.baugallery.com

JOAN LENGEL "Medley" Acrylic Paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Nov 30) www.harrisonpl.org

PABLO, AMY, JAMES SHINE EXHIBIT Cafe Mezzaluna 626 Route 212 Saugerties NY 845-246-5306 Opening Reception 4-6; Music 7-9pm

PERFORMANCE ARTS IN PHOENICIA & Closing Night of "Eight Years Old" Art Show The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 8-11pm donate www.artsupstairs.com

SARGE AT JCC GALA at Proctors Schenectady JCC GE Theatre, Proctors 432 State St. Schenectady NY 518-377-8803 7:30 charge www.schenectadyjcc.org

STUDENT EXHIBITION II The Woodstock School of Art The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm (thru Dec 15) woodstockschoolofart.org

WESTCHESTER CHAMBER SYMPHONY 16th Season Opening Concert Westchester Chamber Symphony Christopher J. Murphy Auditorium, Iona College 715 North Avenue New Rochelle NY 914-654-4926 8:00 p.m. charge www.westchesterchambersymphony.org

Sunday, November 11

BUGLISI DANCE THEATRE at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30-4:30pm charge www.kaatsbaan.org

FACES OF AMERICA Servicemen Portraits by The New Rochelle Art Association Iona College The Br. Kenneth Chapman Gallery at Iona College. 715 North Avenue New Rochelle NY Reception 1 - 3 pm free (thru Dec 6)

PLEIN AIR EXHIBIT Salmagundi Club Patrons' Gallery 47 Fifth Ave., NYC (212) 255-7740 (thru Nov 30) www.salmagundi.org

Thursday, November 15

SANDI BLOOMBERG Book Signing "Me, Myself & Oy" Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 7pm Free Huntingtonarts.org

Friday, November 16

2012 LARAC Holiday Shop Lower Adirondack Regional Arts Council Lapham Gallery 7 Lapham PL. Glens Falls NY 518-798-1144 Free (Thru Dec 24) www.LARAC.Org

"BOLD" Huntington Arts Council Art-Trium Gallery 25 Melville Park Road Melville NY 631-271-8423 Opening 5:30-7pm Free (Thru Feb 25) www.Huntingtonarts.org

"FAME JR." MILLER DRAMA CLUB M C Miller Middle School 65 Fording Place Rd. Lake Katrine NY 845-943-3941 Charge (Thru Nov 18)

STUDENT ART EXHIBIT South Bay Artist Association The South Bay Art Association (SBAA) Bellport Community Center 4 Bell Street Bellport NY 516-983-7126 Opening Reception 7 To 9:30 PM; Awards At 8PM Free (Thru Nov 18) www.Southbayart.Org

UNOBSERVED MOMENTS PRESERVED Johnson & Johnson World Headquarters 1 Johnson & Johnson Plaza New Brunswick NJ 732-524-6957 Free (Thru Jan 11) www.Claudiawaters.Com

Continued on Page 14

New Art Books

ABBEVILLE PUBL. GROUP: The Grand Medieval Bestiary: Animals in Illuminated Manuscripts by Christian Heck and Rémy Cordonnier. 620pp.; 10 ¼ x 14 ¾; 587 Color Illus.; Notes; Bibliography; List of Names. \$185.00 Slipcased Hardcover (\$135.00 thru Dec 31, 2012) *****

Fine Bonsai: Art & Nature w/ Photographs by Jonathan M. Singer and Contributions by Thomas S. Elias et al. 416 pp.; 12 x 15; 596 Color Illus., w/4 Color Gatefolds; Index. \$150.00 Hardcover, Slipcased. *****

Renaissance Intarsia: Masterpieces of Wood Inlay by Luca Trevisan. 256 pp.; 10 ¾ x 13; 250 Color Illus.; The Technique of Intarsia; Bibliography; Index of Names. \$125.00 Hardcover. *****

Greek and Roman Mosaics by Umberto Pappalardo and Rosario Ciardello. 320 pp.; 10 ½ x 12 5/8; Over 300 Color Illus.; Bibliography; Index of Names; Index of Places. \$125.00 Slipcased Hardcover. *****

UNIVERSITY OF CALIFORNIA PRESS: Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe by Rebecca A. Senf & Stephen J. Pyne. 208 pp.; 12 x 9 ½; 129 Color Illus., Inset duotones; 4 Gatefolds; Bibliography; About the Photographers. \$75.00 Hardcover. *****

Creative Composites: Modernism, Race, and The Stieglitz Circle by Lauren Kroiz. 271 pp.; 7 ¼ x 10 ¼; 102 B/W & Color Illus.; Notes; Selected Bibliography; List of Illustrations; Index. \$49.95 Hardcover *****

Six Lines of Flight: Shifting Geographies in Contemporary Art by Apsara DiQuinzio. 228 pp.; 10 ½ x 10; 206 Color Illus.; Selected Readings; Works in Exhibition. \$49.95 Hardcover. ***

Mexican Muralism: A Critical History (Eds.) Alejandro Anreus, et al. 394 pp.; 7 x 10; B/W Illus.; Bibliography; Index. \$39.95 Softcover *****

The Art of Modern China by Julia F. Andrews and Kuiyi Shen. 384 pp.; 8 ½ x 11; 314 B/W & Color Illus.; Glossary; Notes; Selected Bibliography; Index. \$39.95 Softcover. ****

White Cube, Green Maze: New Art Landscapes by Raymund Ryan. 120 pp.; 10 x 11; 140 Illus., 120 in Color; Selected Bibliography; Index of Names. \$39.95 Hardcover ***

To Life! Eco Art in Pursuit of a Sustainable Planet by Linda Weintraub. 384 pp.; 7 x 10; B/W Illus.; Suggestions for Further Research; Index. \$34.95 Softcover. ****

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings by Kristine Stiles. 1168 pp.; 7 x 10; 163 B/W Illus.; Notes; Index. \$34.95 Softcover. *****

THAMES & HUDSON, INC: Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880-1910 by Richard Thomson et al. 206 pp.; 10 x 10 ¾; 138 Color Illus.; Notes; Bibliography; Artist Biographies; Index. \$60.00 Hardcover *****

The Naked Nude by Frances Borzello. 192 pp.; 8 7/8 x 11 3/8; 130 Illus., 116 in Color; Notes; Selected Bibliography; List of Illustrations; Index. \$45.00 Hardcover. ***

D.A.P./DISTRIBUTED ART PUBLISHERS, INC.: The Fertile Crescent: Gender, Art and Society by Judith K. Brodsky & Ferris Olin. 239 pp.; 8 ¾ x 11 ¼; B/W & Color Illus.; Exhibitions and Events; Bibliography; Index. \$45.00 Hardcover. ****

THE COURTAULD GALLERY / THE FRICK COLLECTION: Master Drawings from the Courtauld Gallery (Eds.) Colin B. Bailey, et al. 287 pp.; 8 ½ x 10 ¼; Approx. 200 Color Illus.; Bibliography; Index of Artists. \$39.95 Softcover. *****

UNIVERSITY PRESS OF NEW ENGLAND: Edward Hopper in Vermont: Hopper's little-known watercolors of the Vermont landscape by Bonnie Tocher Clause. 240 pp.; 6 x 9; 21 Color Illus.; Notes; Selected Bibliography; Index. \$35.00 Hardcover. *****

OXFORD UNIVERSITY PRESS: Mr. Collier's Letter Racks: A Tale of Art and Illusion at the Threshold of the Modern Information Age by Dror Wahrman. 275 pp.; 6 ½ x 9 ½; B/W & Color Illus.; Notes; List of Illustrations; Index. \$34.95 Hardcover. *****



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Music

The Integrated Musical—Part 1

By FRANK BEHRENS

WHAT EXACTLY IS an integrated musical? Among the many definitions is “a show in which the musical aspects blend in strongly with the dramatic aspects.” Examples are better than definitions. There, it would be well to look at some of the non-integrated moments in a musical better to appreciate the integrated ones.

Listen to any of the Gershwin or Rodgers and Hart musicals of the 1920s and 1930s. Many of the songs are perfectly transferable not only from one act to another but from one show to another. “The man I love” was written for “Lady Be Good” but dropped, then transferred to “Strike Up the Band” but dropped, and then it wound up in “Rosalie” and dropped a third time, and finally it was published as an independent song in the Tin Pan Alley tradition. And the music of one Rodgers and Hart piece had three sets of lyrics before settling as an independent piece with the title “Blue moon.”

You see, it was important that most lyrics did not refer to any character or plot element exactly so it could be moved around. “Love song here” or “comic duet here” was all that was needed in the infant script of a musical.

(When Gilbert & Sullivan were deep into rehearsals for “The Mikado,” the soprano asked if her only solo, “The sun whose rays,” could be put into Act II. It seems Gilbert put it after two other numbers that included her character and she was quite out of breath after the second one. So now that lovely song appears early in Act II and very few audiences are any the wiser, because it is so detachable.)

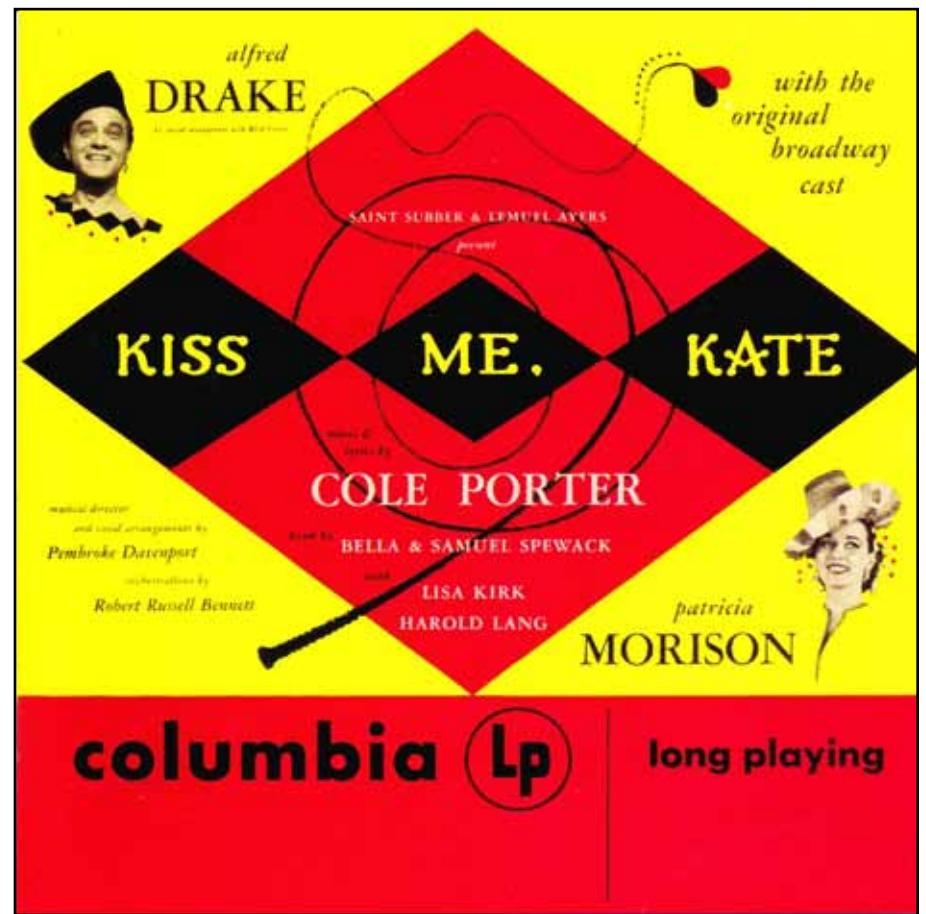
Even in the more mature works of the next three decades, not every song was essential to the plot. “On the street where you live” is merely a statement of the singer’s emotions

at the moment. Nothing changes; things are exactly the same after the song as they were before it. If the song had been cut before opening night, no one would have noticed any gap in the action. The same could almost be said about “I could have danced all night.” And take note that both were recorded as “singles” by several vocalists.

But surely, one can respond, this is indeed a musical, and songs that express emotion should not be considered as interpolations and of no dramatic value. Take from Hamlet his “To be or not to be” and nothing would have been missed on opening afternoon at the Globe. The Prince still has the same doubts he had before the speech as he does after it. But what a loss it would have been!

Yet in a way Liza’s joyful song comes—as “Street where you live” does not—at just the right point in the act. For the first time since entering the Higgins household, she is truly happy. So while the song does not advance the plot in the least, (1) it could not have been sung at any other time in the show, (2) it tells us more about the character than we knew before, and (3) it provides a wonderful contrast to her disappointment after the ball, when she is most miserable.

So what is an integrated song? “The rain in Spain” is among the most integrated musical songs of them all. Liza has finally pronounced the sentence correctly, according to Higgins and Pickering, and the three characters keep repeating it without music and finally sing it to a Spanish beat with variations. Things are not the same in that household because of the song. In fact, “I could have danced all night” refers to the Flamenco dance steps they improvised in the previous number. The first moved the plot, the second gave Liza and the audience a chance to think about it.



In “Kiss Me Kate,” we have (1) songs sung in the dressing rooms in the theatre and in the adjacent alley and (2) those sung as part of the show-within-the show. “Wunderbar” is sung by the ex-spouses, Fred and Lilli, recalling a moment of happiness from their nuptial past. It lets us and the characters realize that they could be happy together again; but the feeling is fleeting. “Why can’t you behave?” gives us an insight into the problems of the secondary couple, while “True to you in my fashion” is a clone, intentional or not, of Ado Annie’s “I can’t say no” in “Oklahoma!” It is pure character portrayal that does not advance the plot at all.

Yes, songs that reveal character are very important elements of a musical, and if they seldom if ever ad-

vance the plot, that is not important.

“So in love” again is a purely emotional number, but its reprise in Act II brings the quarreling couple back together. (In fact, directors have to bring Lilli back onto the stage to hear this reprise, something Porter seems to have neglected. If she doesn’t hear him sing how much he still loves her, what motivates her to return to the show?)

The songs within the “Taming” sequences do not enter into this analysis and call for a different approach than the one I am using here.

So what shows come closest to being “integrated” and what is so special about them otherwise? That is the question at which I would like to start in the second part of this essay.



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Calendar

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Saturday, November 17

97TH ANNUAL Juried Exhibition New Rochelle Art Association New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 632-7878 X34 (Thru Dec 29) www.Nraaonline.Org Westchester

"A GIFT OF ART" Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Preview Reception 5-7 Pm Free (Thru Jan 3) www.Mamaroneck-artistsguild.Org

AFFORDABLE ART SHOW Arts On The Lake 640 Route 52 Carmel NY 845-228-2685 Free (Thru Nov 18) Artsonthelake.Org

"AFTER THE FALL" A Group Show; Solo Shows: Lee Sanna, Patricia Charney, Astrid Nordness, and Margaret Owen, and The 2012 Leaping Trout Art Collection The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 Opening 6-9pm Free (Thru Dec 9) www.Artsupstairs.Com

ARLENE BOEHM "Floral, Landscapes And Curiosities": Solo Exhibition Columbia County Council On The Arts Columbia County Chamber Of Commerce 1 North Front Street Hudson NY 518-671-6213 (Thru Jan 5) www.Artscolumbia.Org

ARTISTS IN AMERICA Highlights Of The Collection From The New Britain Museum Of American Art Nassau County Museum Of Art 1 Museum Drive Roslyn Harbor NY 516-484-9337. www.Nassaumuseum.Org

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CARMEN LIZARDO, MEGAN PORPEGLIA & DANDELYON HOLMES Unison Art Center Unison Gallery @ Water Street Market, New Paltz 10 Main Street New Paltz NY 845-255-1559 Opening Reception 5-7pm Free (Thru Dec 9) www.Unisonarts.Org

CATCHING THE LIGHT Exhibit; Open House With Music And Art Betsy Jacaruso Studio And Gallery 43-2 E. Market St. Rhinebeck NY 845-516-4435 5-7pm Free www.Betsyjacarusostudio.Com

MIKHAIL HOROWITZ & GILLES MALKINE Difficult Comedy For Hard Times Unison Art Center Unison Arts Center, 68 Mt. Rest Road, New Paltz, New York 68 Mountain Rest Rd New Paltz NY 845-255-1559 8-10pm Charge www.Unisonarts.Org

FAY WOOD: Exhibition Cafe Mezzaluna 626 Route 212 Saugerties NY 845-246-5306 Opening Reception 3-5pm (Thru Jan 31)

HOLIDAY SHOW Longyear Gallery In The Common Building 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm Free (Thru Dec 30) www.Longyeargallery.Org

HOLIDAY SMALL WORKS ART SHOW Columbia County Council On The Arts 209 Warren Street Hudson NY 518-671-6213 Opening Reception 5:00pm-7:00pm Free (Thru Jan 5) www.Artscolumbia.Org

Sunday, November 18

A CELEBRATION OF WOMEN'S STORIES WITH JULIE SIBBALD STORYTELLER Mariandale Retreat And Conference Center 299 North Highland Avenue Ossining NY 91-4 941-4455 1-4pm

ARTISAN CRAFT FAIR To Benefit Rhinebeck Sinterklaas Rhinebeck Sinterklaas Town Hall 80 Market St. Rhinebeck NY 845-876-8799 10-4pm Free www.Sinterklaasrhinebeck.Com/

CATCHING THE LIGHT Exhibit; Open House With Music And Art Betsy Jacaruso Studio And Gallery 43-2 E. Market St. Rhinebeck NY 845-516-4435 5-7pm Free www.Betsyjacarusostudio.Com

DAN MARCUS "A Retrospective Show" Solo Exhibition Columbia County Council On The Arts American Glory BBQ 342 Warren Street Hudson NY 518-671-6213 Opening Reception 6-8pm (Thru Feb 3) www.Artscolumbia.Org

HOLIDAY SHOW & SALE Portion Of Sales To Benefit Community Meals. The Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 Festive Reception 1-4pm, Free (Thru Dec 19) www.Ridgewoodartintitute.Org

M&M PRODUCTIONS Performing "Love, Loss And What I Wore" By Nora Ephron And Her Sister, Delia Ephron Friends Of The Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2-3:30pm Free www.Harrisonpl.Org

MONSTRARE - A FREE FAMILY CONCERT Rhinebeck Chamber Music Society The Church Of The Messiah 6436 Montgomery Street (Rte 9) Rhinebeck NY 4 PM Free www.Rhinebeckmusic.Org

PUTNAM SYMPHONY ORCHESTRA HOLIDAY CONCERT Putnam Symphony Orchestra Brewster High School Performing Arts Center 50 Foggintown Road Brewster NY 845-228-4167 3 Pm Charge www.Putnamsymphony.Homestead.Com

TOO MARVELOUS FOR WORDS- JOHNNY MERCER TRIBUTE WITH SONNY & PERLEY East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 3pm Free www.Efibrary.Org

Tuesday, November 20

ENDURANCE A Group Exhibit New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 (Thru Dec 8) www.Newcenturyartists.Org

Friday, November 23

ANNUAL HOLIDAY POTTERY AND GIFT EXHIBITION Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Member Preview 1-5pm. Public Opening 5-7pm. Free (Thru Dec 2) [Http://www.Garrisonartcenter.Org/](http://www.Garrisonartcenter.Org/)

Saturday, November 24

41st ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.Sunydutchess.Edu Dutchess

ADORN-A-DOOR WREATH FESTIVAL: A Silent Auction Of Holiday Wreaths Donated By Local Artists, Artisans And Businesses Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 10am - 4:30pm Donate www.Cooperstownart.Com

WINDHAM FESTIVAL CHAMBER Orchestra Catskill Mountain Foundation Doctorow Center For The Arts 7971 Main Street, Route 23A, HUNTER NY 518-263-2063 8pm Charge www.Catskillmtn.Org/Events

Sunday, November 25

41st ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.Sunydutchess.Edu Dutchess

5th ANNUAL WOODSTOCK ARTS FAIR Woodstock Arts Fair, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Saugerties 10-4pm Donation www.wjchshul.org Ulster

Friday, November 30

CRAFT-TASTIC: An Exhibition And Sale Of Handmade Goods Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 Opening Reception And All-Age Art Workshop On Friday, November 30, 6:30-8:00pm. Free (Thru Jan 5) www.Pelhamartcenter.org

December Ongoing

Nov 30-Dec 16 WHITE CHRISTMAS Up In One Productions The Center For Performing Arts Route 308 Rhinebeck NY 854-876-3080 Charge www.Centerforperformingarts.Org

Dec 8 - 15 STORY THEATRE BY KIDS ON STAGECENTER For Performing Arts At Rhinebeck 661 Route 308 Rhinebeck NY 846-876-3080 Charge www.Centerforperformingarts.Org

Continued on Page 18

Happy Thanksgiving Thanksgiving Give Thanks Happy Thanksgiving

MAG

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Entry Deadline March 15, 2013



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Thanksgiving
Happy Thanksgiving
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Are Some People Born to Dance?

Continued from Page 3

By **FRANCINE L. TREVENS**

first workshop of the piece. It's been quite a ride."

Because his dancers were so superb, I asked how he chose them.

"We've been blessed to have fifty-seven of the most talented dancers in New York City dance with us over the course of the last few years. The show was designed and built around several of my principal dancers and their amazing talents. Unfortunately, not all my dancers were available due to new Broadway shows opening, and the filming of the second season of the TV show SMASH. We held two auditions to find dancers for the holes in the show that we had to fill."

Being unfamiliar with his previous work I asked if this was his most ambitious project to date.

"By far. Regardless of subject matter, creating 90 minutes of dance in 4 weeks is fairly ambitious. Not only did we want to create an evening of dance, but we wanted to create one that would make a really strong statement about human nature and our difficulty in learning from past mistakes.

"Creating three different acts, contained in three different time periods, with three different story lines that had to come together as a cohesive unit was probably a little insane in such a short period of time. But like they say, out of chaos emerges order, and out of a chaotic rehearsal process, we ended up with something that I think really moved people."

Who most influenced him, I wondered.

"I try not to be influenced by too many outside sources, but Jerry Mitchell has been a huge role model for me. Jerry has done everything there is to do in this business, and he still absolutely loves it. His face lights up every time he gets in a studio and starts dancing. He is 100% full out



Left to Right: Reed Kelly, Grady McLeod Bowman, Jaime Verazin, Marcos Santana, Mark Stuart *Standard Time* in process Photo Credit – Royce M. Becker

every time and he can't help but love it. That is a very rare thing and it is amazing to be around."

What does he feel distinguishes his work?

"Intense partnering work. No matter what style of dance MSDT tackles, our most ambitious quality lies in our partnering. I've always wanted to combine partnering with the really amazing talents of my dancers to create a new style of movement. I think we're just starting to see the

possibilities of what that can lead to.

"I've always wanted to change the world. To help us be a more open-minded and loving world. I think art has the power to do that, and I think it starts by affecting one person at a time. I'd like to be in a place five years from now that allows us to have that opportunity on a nightly basis.

"Everyone thought I was crazy to pursue this career and audacious in wanting my own company. Thankfully I've never been good at listening to people. There are too many people who don't pursue their dreams because they have been influenced by what others have said, to think they haven't the skills, strength, or knowledge to achieve them. I prefer to think that anything is possible if you just believe in it and never give up."

With such high aims and intensity of emotion which I feel distinguishes him from so many other athletic dance companies, no wonder his dancing and choreography reach you on a visceral level.

ADDITIONAL NOTE: The Clive Barnes Foundation will be presenting its annual awards to up and coming dancers and actors on Monday, December 10, 2012 at 2:30PM at the Walter Reade Theater, Lincoln Center. You would probably enjoy attending their awards ceremony, which is free. Check it out on line.



The following essays appeared online in October:

Raleigh: Film essay *Beating the Heat*

Trevens: Dance essay *Requiem from John-Mark Owen and Dance Events for Autumn*

Behrens: Music CD & Dvd Reviews

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Michaluk, Linda Richichi, Mira Satryan, Ariadne Scribetta,
Maurice Van Tilburg, Magda Zawadzka, Sook Yoo.

Opportunities

Artists, All Media: Adirondack Lakes Center for the Arts, PO Box 205, Blue Mountain Lake, NY Seeks entries for Exhibit AC Exhibit 2013/2014 email for full details Nov 30 gallery@adirondack-arts.org

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 49th Annual Holiday Fine Art & Crafts Juried Shoe & Sale, Dec 1 & 2, 2012. Call for prospectus or go online to website. Deadline: Nov 11. www.artleague.li.org.

Artists: Artist Studio Residency, SOHO20 Gallery Chelsea, 547 W 27th St., NYC (212) 367-8994 Seeks applicants for studio space 2013. Info online. soho20@verizon.net www.soho20gallery.com

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks entries for Regional Juried Exhibition April 6-27. Juror Christie Scheele. \$20/2 pieces members; \$35/2 pieces non-members See website for prospectus. Deadline April 2 communications@askforarts.org www.askforarts.org

Artists: artsearch 1-888-413-3323 Seeks entries for Courage Cards 2012 Holiday Art Search. Call, email or download guidelines from website. Deadline Nov 30. artsearch@couragecenter.org www.couragecards.org

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks new members. Call or visit gallery. www.bjspokegallery.com.

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for EXPO 32 Competition. Download prospectus from website. Artist Stan Brodsky, Professor Emeritus, C.W. Post, will judge entries of USA artists. Submit six flat or three sculptural works, no craft Deadline Nov 26 www.bjspokegallery.com.

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks original fine art prints for the 2013 Annual Members Juried Exhibit. Become a member: go to website or call. Download Prospectus from website. Deadline Jan 5-10 www.contemprints.org

Artists, All Media, Art Galleries, Art Lovers: DAKAR International, 221-77-1000-33-35/ 221-76-743-63-51 Seeks entrants for Dakar I.C.V. Visual Arts Festival Dec 1-30, 2012, Dakar, Senegal Call or email for details. dakararts2012@yahoo.com

Craftspeople: Dutchess Community College Foundation Seeking crafters for 41st Annual Holiday Craft Fair, Nov. 24 &

Nov 25. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Artists, Craftspeople: East End Arts Council, 133 East Main St., Riverhead, NY 11901. Seeks entries for "Deck the Halls" Annual Holiday Market Nov 30 - Dec 22. Call, SASE or visit website for prospectus. Deadline Nov 3 www.east-endarts.org.

Craftspeople: Guildford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437 (203) 453-5947. Seeks entries for Guilford Craft Exposition 2013 July 18-21, 2013 Call for Info or visit website for details. Deadline Jan 7 www.guilfordartcenter.org

Artists: Hudson Valley Art Association, Inc. Seeks original traditional Painting, Drawing and Sculpture. \$15,000 in awards for 81st Annual Open Exhibition June 2013 at Lyme Art Assn, Lyme CT Download prospectus from website. Sign up online for notifications. www.hvaaonline.org

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 9th Annual Small Works Show, May 22 - Jun 15, 2013. Max. 15" in any direction. Juror: Neil Watson, Ex Dir Katonah Mus of Art SASE or download application; SASE for prospectus. Deadline Mar 15 www.mamaroneckartistsguild.org.

Craftspeople: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 2012 Craft Fair Oct 27, 28. Email for details and applications. eluksberg@kingston-cityschools.org

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

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks entries for Margo Harris Hammerschlag Biennial Direct Carving Award for prospectus send SASE to NAWA or download from website. Deadline Nov 23 office@thenawa.org www.thenawa.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 6- Feb 28 For details download from website. Deadline Dec 21 office@thenawa.org www.thenawa.org

Writers, Publishers: New England

Book Festival, JM Northern Media LLC, 7095 Hollywood Blvd., Suite 864, Hollywood, CA 90028 (323-665-8080 Entries in any genre for 2012 Book Festival Applications online or request by phone or email Deadline Nov 25. NewEnglandBookFest@sbcglobal.net www.diyconvention.com

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks new members. Bring 3 framed and wired works to New Rochelle Library, Library Plaza, New Rochelle (nraonline.org) on Sep 22, 10-11.30 am; Nov 24, 10-11:30 Hand Deliver to Library Nov 24. www.nraonline.org

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 97th Annual Open Juried Show Nov 17 - Dec 29. \$2500 in cash and art related awards. All media including digital and photography. Hand delivery. NO SLIDES or jpegs Send SASE or go to website for prospectus. Hand Deliver Nov 17 www.nraonline.org

Artists (U.S. based, 19 and over): Pelham Art Center, 155 Fifth Ave., Pelham, NY 10803 (914) 738-2525. Seeks Entries for the 2013 Alexander Rutsch Award and Exhibition for Painting, May 3 - Jun 29, 2013.. SASE, email, or visit Website for prospectus. Deadline Feb 1, 2013 rutschaward@pelhamartcenter.org. www.pelhamartcenter.org.

Artists: Red Hook CAN / Artists Collective Gallery 7516 N. Broadway, Red Hook, NY Seeks Art on Paper, 8 1/2 x 11 (including mat) for Holiday Show. Visit website for FULL details. Deadline Nov 13. redhookcan@gmail.com

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 33rd Annual Regional Juried Show, Jan 27-Feb 11, 2013. visit website for prospectus. Receiving January 12. www.ridgewoodartinstitute.org.

Artists, All Media: Smithtown Township Arts Council (STAC) Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks entries for "The Ones That Got Away" Jan 12-Feb 8. Download prospectus from website. Deadline Nov 30. www.stacarts.org/exhibits

Artists, All Media: Smithtown Township Arts Council (STAC) Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks entries for "Reflections" Mar 23-Apr 26, 2013 Download prospectus from website. Deadline Feb 1 www.stacarts.org/exhibits

Artists, All Media: Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the 16th Annual Open Juried Exhibition "Viewpoints 2013" at Aljira Center for Contemporary Art, Newark, NJ Apr 10-May 4. Juror: Helaine Podsnier Senior Curator of Contemporary Art, Neuberger Museum

of Art, SUNY Purchase. CASH AWARDS. SASE for prospectus or download from website www.studiomontclair.org. Deadline Nov 20 www.studiomontclair.org.

Artists of Soft Pastel: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 Seeks entries for the 9th Annual Northeast National Pastel Exhibition, May 4 - Jun 29, 2013. download prospectus from www.ViewArts.org www.artscenteroldforge.org

Artists: The Arts Upstairs, Phoenicia, NY 845-688-2142 Seeks art submissions. Call or e-mail for details. info@artsupstairs.com

Performers: The Center for Performing Arts at Rhinebeck, PO Box 148, Rhinebeck, NY 12572-0148 845-876-5348. Seeks adults/teens for "Spring Awakening" Mar 1-17, 2013 Call for more information. Contact before Nov 17 www.centerforperformingarts.org.

Artists, All Media: The FrameWorks Gallery (Koenig Frame Works), 97 S. Main St., (Rte 25), Newton CT Seeks entries for "Small Works, Inside the Box" exhibition Dec 1 - Dec 24. Visit website for information. Deadline Nov 10-19 koenig-framesworks.com

Artists: The Lake George Arts Project Gallery Committee, Courthouse Gallery, 1 Amherst St, Lake George, NY 12845 (518) 668-2616. Submissions of exhibition proposals for Courthouse Gallery's 2013 exhibition schedule. Email or visit website for information. Deadline: Jan 31. mail@lakegeorgearts.org. www.lakegeorgearts.org.

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeking artists for 4th Annual "Still Life Exhibit" Dec 7 - Jan 28, 2013 Please visit website to download prospectus Deadline Nov 5 www.huntingtonarts.org

Artists, All Media: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for 19th Annual Juried Small Works Exhibition, Jan 3-27, 2012. SASE w/entries and check. Deadline Dec 1 upstreamgallery@aol.com. www.upstreamgallery.com.

Artists, All Media: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks new members Mail CD or photos upstreamgallery@aol.com. www.upstreamgallery.com.

Photographers: Viridian Artist Inc. 548 West 28th St, New York, NY 10001. Entries for 3rd International Juried Photography Exhibition. Nat Trotman, Solomon R. Guggenheim Museum. Cash Prizes, Group Exhibition. Exhibition Feb 5-23, 2013. \$40/ 3 images; \$5 each additional Download prospectus from website. Deadline Dec 1. www.viridian-artists.com.

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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Fiction

"Snow Job"

By REX SEXTON

THOSE TRUTH TURNS, watch the spins, as you plummet downhill, this way and that, amidst blinding whiteness. It's all a freefall once you jump. The goal is bliss. You race for it, precariously, through the twists and bends, which come at you, pell mell, without rhyme or reason. Headlong is the only direction. The challenge is Olympian – trying to get to the end of the slalom between love and oblivion without breaking your neck, heart, soul, spirit. Wipeout threatens each negotiation.

Myron looked at his watch. If Zub didn't show soon he'd be late for his date with Marion. He could hear her now "shpet" she'd hiss under her breath, glaring at him and shaking her head. It was amazing how she came up with words he hadn't heard uttered from anyone but his grandparents. He recalled his grandmother, which was appropriate given what was about to happen. A ghost, even then, in her faded print dress, dusted with flour as white as her hair, Myron used to sit at the kitchen table and watch her bake Sabbath bread—a weekly miracle which he could never fully comprehend. Her wizened face glistened with affection each time she glanced in his direction. Her cloudy eyes squinted for perfection as she molded the mysterious dough and they listened to phantom voices on

the radio. Marion had never met his grandmother, of course. But after tonight they would be melded together in tradition. She would appreciate that. It would add to the flavor of the occasion. "Now you know what it means to be alone."

The North Shore Chanteuse was wailing her tails of sorrow like some god-forsaken angel as Myron sat hunched at a small table in a corner of the posh watering hole.

"A broken heart
A dream that fell apart"

The track lights above the golden voiced beauty glimmered like moon glow. Seated atop a black piano, her intonations breathless, tragic, her sultry figure smothered under cascades of platinum hair that fell like rain showers across her shoulders, she whispered her dark melodies of love and rapture, while women wept and men sat mesmerized.

Given the import of the evening it almost brought a tear to Myron's eye. He was meeting Zub there because the club was a short walk to Marion's apartment. He was especially glad he now that he had arranged it that way. It was the perfect prelude for his mood. Exactly the right place.

"Sorry I'm late." Zubrowsky, the jeweler, suddenly appeared at the table of the small bistro looking like a Jewish polar bear. He was covered

head to foot with snow. His glasses were fogged. His red nose dripped. He stomped his boots on the carpet, slapped his fir hat against his leg. "I couldn't get a cab. Buses passed me like sardine cans with engines. I had to walk the whole way. They announced on the radio a blizzard for Chicago. People are fleeing the city. I don't know how I'll get home if it doesn't calm down. I almost couldn't find this place. I walked in circles. The world got erased."

"Good god Zub." Myron stood and helped him out of his coat. It was really coming down now, just in the last few minutes. He hadn't noticed. In the windows was a white out. Swirling flakes filled the air. "Have a drink, warm up. You should have called me. We could have put it off."

"Put it off? Rush you said! A rush job! Life and death!" Zubrowsky waved his hands.

"Well, maybe it wasn't that dramatic." Myron smiled. "Just seemed like tonight would be the perfect time. But have a seat. Relax. Let's see it!"

Zubrowsky sat and took a velvet box out of his suit jacket, Groucho Marxed his bushy eyebrows and laid it on the table. "Well open it. Don't just stare at it. It's a big step, I know, but they won't bite you."

The diamond rings were dazzling. Myron's grandmothers. Zub had reset them, making an engagement ring and a wedding band. They made Myron's hands tremble as he studied them.

"God they're beautiful!" Myron marveled.

"So tonight it is you pop the question?" Zubrowsky sipped his drink, pleased at the reaction to his

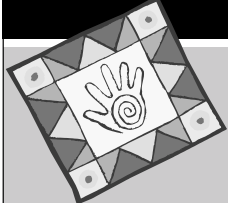
handiwork. "There's two ways to do it. There's the Gentile way and the Jewish way. The Gentile gets down on one knee, takes the woman's hand and asks her for it. If she accepts he slips on her finger the ring with a kiss. If she says no he bows politely and goes. The Jewish way is exactly the same only the ring is shown before he asks anything. More impact, get it? Hedging your bet. I'm just kidding, I'm making a joke! But in your case maybe you should think about it. It would put a little oomph into the proposition. Why take chances? Ice like that you might convince her. I'm kidding again! Well Mazel Tov." He drained his drink. "I'm off."

Keep in touch. I'll mail you the bill. No charge for the delivery. A little extra maybe for the doctor when he treats me for frostbite and pneumonia. Send me an invite! Goodnight!"

"Oye vey." Zubrowsky shook his head as he stepped outside. All around him in the night, like icicles dangling from the winter sky, towers rose, sleek with glass and reflections of the nebulous. Hurrying below, amidst the parks, gardens, walks, fountains, the quaint Victorian mansions and smug old brownstones – most of which had had been converted into pricey eateries, watering holes and Gold Coast condos – began to assume an illusion of fairyland as a heavenly lake effect snow descended on Chicago and flakes as big as dove feathers transformed the spires and gables into enchanted castles. "Such a waste." He mumbled to himself. He knew them both. He was a shlep and she a kvetch. He gave it a year.

(Rex Sexton lives in Philadelphia, PA.)

41st Annual Holiday Craft Fair



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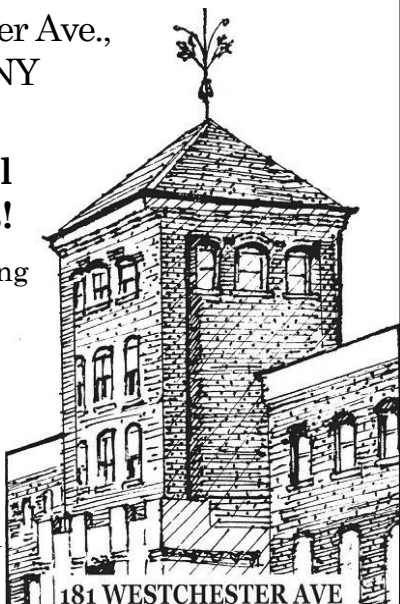
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MEASURINGS 5

*Lines spreading along a plane
A linearity, a making & an
unmaking.*

*Art is an abstraction not an
imitation of nature
(Gauguin).*

*So too areas of unmixed color
being themselves before becoming
a picture of.*

So too a world of itself.

Doug Bolling
—Flossmoor, IL

NEW HOME

*A wasp joined the ladybugs
In my bathroom last night
To celebrate that our builder
Still has not sealed the window*

*They call out to the mold
That moved in after the water leak
To join its family living
Under the uncaulked tub*

*I am glad that we bought a new home
Since they don't have all the problems of used
homes*

*With the one year home warranty
It's almost like having the security of apart-
ment living
Including unwanted neighbors
And repairs that never get done*

—Amy L. Thompson
Clarksville, TN

BACH SOLOIST

*Sunshine floats
over a backstage loft
along light veined rugs
and Asian wallpaper
Bach's blueprints
rest upon
a lone music stand
by winter's forgotten windows
an edgy soloist plays
over the Strad bridge
in his dazzling imagination
amid the soundproof room,
and all cool speech
loves, deaths,
open wounds, departures
in the glass house
sing out to comfort
his space.*

B.Z. Niditch
—Brookline, MA

Calendar

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Saturday, December 1

22ND ANNUAL CRAFTS FAIR Unison Arts Center New Paltz Middle School 2 S. Manheim Blvd New Paltz NY 845-255-1559 Charge www.Unisonarts.Org

49th HOLIDAY FINE ARTS AND CRAFTS FAIR Art League Of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 10-5pm www.Artleagueli.Org

"A GIFT OF ART" Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Holiday Reception 5-7 Pm. Free (Thru Jan 1) www.Mamaroneck-artistsguild.Org

ANNUAL WINTER SALON Show Mark Gruber Gallery 17 New Paltz Plaza New Paltz NY 845-255-1241 Opening Reception 5 To 7 PM Free (Thru Jan 16) Markgrubergallery.Com

ARLENE BOEHM "Floral, Landscapes And Curiosities": Solo Exhibition Columbia County Council On The Arts Columbia County Chamber Of Commerce 1 North Front Street Hudson NY 518-671-6213 Opening Reception 6-8pm (Thru Jan 5) www.Artscolumbia.Org

BOOK ARTS ROUNDTABLE HOLIDAY SHOW AND SALE The Book Arts Roundtable The Baird Center 5 Mead Street South Orange NJ 973-378-7754 10-3pm Free www.Bookartsroundtable.Com

ELLEN SINOPOLY DANCE COMPANY At Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30-9:30pm Charge www.Kaatsbaan.Org

ENDURANCE A Group Exhibit New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 Opening Reception 3-6 (Thru Dec 8) www.Newcenturyartists.Org

GUILD OF CREATIVE ARTS ANNUAL Holiday Exhibit, Party And Annual General Meeting The Guild Of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Free (Thru Jan 2) Guildofcreativeart.Org

HELEN DAVID In Living Color: People, Places And Things Valley Cottage Library 110 Route 303 Valley Cottage NY (Thru Dec 31)

STATE OF PLAY Spencer Hill Gallery 10503 North Road Corning NY 585-317-5409 Opening Reception 2-4 P.M. Artist Talk: 2:30 P.M. Free (Thru Jan 12) www.Spencerhillgallery.Com

Sunday, December 2

2012 HOLIDAY SMALL WORKS SHOW & SALE ART Center Of Northern New Jersey 250 Center Street New Milford NJ 201-599-2992 Reception, Sunday 2pm-4pm Free (Thru Dec 12) www.Artcenter-Nnj.Org

22ND ANNUAL CRAFTS FAIR Unison Arts Center New Paltz Middle School 2 S. Manheim Blvd New Paltz NY 845-255-1559 Charge www.Unisonarts.Org

49th HOLIDAY FINE ARTS AND CRAFTS FAIR Art League Of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 10-5pm www.Artleagueli.Org

FIRST SUNDAY Free Gallery Tour With Guest Educator KEVIN COOK The Dorsky Museum At SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2-3 P.M. Free www.Newpaltz.Edu/Museum

HELEN DAVID In Living Color: People, Places And Things - Paintings BY HELEN DAVID Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 Opening Reception 1-3pm Free (Thru Dec 31) www.Vclib.Org

JULIO VALDEZ: Nature: Prints, Drawings And Mixed Media Center For Contemporary Printmaking 299 West Ave. Norwalk CT 203-899-7999 Opening Reception 2-5pm Free (Thru Jan 27) www.Contemprints.Org

Monday, December 3

HOLIDAY MEMBER SHOW AND SALE National Art League 4421 Douglaston Parkway Douglaston NY 718-224-3957 Free (Thru Jan 5) Http:// www.Nationalartleague.Org

THUMB BOX EXHIBITION & SALE Salmagundi Club Upper Gallery 47 Fifth Ave., NYC (212) 255-7740 (Thru Jan 1) www.Salmagundi.Org

Wednesday, December 5

JOYCE ZIPPERER - Solo Exhibition "Unzipped: Sculptured Fashions" National Association Of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Free (Thru Jan 1) www.Thenawa.Org

LA PLACITA The Islip Arts Council & Islip Art Museum 50 Irish Lane - Brookwood Hall East Islip NY 631-224-5402 Donate (Thru Jan 27) www.Islipartmuseum.Org

Thursday, December 6

CHOIR OF ST. LUKE IN THE FIELDS CONCERT Concerts At St. Luke's Church Of St. Luke In The Fields 487 Hudson Street (1 Block South Of Christopher Street) New York NY 212-414-9419 8 - 9:30 Pm Charge www.Stlukeinthefields.Org/Music-Arts/Concerts

Friday, December 7

4TH ANNUAL JURIED "STILL LIFE" EXHIBIT - ANTONIO MASI, JUROR Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 Opening Reception 6-8pm Free (Thru Jan 28) Huntingtonarts.Org

"AFTER THE REVOLUTION" Mohonk Mountain Stage Readers Theater Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Charge www.Unisonarts.Org

ART BAZAAR Upstate Artists Guild 247 Lark Street Albany NY Opening Reception 6-9 Free (Thru Dec 23) www.Upstateartistsguild.Org

GALLERY SELECTIONS 2012 Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Free (Thru Feb 11) www.Galeriebm.Com

HARRY BOLICK Photography Exhibit/ Wildflowers & Other Botanicals By GENEVA HAMILTON East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 7-8:30pm Free (Thru Dec 29) Http:// www.Eflibrary.Org

THE NUTCRACKER Catskill Ballet Theatre UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 30th Year Performance Cocktail Reception 6:30; 8pm \$35 Includes Premier Ticket Seating Charge

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

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

ARTISTS WANTED, for Upstream Gallery a co-operative gallery at 26B Main Street, Dobbs Ferry, NY 10522. Mail CD or photos. www.Upstreamgallery.com

BOOKS BY RAYMOND J. STEINER: *Hudson Valley Impressions: Paintings and Text* just released Dec. 2011. 5 1/2 x 8 1/2; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.arttimesjournal.com.

NEW MEMBERS The b.j. Spoke Gallery in Huntington is currently accepting applications for New Members. If interested please drop by the gallery @ 299 Main Street or call and speak to the manager, Marilyn Lavi @ 631-549-5106.

Artists All Media . The New Rochelle Art Association seeks new members. Jury is Saturday, November 24 - 10 - 11:30 a.m. at the New Rochelle Public Library. Bring three **framed** pieces or finished sculpture or crafts.

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Fiction *Love in a Taxi*

By JOSH BARKEY

SAMUEL LAWRENCE COULD not have imagined when he stepped into his first taxi that it would also be his last.

Samuel, a wiry forty-one year-old in the rugged, rough-woven clothes of a man who, for the most part, lived a simple, rural life, was nonetheless no stranger to the ways of the world—he just chose to avoid some of them. When work forced him to travel, Samuel arranged his trips so as to rely on public transport, his feet, or the graciousness of friends—taxis had been forever out of his ken.

On this particular, brisk day, however, he was feeling anxious and harried. He was late, and a chill draft had been cutting into him for blocks. Samuel was used to the sharp, blowing wind in the hills around his snug North Carolina home; but here, somehow, in the narrowed steel-and-glass canyons of New York City, in the crush and press and frenetic pace of all those human stories, the wind took on a more frantic, insistent tone. It had a scent jarringly discordant to that of his home, and seemed to him imbued with an animal desperation, lifted and carried from the charging lives of the bustling people around him.

It was almost without thinking, then, that after absent-mindedly stepping into the street and bumping into a wall of slowly-rolling yellow metal, he grabbed for the black handle of the taxicab and jumped in, blurting out the name of the gallery toward which he had been walking. Not until he began unwinding his scarf did he hear a throat-clearing and became aware of the stunning, elegantly-dressed woman who had entered the cab from the other side only moments before, and whose reaction quickly morphed from confusion, to fear, to amazement, as she realized

who he was.

"I beg your... Samuel Lawrence! The one *and only*," she said. And perhaps we can attribute to his wind-bitten inversive state the fact that, without looking at her or saying a thing, he fumbled for the handle in an attempt to escape what was undoubtedly another self-important New York art aficionado—an over-educated and under-souled woman eager for a piece of the man whose paintings and likeness had been splashed for the past few weeks over the pages of all the "best" publications.

Before he could succeed in extricating himself, however, a soft hand lightly touched his wrist, and something in the weight and gentle motion of her fingers made him stop. He cocked his head, slightly, as a hint of lavender familiarity filled his nostrils and pulled him inexorably around to face the woman.

"Emily?" he said, bewilderment rising to widening eyes. As recognition fell on him, he instinctively shifted his weight back toward the door; but before he was able to make his escape, that same slender hand fisted, shot out, and made surprisingly forceful contact with the bridge of his nose.

Emily was not content with one blow, however, and a scuffle ensued that an interested observer to the scene (if there had been one) would have found alternately comical and vicious. The only person watching was the cabbie—a pug-nosed veteran of twenty year's driving named Pauly, who had long-since given up on caring about the little dramas that played out in the back seat of his cab. This was theater, Pauly thought. Real, New York theater. They weren't far from the gallery Samuel had mentioned, and since his original fare was (strangely enough) going to the same

place, he concluded it would be best to do his job and wait for the second act.

At some indefinable point, however, the scuffle turned into a back-seat cliché, and it became difficult for Pauly, as he glanced into the rearview mirror, to tell where Samuel ended and Emily began. The sounds coming from the back seat were still savage, yes, but the savagery had taken on an utterly different tenor.

Pauly coughed, once, as they pulled in front of the gallery, but a hand (he wasn't sure whose) waved him forward, and so he drove on. The commotion gradually died down and was replaced by a low, involved muttering and cooing; so he began to smile, whistling softly between his teeth—happy in the knowledge that he appeared to have landed not only a fare that would most likely take him through to the end of his shift, but also that the two in the back seemed to have worked out some of their aggression, and were unlikely to be making any new tears in the upholstery.

It may have been Pauly's unusually jovial mood that did it. Or it could have been because he was straining to catch what was turning into *quite* a backseat reunion. Whatever the reason, when an inebriated pedestrian stumbled into the opposing lane of traffic on the Queensboro Bridge, he failed to see and anticipate what would come next. In an instant, the driver of a black Ford suburban had veered to avoid the man, caught the concrete divider at just the wrong angle, and flipped up and over into Pauly's lane.

Pauly, distracted out of his typical, relaxed command, jerked the steering wheel just a fraction too far to the right at just exactly the wrong moment, and Yellow Cab 5Y55 popped over the three foot barrier and be-

tween two steel girders. The taxicab, along with all three occupants, began to plunge toward the ground below.

Pauly instantly entered a world all his own.

In it, he sat on a squat stool in the kitchen of the aging apartment where, in a few hours, he would have been eating yet another pizza pocket. On the screen of the small television by the spattered microwave flashed moving pictures of his most wrenching losses: his mother and father; the brother who had succumbed to cancer; the wife who had taken their small daughter to California a full decade before. Over and over the images flashed, and he wondered for the briefest of moments if this would be his eternity.

Emily, on the other hand, found herself floating; looking down on a couple, in bed. From her vantage point, she could tell that one of the phantasms below was herself, six years prior. The other was Samuel, and something in the way they were laying told her that this was *the* night; the very night that had been their last. In the morning when she awoke, his paint, his brushes—all of it but the clothes he was wearing—had still been there, along with a scrap of paper torn from the receipt for the cake... their cake. On it were scrawled two words: "I can't." The words reverberated through her mind and she realized that somehow, despite Samuel's proximity in this moment, she was completely alone.


Samuel sat on a high, grassy hilltop, leaning against the cool, gray, lichened surface of a boulder and watching as low-slung fog-clouds sent sodden, exploratory tendrils up over some of the lower oaks, whispering through branches draped with hanging moss that was just now warming to the morning sun.

He was alone, free again from the New York canyons to which he'd once traveled, only to discover he could not paint in the thick atmosphere of that claustrophobic city. Samuel smiled as he drew in expansive lungs-full of the glorious, smogless air. He was alone. And yet... on this breeze chasing across the glowing morning sky, he smelled the faintest whiff of something he could not quite place—a quiet, gentle, flowering scent that tingled his senses as the coolness of the rock against his back lost all comfort and sunk to a gnawing, deathly cold.

(Josh Barkey lives in Waxhaw, NC.)




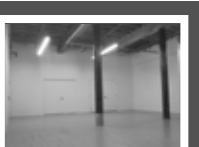
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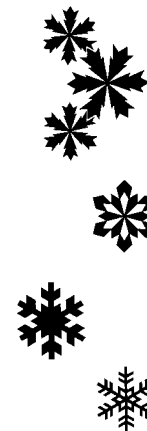
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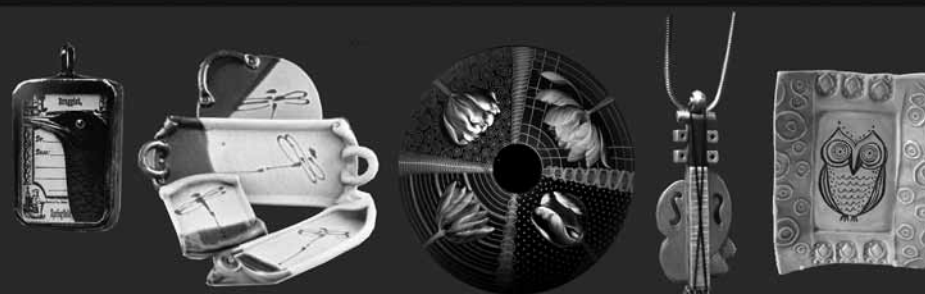
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Calendar

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Saturday, December 8

"AFTER THE REVOLUTION" Mohonk Mountain Stage Readers Theater Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Charge www.Unisonarts.Org

INESE MOORE "All Things Bright And Beautiful" Photographs Harrison Council For The Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-315-1922 Opening Reception 2-4pm Free (Thru Dec 28) www.Harrisonpl.Org

MODERNIZING AMERICA: Artists Of The Armory Show (Thru Mar 17)/ Mirrored Images: Realism In The 19th And 20th Centuries (Thru Mar 24) The Heckscher Museum Of Art 2 Prime Avenue Huntington NY 631-351-3250 Charge (Thru Mar 24) www.Heckscher.Org

THE LEAPING TROUT ART PROJECT AUCTION The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 4-6pm Free www.Artsupstairs.Com

THE NUTCRACKER Catskill Ballet Theatre UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 8pm

Sunday, December 9

43rd ANNUAL MESSIAH SING Gracemusic Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm Charge www.Gracemusic.Info

GILBERT PLANTINGA & CAYLENE CAHILL PHOTOGRAPHY Unison Art Center Unison Arts Center, 68 Mt. Rest Road, New Paltz, New York 68 Mountain Rest Rd New Paltz NY 845-255-1559 Opening Reception 4-6pm Free (Thru Dec 30)

THE NUTCRACKER Catskill Ballet Theatre UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 2pm

TRAGICOMEDIA CLOSE ENCOUNTERS WITH MUSIC Mahaiwe Performing Arts Center 14 Castle Street Great Barrington MA 800-843-0778 2PM-4PM Charge www.Cewm.Org

WESTCHESTER CHAMBER SYMPHONY All Baroque Concert Christopher J. Murphy Auditorium, Iona College 715 North Avenue New Rochelle NY 914-654-4926 3:00 P.M. Charge www.Westchesterchambersymphony.Org

Wednesday, December 12

JOYCE ZIPPERER - Solo Exhibition "Unzipped: Sculptured Fashions" National Association Of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm Free (Thru Jan 1) www.Thenawa.Org

Friday, December 14

CONCERT PROGRAM - Mendelssohn, Schickele, Bruch Woodstock Chamber Orchestra Olin Hall Bard College Annandale-On-Hudson NY 845-679-6431 8 Pm Charge www.wco-Online.Com

STUDENT / FACULTY EXHIBITION Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6-8pm Free (Thru Dec 23) www.Garrisonartcenter.Org/

Saturday, December 15

ANNUAL HOLIDAY CONCERT Unison Art Center Unison Arts Center, 68 Mt. Rest Road, New Paltz, New York 68 Mountain Rest Rd New Paltz NY 845-255-1559 8-10pm Charge www.Unisonarts.Org

"ANYTHING GOES" Group Exhibit; Solo Rooms: Fred Waller & Encaustic Artist Robert H. Draffen The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 Opening 6-9PM Free (Thru Jan 13) www.Artsupstairs.Com

OPEN HOUSE WITH MUSIC AND ART Betsy Jacaruso Studio And Gallery 43-2 E. Market St. Rhinebeck NY 845-516-4435 5-7pm Free www.Betsyjacarusostudio.Com

THE ROCKLAND COUNTY CHORAL SOCIETY Presents A GRAND TOUR OF THE WORLD'S GREAT OPERA HOUSES Rockland County Choral Society Rockland Community College Cultural Arts Center 145 College Road Suffern NY 845-418-6225 8 PM Charge www.Rocklandchoral.Org

Sunday, December 16

CONCERT PROGRAM - Mendelssohn, Schickele, Bruch Woodstock Chamber Orchestra Woodstock Playhouse Route 212 At Route 375 Woodstock NY 845-679-6431 3-5 Pm Charge www.Wco-Online.Com

LA PLACITA The Islip Arts Council & Islip Art Museum 50 Irish Lane - Brookwood Hall East Islip NY 631-224-5402 Reception 1-4pm Donate (Thru Jan 27) www.Islipartmuseum.Org

ROCKLAND CAMERATA CHRISTMAS CONCERT Rockland Camerata Clarkstown Reformed Church 107 Strawtown Road West Nyack NY 845-634-5562 2pm Charge www.Planet-Rockland.Org/CMRTA/

Friday, December 21

A CHRISTMAS CAROL Center For Performing Arts At Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Charge www.Centerforperformingarts.Org

Saturday, December 22

A CHRISTMAS CAROL Center For Performing Arts At Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 3pm & 8pm Charge www.Centerforperformingarts.Org

CHRISTMAS MESSIAH Woodstock Community Choir St Gregory's Church Route 212 Woodstock NY 3pm Free

Sunday December 23

A CHRISTMAS CAROL Center For Performing Arts At Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 3pm Charge www.Centerforperformingarts.Org

CHRISTMAS MESSIAH Phoenicia Community Choir Phoenicia Wesleyan Main Street At Jay Street Phoenicia NY 7pm Free



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