



**INSIDE:**

**Raleigh on Film; Bethune on Theatre; Doyle on Art & Addiction; Seckel's "Cultural Scene" & "An Afternoon with Susan Vreeland; Steiner on Kids & Art; Herman on Eurovision; Lille on Dance; Liu 'Speaks Out' on Steiner's "hypocrisy"; New Art Books; Short Fiction & Poetry; Extensive Calendar of Cultural Events...and more**

# ART TIMES

Vol. 31 No. 1

Summer 2014 (June/July/August)

## ***Elizabeth Okie Paxton and The Breakfast Tray: The Modernity of a New Woman Artist***

By RENA TOBEY

PICK ANY PERIOD of art history, and only a handful of artists will be remembered. Piecing together the history of women artists injects an additional layer of complexity—women were not encouraged to be a professional artist for most of history. The United States has proven to be no exception, and yet women have earned a living as artists from its colonial days. Resurrecting the career of an artist like Elizabeth Okie Paxton (1877-1971) is especially challenging because only a few of her paintings are in public collections. Further, her archived correspondence centers on her role in managing her husband's career. William McGregor Paxton (1869-1941) was the beneficiary, like other male artists before, during, and since his time. He benefited from an art-savvy wife who supported his career, using her energy in the bet that his offered the more secure future.

*The Breakfast Tray*, from about 1910, allows us to get to know an artist almost lost to memory and as arguably her most provocative work, distinguishes Okie Paxton as a modern artist. Drawing on her apparent knowledge of art trends, this painting incorporates in both subtle and more overt ways the issues of her day, while demonstrating her mastery of tantalizing narrative. In a literal way, Okie Paxton links the "old" century with the "new" as a transitional figure, who also had a very modern temperament. Likewise, *The Breakfast Tray* offers an intelligent nod to art of the past, conveys the ambiguities of its period, and anticipates what modern and contemporary American art will become.

The painting invites us into a world—feminine, messy, sensual, and believable. It is full of personality. Rather than convey a sense of easy domestic harmony, this bedroom can evoke wonder, anxiety, curiosity, titillation, and a variety of narratives that rarely resolve. The artist treats

this interior like a still-life composition to be arranged, but then throws it into disarray.

At first, the scene seems deceptively simple. Dappled morning light enters a bedroom, highlighting the silver service of a breakfast tray perched on a chair by an unmade bed. Light glistens off the discarded black pumps. It bounces off the polished, turned knee and spindles of the Windsor-backed chair. Deep shadows—under the shoes, along the chair rails, under the bed—suggest the low level of the rising sun. A newspaper has been tossed away. A dressing gown is ready to slink off the bed, as the lace-trimmed sheets and pillow, still marked with the warm impression of a head, all jumble and tumble toward the floor.

This movement prevents the scene from being a posed still life. Someone has tossed another garment over the footboard. Is it a man's robe? His trousers? The two pillows kiss in bed. The starched cloth napkin has been jammed up against the seat back of the chair. The succulent grapefruit and abandoned roll are clearly defined, but the silver pieces meld together, blurring certainty. The samovar appears too small in relation to the grapefruit, which overwhelms the matching porcelain mug and jug. The chair is shorter than the door-knob, creating a sense of vertigo from the disproportion. Relative sizes are difficult to assess, so either the room is gigantic or the chair is child-sized. The details do not matter as much as the immersion in the feeling of being in that languorous bed. The painting is at once photographic, impressionistic, and wholly modern.

The tight zoom in on the scene creates immediacy and there-ness, turning the viewer into a voyeur or even an actor in the scene. Immediately, we know that rigorous activity messed up this bed, and with the shoes discarded in haste, the scene appears to

be post-coital. Who are the lovers who enjoyed this bed? Where have they gone, apparently in a hurry? Why is the tray set only for one? Was the lover expected? Did one or two people enjoy this breakfast in bed? Who prepared the tray—is it the result of the work of a servant, another unseen participant in this narrative? Part of the joy of the painting is the stories it evokes and indeed demands.

A painting like *The Breakfast Tray* makes us want to know the artist. The collection of letters that remain document business transactions about her artist-husband's work, giving us little personal information about her except that she was



*Elizabeth Okie Paxton. n.d.*  
In the William McGregor Paxton Papers, 1886-1971, Archives of American Art, Smithsonian Institution.

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 ART TIMES (ISSN 0891-9070) is published quarterly by CSS Publications, Inc and distributed along the Northeast Corridor primarily throughout the Metropolitan & Hudson Valley Regions, Connecticut, Massachusetts and New Jersey. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2014, CSS Publications, Inc.  
 ART TIMES online can be viewed at: arttimesjournal.com and has a pdf of the current print issue (with images in color), as well as archived critiques, reviews, art essays, theatre, film, music, dance essays from the past 13+ years. Each month the site is updated with new essays, videos, advertising and resources. Call for visitor statistics as they change daily.

Publisher: Cornelia Seckel  
 Editor: Raymond J. Steiner

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 Leslie Herman Emily Mure

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

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

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

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# Peeks and Piques!

AGE, A GROWING list of ailments, and a mercenary and meaningless artworld have all conspired to limit the range of my comings and goings to art venues for the past several years — I was simply left cold by so much of what I saw, that giving up on ART TIMES had crossed my mind more than once. But then what? Who'd hire an 81-year old scribbler who can barely get around anymore? Thus, my almost daily mantra — until recently!

I was roused from my morose musings a few weeks ago by a call from my niece **Kathy King** informing me that her daughter **Kaitlyn** ("Kate", my grandniece) had a piece of her artwork chosen to represent her High School (**Onteora School District** in upstate New York) at an art association/gallery/museum (the venerable, nearly 100-year-old **Woodstock Art Association Museum (WAAM)**) student exhibition in nearby Woodstock. Although I attempted several times to go and see it, I did get to see the photos that my partner, **Cornelia Seckel**, took of the show, as well as a list of the 27 student-participants. As far as I could tell, the exhibit seemed to be colorful, displaying a variety of mediums — from graphics, paintings and mosaics to ceramics — and 'professionally' hung.

Masterpieces? Probably not to the world. To the students and their parents? Perhaps. But whether or not they would go down in history as such, they *were* good — and obviously presentable otherwise they would not have been chosen by their teachers and given the valuable "wall space" of WAAM. In addition to the fact that my grandniece was part of it, what piqued my interest was the fact that it was a *student* exhibition. For a kid who never had art/music classes in my school-years (even the

propensity for drawing was discouraged by nuns at the Parochial school I attended — along with heavy doses of "learn a trade" from my parents when they caught me copying from the comic strips of the time) school and art — especially *teens* and art — intrigued me and it soon became clear to me that the idea had been — and was — very much alive and thriving. Art is encouraged, taught, and also 'honored' at times.

I should have had some inkling when I think about it (instead of batting my head — and sensibilities — against what I see as an overwhelming sea of 'stuff' blotting out "art" — a term, incidentally, that can no longer boast a definition anymore). In fact, Arthur Danto (among others) has already informed us that "art is dead." Period. So I've been burying myself in my study for, lo, these many months and just turning the whole thing off. But, as I said, I should have had the inkling and remembered **Kamryn Delmonte**, a 15-year-old who visited me just about two years ago. Kamryn, the daughter of my phlebotomist **Rebecca Delmonte**, used to have her drawings tacked up in Rebecca's 'booth' at the Lab where she periodically drew my blood. I remember the quality of the draftsmanship (draftwomanship?) of the drawings and telling her Mom about it. When I asked how old her daughter was, she said, "Thirteen." Wow! Two years later, she visited me and gifted me with a drawing which still hangs in my study. Kamryn, I had learned later, earned a scholarship while attending high school for a year's study at the **Woodstock School of Art**, another venerable Woodstock art establishment that I have since learned have scholarship programs (funded by the **Thompson Family Foundation** and initiated by the **Saugerties**

**High School**) for both high school and college level students as well as a Summer Art Adventure Program for kids aged 7-12. My neighbor **Althea Meneses** (an artist herself) tells me that even her two girls, **Jade** and **Anya**, aged 7 and 8 (1<sup>st</sup> & 2<sup>nd</sup> Grade, respectively) in Saugerties' **Mount Marion Elementary School**, have art lessons!

And, it's not only schools that are promoting 'teenart'! **Fall for Art**, an art-exhibiting organization of **The Jewish Federation of Ulster County**, has recently begun out-reaching to local High School seniors to participation in exhibiting teacher-chosen works (two pieces) in their annual **Fall for Art** exhibitions. A chance to be among some of the finest area artists who are yearly 'juried' in! This year, twelve (12) schools have agreed to participate, and 3 students already chosen to show this Fall.

And further: **LeAp (Learning through an Expanded Arts Program)** of New York City, in cooperation with **NYC Parks & Recreation**, has invited students from the Bronx, Brooklyn, Manhattan, Queens, and Staten Island to participate in a city-wide first-of-its-kind exhibition themed "A View from the Lunchroom: Students Bringing Issues to the Table" that "kicked-off" at Union Square Park on May 20<sup>th</sup>. Envisioned by **Alexandra Leff**, Director of LeAp's **Public Art Program**, the exhibition is meant to encourage teens to address such social issues as racism, drug addiction, teen pregnancy, religious intolerance, and bullying.

Finally, I should keep in mind such individual artists such as my friend **Susan Hope Fogel** (among who knows how many?) who offers private art lessons to youngsters (and presently doing just that to her students over in **Cape Cod**.

Bravo! to all these parents, teachers, and organizations (and many others I've failed to mention, I am sure) for promoting creativity in kids. Out of it all will surely be a welcome return to the neglected concept of 'fine art'. Who knows — maybe it will stir me from my solitary meditations?

Raymond J. Steiner

## Letters

### To the Publisher:

I meant to thank you for choosing my painting of **McSorley's Bar** for your award at last year's Hudson Valley Art Association show. It was my first time entering--I'd done a website for the first time, and needed an exhibition history. It was a nice venue and a well-juried show, I thought. And thank you for the exhibition listing calls you publish online--I'm going to share them with my painter friends here in Boston.

Best wishes,  
**Carol Monacelli**  
 Boston, MA

*(Publishers Note: Although we offer the Art Times Award to many arts organizations, it is not we who make the choices, but judges chosen by the organizations that do the choosing.)*

The following letters were all in response to my being honored by the Westchester Business Journal (see more in my Culturally Speaking column)

**Cornelia**

### To the Publisher:

Awesome Cornelia! You deserve this wonderful acknowledgement!

Cheers!  
**Althea Meneses**  
 Saugerties, NY

### To the Publisher:

NICE! Congrats you social media maven you!

**Jacque Wolf**  
 Saugerties, NY  
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**ALEXANDER CALDER**  
 Dice Gouache Painting on Paper, 1974

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## Speak Out

By MARIE LIU

WHILE READING THE Spring 2014 issue of Art Times, I was struck by a contradiction that was revealed in several articles. “Looking at Art” attempts to demystify art and encourage its importance and usefulness to a wider audience; while statements within the “Profile” piece perpetuate a common belief (what I consider a misconception) about creativity and its exclusive and elusive nature.

The “Profile” article presents the following quotes by Mr. Steiner about creativity. “Truth is, we have not yet uncovered or ‘explained’ creativity or its inner springs. Humans, *some* humans, seem to possess creativity but neither they nor the ‘scientists’ seem to be able to explain it - and since it’s so elusive, why jeopardize it by speaking about it? Maybe the spring might dry up.” And “Serious artists have long known that this inner, inspired - ‘divine’ if you will - light that lies at the bottom of creativity is utterly erratic, elusive, indefinable, volatile, temperamental - even untrustworthy at times. They also know that instructors can only teach would-be artists the mechanics... Artists are truly born, not made.” Although I agree with the divine and magical quality of creativity, I also defend that it can be taught, fostered and developed.

Meanwhile, “Looking at Art” discusses the long standing problem, which is a lack of interest in fine art by the larger population and how to remedy that. “...the simple fact is that art - its making, its creators, its enjoyment - is an unexplored territory for a great part of our population”.

It would seem that these two ideas would tend to work against each other. Seeing them presented alongside, within the same publication, brought this *hypocrisy* [em-

# Creativity

phasis added] to my attention very sharply and I believe calls for us all to examine and reevaluate our ideas about creating art (exclusivity) and how our perception of such ideas relates to the current situation (less interest in art). Firstly, can we expect more interest from a population that is discouraged by statements that convince us that certain chosen few are endowed with talent - the rest are so called “would-by artists’ [sic]. Secondly, I believe that such statements are untrue, dangerous and to dispel them is in everyone’s interest (except the chosen few).

As an artist who also teaches it, I have seen that the surest way to grow an art appreciator is by learning and engaging in making art. Learning the techniques and concepts enriches the students [sic] experience of art, without which the experience is thin with either ‘liking’ or ‘not liking’ a piece of art (not very fulfilling). An argument no doubt for more art is public schools.

I have met plenty of people that dream of being artists, but are discouraged because they are humbled by the notion that ‘you have to be born with it’. What a waste of unexplored potential. Inclusion is the key to engagement, exclusion breeds contempt. Perhaps in ages past, when monolithic religious and political structures dominated society and dictated that the few will interpret (from on high) for the populace, such ideas of creative exclusivity was [sic] accepted. But clearly the modern age is anxious for a more democratic and inclusive idea of our own potential.

The creative process can be taught and learned. Once aware it is liberating. No longer at the mercy of the elusive muse, fear of failure or ineptness. Once it is proven to be

true (and it will prove itself), faith in it overtakes fear and one has power. By teaching an awareness of the simple stages that move an idea to fruition (creative process) we would be mining the invaluable resource of the mind far better than teaching to the test. By knowing the steps to be played out, we can be more confident in our ability to learn new things, create and thereby aspire to reach new goals. All this potential begins with a new understanding of creativity and why we are not incorporating this process into the educational system seems crazy to me. The greatest resource we have to evolve society and answer our tough problems is the mind and its capacity to create and discover and invent.

Study of the creative process and mapping its stages is not new, but admittedly insufficient. I have been researching it myself for two decades precisely because it seemed fickle and elusive. Wanting to be a serious artist, yet not ‘born with it’ left me with two choices. Either give up a dream or find some way to harness the process. I began to recognize a pattern emerge and have tried to refine it thru continued study of the subject.

The pattern is as follows (although far too brief a description, I will keep short for the purpose of this letter). An idea comes. Often as a result of an event, a need, desire, challenge, (the list goes on) and sometimes (but not often) an idea comes out of the blue (our popular myth about inspiration). Let’s think of INSPIRATION as anything that gets the ball rolling. Don’t wait around for a bolt of lightning to strike, you get your ideas from all around you and from a variety of situations.

Next (if you want to bring this idea to fruition) you will enter a stage of SATURATION. This period is one of research, thinking, gathering, sketching, pulling in details that will inform and help to flesh out our idea. The more ingredients that go into the slow cooker (our mind/brain) the better.

At a certain point this period exhausts itself, whether a solution or satisfactory result is reached or not. A release from this gathering phase is a critical step. We now enter the INCUBATION stage. Let yourself take a break, forget about it, do something else. This allows time for the stew to cook. The right brain will continue its job - to reformulate the ingredients in nonlinear ways that the left brain is not capable of.

This rest will invariably lead to an unexpected and sudden ILLUMINATION, a moment of clarity and resolve that carries with it a sense of sureness. This eureka moment is believed to be something that comes out of the blue - but quite the contrary. The work of gathering and releasing have [sic] led you to this moment resolution [sic].

ELABORATION is simply rolling up your sleeves and making it. Bringing if from your mind to the mate-

rial world. This is the performance, painting, book, etc. that will allow you to show your idea fully formed to others.

Once this product is out there, its own entity, one will enter the stage of EVALUATION, by yourself and others. Judgment and critique may lead to further refinement and the process may begin again or it is deemed to have had the desired result (in which case more ideas tend to stem from it and the process begins again).

This pattern is revealed not only in the making of art but throughout all fields of endeavor: science, math, physics, medical - you name it. Wherever discoveries are happening there is this pattern. And further, we all use this process every day in figuring out things that we didn’t know before, like preparing your own taxes, fixing things, solving a problem, etc. In micro and macro ways this process is at work all the time - in nature, physics, our lives. This is why it needs to be taught and understood to be an organic process that comes naturally to all, if we don’t listen to the voices (sometimes our own) that stop the process from unfolding. Can you see the difference it could make on so many levels, in art and civilization, and why we need to change the dialogue about creativity to reach a new understanding that allows it [sic] magic to work for us all the time.

(Marie Liu—[www.mliuart.com](http://www.mliuart.com)—lives in Milford PA.)



**(Editor’s Note: “Hypocrisy” is a new characterization of an ever-growing list that has defined my artwriting over the past 35-years. Ah well, live and learn. On the upside, however, we must be thankful for Liu’s simple “modern age...democratic and inclusive” formula — Inspiration, Saturation, Incubation, Elaboration, Evaluation=Illumination — for elucidating a problem that has been plaguing artists, philosophers, psychologists, aestheticians, scientists (and me) since Cennino Cennini’s little book on painting, Il libro dell’arte, was written ca. late 14th/early 15th Century. It has always been that first step, however, “inspiration”, i.e. “creativity” and the knotty problem of its source and why it is so unequally distributed throughout the world that has occupied thinkers for, lo, these many centuries. And yet, after only “two decades” of Liu’s “researching” the “creative process” she has wrapped it up for all of us — simply call it “the first step” — how lucky must be her students! Finally, it might have been well for Liu to note that the “hypocritical” quotes she serves up are from two separate essays; the first, about “Looking at art” which is, as I noted, a common human skill, and, second, about “Creating art” — and I mean “art”, not just spreading paint over surfaces or gluing things together — which is a gift (that Liu, most assuredly possesses) far from universal and most often decided by history — and not by “modern age, democratic” fiat.)**

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# Calendar

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

## Sunday, June 1

**PETERS VALLEY FACULTY AND STUDIO ASSISTANT EXHIBITION** Peters Valley School of Craft Sally D. Francisco Gallery, Peters Valley School of Craft, Layton, NJ 19 Kuhn Rd Layton NJ 972-948-5202 free (thru Aug 3) www.petersvalley.org

**47th ANNUAL ART IN THE PARK** Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm www.artleagueli.net

**84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255 www.wsoae.org

**ABSTRACTION: EXPRESSIVE? ABSOLUTELY!** Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm. (thru June 25) www.guildofcreativeart.org

**ALL THE RAJ: FREDERIC CHURCH AND LOCKWOOD DE FOREST-PAINTING, DECORATING AND COLLECTING AT OLANA** The Olana Partnership and Olana State Historic Site Evelyn and Maurice Sharp Gallery 5720 State Route 9G Hudson NY 518-828-1872 charge (thru Nov 2) www.olana.org

**ALLIED ARTISTS OF AMERICA ASSOCIATE MEMBERS** Online Exhibition www.alliedartistsofamerica.org (thru Aug 15) www.alliedartistsofamerica.org

**ART-IN-RESIDENCY** curated by **BASHA MARYANSKA** New Century Artists Gallery 530 W25th, suite 406, NYC 212-367-7072 (thru June 7)

**ART: A LIFELONG JOURNEY: GROUP EXHIBIT** Putnam Arts Council Belle Levine Art Center, 521 Kennicut Hill Rd., Mahopac, NY 845-803 8622 (thru Jun 22) www.putnamartscouncil.com

**DAVE & JOAN RAPPAPORT EXHIBITION** Upstream Gallery 8 Main Street Hastings-on-Hudson NY 914-693-7660 (thru June 22)

**INNER LIGHT: SCULPTURE BY DAVID COLBERT** Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT free (thru Sept 13) www.wisdomhouse.rog

**JOYCE SILVER: Nature's Melody** NoHo Gallery/ M55 Art 530 W. 25th St., 4th Fl New York NY 917-806-7992 (thru June 14)

**"LUV"** The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Performances Thursday-Saturday at 8pm, Sunday at 3pm charge (thru June 22) www.schoolhousetheater.org

**"REMEMBERING SPEICHER": A CONVERSATION WITH MARIANNE KEARNEY, TONY ROBINSON, AND FRIENDS** Samuel Dorsky Museum of Art SUNY New Paltz, 1 Hawk Drive New Paltz NY 8452573844 2pm free www.newpaltz.edu/museum

**RHCAN: Landscape Interpretations: Past, Present and Possible** Red Hook Community Arts Network Gallery 7516 N. Broadway Red Hook NY free (thru Jun 22)

**RURAL GENIUS: the work of three local inventors and their influence on**

**the Mill community.** Hanford Mills Museum 51 County Route 12 East Meredith NY 607-278-5744 charge (thru Oct 15) http://www.hanfordmills.org

**SCENES OF THE LOWER EAST SIDE** The Lower East side Jewish Conservancy Conservancy Visitors Center 400 Grand St New York NY 212-374-4100 free (thru Jun 19) www.nycjewishtours.org

**SCULPTURENOW** The Mount 2 Plunkett St. Lenox MA 413-623-2068 charge June 15: 3-5 pm, free guided tour of the 25 large, outdoor sculptures; 5-7 pm, free reception. www.sculpturenorw.org

**STUDIO MONTCLAIR PRESENTS ARTIST AS MENTOR AND THE WINDOW** Studio Montclair Virginia S. Block Gallery 33 Plymouth St., 2nd Floor Montclair NJ 973-744-1818 free (thru Aug 15) www.studiomontclair.org

**SUMMERARTS INVITATIONAL I: CAREY CONAWAY, KARI FEUER, DEIRDRE LEBER, MEREDITH ROSIER** Woodstock Jewish Congregation 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 Opening Reception 12-2pm free (thru June 29) www.wjcsul.org

**THE ARTIST'S JOURNEY** Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 2 - 5 pm. free (thru June 21) www.mamaroneckartistsguild.org

**THE SCENIC ROUTE - PAINTINGS BY CINDY SACKS** The Main House Gallery Muscoot Farm Route 100 Somers NY 914-864-7282 free (thru June 29) muscootfarm.org

**THREE PARLORS EXHIBITION: WORKS BY THE HERTER BROTHERS, MEEKS, & JOHN LAFARGE.** Lyndhurst Lyndhurst Carriage House 635 South Broadway Tarrytown NY 914-631-4481 charge (thru Nov 2) www.lyndhurst.org

**TRIO, WORK BY DIANE BAUER, MARIE COLE & SUSAN PICARD** Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 free (thru June 22) www.tivoliartistsgallery.com

**52ND ANNUAL WHITE PLAINS OUTDOOR ARTS FESTIVAL** Tibbits Park One North Broadway White Plains NY 866-210-7137 www.whiteplainsoutdoorartsfestival.com

## Wednesday, June 4

**STUDIO MONTCLAIR PRESENTS VIEWPOINTS 2014** Studio Montclair Aljira, a Center for Contemporary Art 591 Broad Street Newark NJ 973-744-1818 free (thru June 28) www.studiomontclair.org

## Thursday, June 5

**MONUMENTAL FANTASIES PHOTOGRAPHY BY MICHAEL K. YAMAOKA** Atlantic Gallery 548 W 28th Street New York NY 212-219-3183 Opening reception 4:30-8:30 PM. Second reception: June 21, 1:30-4:30 PM free (thru Jun 28) www.atlanticgallery.org

**SUMMER COLORS: PAINTINGS BY SUSAN PASCALES AND ANYA ROZ** Rolling River Cafe Gallery 25 Cooley Road Parksville NY 845-747-4123 free (thru Aug 31) www.rollingriver.net

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# An American Master Artist's Retrospect: Louis Bouché



June 25 ~ July 26, 2014  
Hours: Wed. ~ Sat. 1pm-4pm  
Admission \$3 donation per person

**Preview Reception**  
**Tuesday, June 24<sup>th</sup> • 4pm-8pm**  
900 Clifton Avenue  
Clifton, NJ 07013  
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www.cliftonnj.org

To celebrate the legacy of Louis Bouché, featuring mural sections that once hung in the lobby of Shulton. Additional Bouché paintings by Woodstock Art Association and Museum and the Art in Embassies Program.



Section of "Venus, Goddess of Beauty"

This program is made possible in part by a grant administered by the Passaic County Cultural & Heritage Council from funds granted by the New Jersey State Council on the Arts.

## Special Report

# An afternoon with Susan Vreeland

By CORNELIA SECKEL

Several years ago I read Susan Vreeland's *The Passion of Artemesia*, *Girl in Hyacinth Blue*, *The Forest Lover* and then more recently listened to *Clara and Mr. Tiffany* and *Luncheon of the Boating Party*. I was enchanted with *Clara and Mr. Tiffany* (not that I didn't thoroughly enjoy and learn from her other books), a historical novel that told the story of Clara Driscoll, director of the Tiffany Studios' Women's Glass Cutting Department, in New York City. She designed and directed the designs of lamps, mosaics, windows, and other decorative objects for close to 20 years. The novel is also about Louis Comfort Tiffany, the plight of women artists in the late 19th century the emerging of the NYC we see today—the subways, the parks, the tenements and immigrants, museums and much more. This is my preferred way to learn about history. In *Clara and Mr. Tiffany* I learned about making stained glass windows and lamps—creating the design, choosing the glass, making the frame and the final production. Reading Susan Vreeland's books about artists is not only good reading but intensive courses in art history, art technique and the lives of artists.

Susan and I began an email correspondence after her publicist, Barbara Braun, a woman I knew from my local art scene, mentioned *ART TIMES* to her and that I was quite taken with *Clara and Mr. Tiffany*. I knew Barbara was a book agent but at the time, I don't think I knew she was Susan's agent. So I was surprised to get an email from Susan who wanted to advertise her new book *Lisette's List* in *ART TIMES*, feeling that our readers were surely her readers. Those of you who have been reading *ART TIMES* for any length of time know of our very strong policy of separating advertising and editorial—a line not often drawn by publications e.g.: a full page ad of an artist's show and an interview

appearing several pages before or after the article. So, as much as I was taken with Susan's work and surely couldn't refuse advertising I had to consider whether to write about her. It definitely wasn't the promise of an ad—a "quid-pro-quo"—that led me to wanting to write about Susan, it was wanting to know more about the woman.

Susan was coming to NYC to meet with her editor regarding publicity for her new book *Lisette's List* (published by Random House and available August 26, 2014). We decided to meet at the Salmagundi Club in NYC, much better than a Barnes and Nobel or a coffee shop. The American Watercolor Society's 147th Annual Show was hanging in the newly refurbished Grand Gallery. Susan had never been to the club and loved watercolors. It was a perfect place to meet. It was much more of a meeting and learning about a new friend than it was an interview. Although not a painter, Susan's passion is art and she feels that it stems from an experience with her step great-grandfather, the painter Herbert Henry Smithers. She recalls vividly that she was just 9 years old, loved to watch him paint as he worked in the backyard of their home in Southern California. One day while she was watching him he took her hand in his hand that was holding a watercolor brush. She said "He filled the brush with color and brought it to the paper making a stroke—seeing how color could blend without a line, like crayons she said. She felt the electricity—creativity and was hooked" and a calla lily was formed. There is a passage in *Luncheon of the Boating Party* when Renoir places Alphonsine's hand in his as he adds paint to the canvas. Alphonsine's response in the book mirrors Susan's when she was a child.

Susan taught school for 30 years and wrote about artists for a local

(arts) newspaper. Eventually she could devote herself entirely to writing. Her characters become part of her and while talking about *Lisette's List* she tears up about the "hunger to bless and hunger to hurt" as portrayed by her characters. Her books are her children.

I asked her if she ever painted and she said that she had worked in clay but found it was too difficult to manage clay work and writing. Clay is not forgiving, she said, it dries up. Her first love is writing although she did say that she would like to be in a place where there was a painting workshop, just fall into it. Susan and her husband were heading off to Europe. They travel as often as she can

so that she can be in a place to "see it, smell it, to take it into herself". I asked if she had a pencil and pad with her and gave her a mechanical pencil that would serve her if she was able to do some sketching. She surely takes notes as she travels—ideas, people, conversations, locations all "grist for the mill". There are many experiences and artists' lives that don't make it into a full novel but show up as short stories as in her book *Life Studies* or as part of a book. Susan's research is extensive and one piece of information leads her to the next and the next. The research she has done for any one of her books could be doctoral dissertations.

Susan is mostly attracted to women's stories although several of her books are about male artists and she is focused mostly around the early 1900's. When I asked how *Clara and Mr. Tiffany* came about she said that it was 2007 and she was in NY promoting *Luncheon of the Boating Party*. While in New York, she went to the New York Historical Society and there was the exhibit *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*. As she walked through the galleries she wondered if it could be a novel. It would be a New York novel and her main character would be Clara Driscoll, head of Women's Glass Cutting Department. She would write about the early history of NYC, the tenderloin, central park, women in the workplace, life of single men and women in boarding houses, social mores, immigrants, NY society and much more.

The idea for all her works is specifically about love. It must be that the artists' work speaks to her and that the artist's life offers something of substance that has universal importance. Then it is worthy of her effort and getting this story out to the world.

Susan is often asked to lecture at organizations, book clubs, museums, universities and schools, book fairs and festivals, writers conferences, teachers conferences, libraries and library support groups, and com-



Susan Vreeland

munity reads. Teaching and sharing her experiences is very important to Susan and she offers half hour speaker phone chats to book discussion groups of ten or more which have read one of her books. Her website ([susanvreeland.com](http://susanvreeland.com)) is a great resource. Not only are there discussions for each of her works, a bio, a listing of past and upcoming events, access to her newsletter and essay Susan has about writing which I have quoted below.

"Emily Carr, the Canadian painter and subject of my book, *The Forest Lover*, wrote this reminder to herself in her journal: "You yourself are nothing, only a channel for the pouring through of that which is something, which is all. Your job is to keep that channel clear and clean and pure so that which passes through may be unobstructed, unsullied, undiluted, and thus show forth its clear purity and intention."

Susan continues "Similarly, the more I lose any willful egotism or a hurried frame of mind and give myself the gifts of solitude and time so that I may listen with an open, humble heart, the more likely I am to recognize good material, fresh ideas, felicitous phrasing, from what the universe is offering. Henry James advises writers to try to be a person upon whom nothing is lost. To me, that cultivation of receptivity is based on knowing that we don't create the thoughts that come to us. We select them. This is in line with what Ralph Waldo Emerson tells us: "All writing comes by the grace of God." "

This is important advice for all of us, and a lesson in living our lives. Spending the afternoon with Susan was just excellent!

(Note: a short video of Susan talking about her work can be found on [www.youtube.com/user/arttimes](http://www.youtube.com/user/arttimes))



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[www.alliedartistsofamerica.org](http://www.alliedartistsofamerica.org)

# Calendar

Continued from Page 4

## Friday, June 6

**APPROACHING LANDSCAPE** Buster Levi Gallery 121 Main Street Cold Spring NY 845-548-5987 Opening Reception 6-8pm; Poetry Reading: Saturday, June 28th 5pm free (thru June 29) busterlevigallery.com  
**CATHARINE LORILLARD WOLFE ART CLUB ANNUAL MEMBERS' EXHIBITION 2014** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception & Awards 6-8pm (thru June 6) clwac.org  
**TIME FRAMES MARKING TIME** Westbeth Gallery 55 Bethune Street New York NY 212-989-4650 Artists Reception 6-9pm free (thru June 15) <http://westbeth.org/wordpress/westbeth-gallery-time-frames-marking-time-may-24-June-15-2014/>

## Saturday, June 7

**ANNUAL SUMMER GROUP SHOW** Longyear gallery Upstairs in the Commons 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru June 30) [www.longyeargallery.org](http://www.longyeargallery.org)  
**BALLETNEXT at Kaatsbaan** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge <http://www.kaatsbaan.org>  
**N.A.W.A @ MEZZA National Association of Women Artists** Cafe Mezzaluna 626 Rte. 212 Saugerties NY 845-246-5306 Opening Reception 4-6pm (thru July 26)  
**RAYMOND J. STEINER, PATRICK D. MILBOURN AND WILLIAM P. DUFFY: DEEPLY ROOTED** M Gallery 350 Main Street Catskill, NY 518-943-0380 Opening Reception 6-8pm free (thru July 6) [www.mgallery-online.com](http://www.mgallery-online.com)  
**"SHELFIES BY JIM FAWCETT"** The Storefront Gallery 93 Broadway Kingston NY 845-338-8473 opening reception 5-8pm free (thru June 28) <http://www.TheStorefrontGallery.com>  
**STARS & STRIPES FOREVER** The Bardavon Mid-Hudson Performing Arts Group Bardavon Opera House 35 Market Street Poughkeepsie NY 845-802-3703 2:00 & 6:30 p.m. charge [www.nyaballet@gmail.com](http://www.nyaballet@gmail.com)  
**STUDIO MONTCLAIR PRESENTS VIEWPOINTS 2014** Studio Montclair Aljira, a Center for Contemporary Art 591 Broad Street Newark NJ 973-744-1818 Opening Reception 6-9pm free (thru Jun 28) [www.studiomontclair.org](http://www.studiomontclair.org)  
**HILDA GREEN DEMSKY: "Taking Time for Reflection" Paintings in Parks** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jun 27) [www.harrisonpl.org](http://www.harrisonpl.org)  
**TOPOGRAPHIES: MAPPING HISTORY & TIME** The Betsy Jacaruso Studio & Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 Opening Reception 6-8 pm free (thru July 7) [www.betsyjacarusoartist.com](http://www.betsyjacarusoartist.com)

## Sunday, June 8

**BALLETNEXT at Kaatsbaan** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30 PM charge <http://www.kaatsbaan.org>  
**GALLERY OPENING: MICHAEL GOLD—"KEEPERS"** Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Opening reception 4-6pm free (thru June 29) [www.unisonarts.org](http://www.unisonarts.org)  
**HUDSON RIVER FEST** On the riverfront in Cornwall on Hudson, 845-534-4200 12-4 pm rain or shine [www.cornwall-on-hudson.org](http://www.cornwall-on-hudson.org)  
**KNANISHU AND KEELER ART EXHIBIT** Ruth Keeler Memorial Library 276 Titicus Rd North Salem NY 914-669-5161 12-5pm free [www.northsalemlibrary.org/](http://www.northsalemlibrary.org/)  
**MOVE AND GROOVE 5K** National Museum of Dance, 99 South Broadway, Saratoga Springs, NY, 12866 99 South Broadway, , NY, 12866 Saratoga Springs NY 518-584-2225 10am charge [dancemuseum.org](http://dancemuseum.org)  
**SOME THINGS FROM THE PAST II** The Bronxville Library 201 Pondfield Road Bronxville NY 914-337-7680 meet the artist 2-4pm free (thru June 30) [westchesterlibraries.com](http://westchesterlibraries.com)  
**WILLIAM CHAIKEN AND SCULPTOR MARILYN FRIEDMAN Primal Images - Pigment & Clay**, Pomona Cultural Center, 584 Route 306, Pomona New York, 845-362-8062/ 354-0545 Reception: 5-8pm (thru July 27)

Continued on Page 8

## Topographies: Mapping History & Time



June 7 — July 7

Reception Saturday, June 7, 6-8 pm

New York artists: JoAnne Lobotsky & Kate Katomski  
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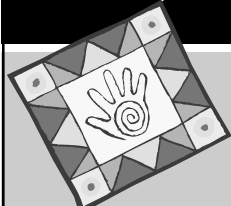
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# Music Eurovision: Not Just Another Song Contest

By LESLIE R. HERMAN

HAVE YOU HEARD the song 'Rise Like a Phoenix' (written and composed by Charly Mason, Joey Patulka, Ali Zuckowski, Julian Maas)? I won't go on about the fact that it has been my latest ear worm – it is very catchy, and hopes are pinned on it being the next Bond movie theme tune.

It is the song that won the 2014 Eurovision Song Contest for Austria, sung by bearded lady Conchita Wurst. Conchita Wurst's victory in this song contest, which has been running for 59 years, is headline news in Europe.

You can hear it on Spotify:

<https://play.spotify.com/album/4aPLSEfXmX1wx6gdWi282p>

Why, until now, have I not been compelled to share my intrigue of the Eurovision Song Contest with my fellow Americans?

The Eurovision Song Contest has been a pan-European annual event since 1956. It has been a launch pad for the mega careers of the likes of ABBA as well as a significant platform for others. Sweden took the prize for the very first time in 1974 when ABBA won with 'Waterloo'; Bucks Fizz won for the UK in 1981 with 'Making your Mind Up', and Celine Dion sang for Switzerland in 1988.

Domenico Modugno, singing for Italy, came in third with 'Volare' in 1958; Julio Iglesias sang for Spain in 1970; and Olivia Newton John represented the UK and came in fourth with 'Long Live Love' in 1974 the year ABBA took first prize.

In all my 30-plus years of watching the spectacle that is the Eurovision Song Contest, I never considered it was something Americans would want to hear about. My instincts did not tell me to, so I didn't. And only now am I wondering why. My guess is because Americans don't participate and there is nothing remotely American about it that Americans would have no interest in it. But after this year's show, aired live from Copenhagen on 10 May, I felt very compelled to share.

Before moving to Europe I had never heard of the Eurovision Song Contest. I moved to the UK in 1984, the year the contest was held in Jerusalem. According to the official website [www.eurovision.tv](http://www.eurovision.tv), 'the 24th Eurovision Song Contest was held outside the geographical area of Europe for the first time. Jerusalem played the proud host of the annual European event. The Israeli capital...was this year's host city that welcomed 19 different delegations. Turkey withdrew from the contest because it took place in Israel and many Arab countries put some pressure on Turkey not to go to Jerusalem....'

'Israel won for the second time in a row [the host city is determined by the previous year's winner] with the song **Hallelujah**' which became a Europe-wide hit. Spain was the last country to cast its votes. At that moment Spain was in the lead with one point ahead of Israel, but the Spanish 10 points gave Israel its second victory. It was later rumoured Spain had deliberately given its points to Israel because they didn't want to win themselves.'

This is exciting stuff! The Eurovision Song Contest is camp and kooky, but it is not just another glitzy music contest.... it's a political hotbed, with clear trends that reflect political goings on over the years. And amazingly, all the while, the majority of folks in the USA were content watching *Johnny Carson*, *Dallas*, *Saturday Night Live*....

While preparing this piece I came across a few American-based blog sites and webcast sites reporting on the contest pre-show, webcasting from the contest live, and blogging the results, indicating some US-rooted interest -- enough to cause me to wonder, from a chicken and egg perspective:

Could America's prior lack of interest be due to its insularity or to lack of access or both, and if so, which came first? When did Americans become less introspective and more interested in events from outside of the US? Have Americans broadened their spectrum to include cultural events and activities other than American-dominated ones because they are being given easy access to them? Or is a genuine interest driving them to seek more information about them – which is now easier than ever before?

Now, in 2014 I can search the web and see that the Delegation of the European Union to the United States held a Eurovision Song Contest party in Washington DC, and brought the contest in Copenhagen, Denmark this year not just into our living rooms via live feeds but into our back yards for garden parties! <http://www.euintheus.org/event/>. And until more indie web outlets like The Wire.com came on the scene, there was not much goss to be had in the US about this itty bitty little European contest, which now attracts 100 million viewers. <http://www.thewire.com/entertainment/2014/05/an-americans-guide-for-watching-the-2014-eurovision-finale/362016/>

The internet has provided a global platform for anyone and everyone to have their say and has played a huge role in bringing world news and events into the mainstream of our daily lives wherever we are. The effect the web has had on the major players of news and events coverage has been seismic.

This seems especially true in the US where, it was not until the late 90s that the major television networks and print media outlets became real and constant players online. Prior to that, it seemed that mainstream television and radio network news fed the population mostly local and national-centric news, and that the rest of world's news got covered with a series of one-liners. The US populous had to rely on their own resourcefulness to gather any real insight and information about world affairs.

The most profound change came in around 2007 when social media started taking the lead in breaking news. That was a serious challenge to the control and power the broadcasters had over how news was disseminated. It really woke the networks up with a play ball or get out of the ballpark message.



Conchita Wurst, winner of the 2014 Eurovision Song Contest  
Photo Credit: Milenko Bedzic (ORF)

Writing in The Observer in January 2011, Alex Krotowski observed: 'The web's effect on news reporting is considered the most clear evidence that this is a revolutionary technology: news editors – and in some cases, the governments that they observe – are no longer the gatekeepers to information.... If knowledge is power, the web is the greatest tool in the history of the world.'

We are a vast and vastly diverse nation, and I would not like to go on record saying the American public has opened its eyes to events other than American-led ones simply because they are now right in front of them but, taking a mainstream view, if it's placed right in front of us, the chances are we will eat it.

Case in point: I started talking about Skype when it first came out in 2004. My words literally fell on deaf ears. I remember marvelling about this futuristic free-to-use phone system and the conversation whooshing right past, me in full swing, over to something quite banal in comparison. Oddly, even the word *free* did not raise an eyebrow! I suppose I should not have been so surprised: Skype was founded by Niklas Zennström and Janus Friis and developed in Estonia in August 2003. AT&T opened up its 3G calling network to allow internet calling apps like Skype in October 2009, and Skype was acquired by Microsoft for \$8.5 billion in October 2012. Skype is now a global brand, a mainstream activity, and a word on everyone's lips.

Referencing some of the websites that my search revealed, the Eurovision Song Contest 'started as a pan-European competition for light music, presumably an effort to unite a continent devastated by World War II,' states James Montgomery (mtv.com), giving a succinct overview of the Eurovision's history and how it works. He continues: 'the contest has slowly morphed into a way for Euro-nations to trump one another with a series of vapid (and increasingly bizarre) pop songs. Every competing country submits a tune, which seem to fall into one of three categories – formulaic, vaguely nationalistic pop; batsh – crazy Euro trance; or vaguely homoerotic, leather-clad metal – then performs said song during a marathon live event.'

'Viewers in member countries of the Eurovision Broadcasting Union (which includes most European countries as well as countries in North Africa and the Middle East) then vote to determine a winner, except rather than award points based on things like creativity or talent, they will sometimes – in a much-debated process called bloc voting – just vote for neighboring countries (or, in the case of Russia, for the Eastern European countries they brutally oppressed for decades.'

Bringing it swiftly to the present day, Lucy Westcott (thewire.com), states: 'Beneath the annual extravaganza of sequins and lights, the Eurovision Song Contest is an undeniably political event, from the strategic voting to using the competition as a way to boost a country's image on the continent.'

'This year, turmoil in Ukraine and Russia's anti-gay propaganda laws further politicised an event already known for its combination of bombastic enthusiasm and subtle lessons in international relations.'

And tying it up with a bow (or with, should I say, a boo), Tom Phillips (buzzfeed.com): 'Russia was booed repeatedly by the audience. From the first set of votes - when Azerbaijan gave them maximum points - the audience made clear their disapproval of Russia.'

'This continued throughout the show; any time the Russian act, 17-year-old twins the Tolmachevy Sisters, was awarded a significant number of points, large sections of the audience booed and heckled.'

'And, in the end, the contest was won by Austrian drag queen Conchita Wurst, whose acceptance speech dedicated the win to 'peace and freedom'. Wurst's presence in the competition had led one Russian lawmaker to call for a boycott of Eurovision, on the grounds that it was a 'pan-European gay pride parade.'

As the bearded lady, Conchita Wurst (aka Thomas Neuwirth) rings remarkable changes in the socio-political landscape in not just Europe but the world, and as the Eurovision Song Contest heads towards its Diamond Jubilee edition in 2015, I wonder how many Americans will be watching next year?



# Calendar

Continued from Page 6

## Monday, June 9

**NATIONAL SOCIETY OF PAINTERS IN CASEIN & ACRYLIC 60TH ANNUAL EXHIBIT** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru June 20)

**ROCKLAND PAST AND PRESENT: A CHRONICLING OF TIME** Blue Hill Art & Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY free (thru Nov 7) www.bluehillartandculturalcenter.com

## Tuesday, June 10

**MUSEUM MILE FESTIVAL** The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3200 6-9 pm free thejewishmuseum.org

## Thursday, June 12

**"ALL THINGS CAZENOVIA"** Stone Quarry Hill Art Park 3883 Stone Quarry Road Cazenovia NY 315-655-3196 Opening Reception 6-8pm donate (thru July 27) www.stonequarryhillartpark.org/events\_exhibits.htm

**ANGELA WASHKO | PLAYING A GIRL** Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 Opening Reception 6-8pm charge (thru July 27) www.hvcca.org

**ANNA HELD AUDETTE: REQUIEM FOR THE INDUSTRIAL AGE** Housatonic Museum of Art Burt Chornow Galleries 900 Lafayette Blvd. Bridgeport CT 203-332-5052 Opening Reception 5 - 7pm free (thru July 25) www.HousatonicMuseum.org

**SECOND NATURE: BEAUTY IN THE ORDINARY** transFORM Gallery 20 Jones St New Rochelle NY Opening Reception 6 - 9pm free (thru Aug 30)

## Friday, June 13

**RECENT WORK BY MARTIN POOLE AND SHOWCASING TREACY ZIEGLER** West End Gallery 12 West Market St. Corning NY 607-936-2011 Opening Reception 5-7:30pm free (thru July 18) Gallery talk with Martin Poole Saturday June 14 1-2p www.westendgallery.net

**"SUMMER SHORTS" WITH MOHONK MOUNTAIN STAGE COMPANY** Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 charge (thru June 22) www.unisonarts.org

## Saturday, June 14

**CULTURAL ARTS DAY ARTSWESTCHESTER** Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 1-4pm charge www.hammondmuseum.org

**FRANZ HEIGEMEIR: solo exhibit** Woodstock Artists Association & Museum 28 Tinker St. Woodstock, NY 845-679-2940 Opening Reception 4-6 free (thru July 23) www.woodstockart.org

**HUDSON VALLEY BACHFEST CHORAL CONCERT** Hudson Valley Society for Music Christ Episcopal Church 30 Carroll St Poughkeepsie NY 845-220-8049 2 pm: Young Performers; 7:30 pm: Choral Concert donate www.hudsonvalleysocietyformusic.org

**JUNE PAINT-OUT AT FINE LINE ART GALLERY** Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 11 AM - 4 PM free www.finelineartgallery-connecticut.com

**LARRY KAGAN: LYING SHADOWS** The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761 www.hydecollection.org

**LANA YU: "LIGHT, DARK..IN,OUT" mixed media works** Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free www.flatiron.ppg.com

**MYTHOLOGICAL GESTURES: CHARCOAL DRAWINGS BY RICHARD**

**CLARAVAL Spinning Plate Gallery** 5821 Baum Blvd Pittsburgh PA 412-872-7894 Opening Reception 7-10pm free (thru Jun 30) www.richardclaraval.com

**NIGHTMARES AND DREAMSCAPES** Artspace Patchogue 20 Terry St Patchogue NY Reception 5-8pm. free (thru June 14) artspacepatchogue.org

**SPRING FINE ART & CRAFTS AT BROOKDALE** Park Rose Squared Productions, Inc. Brookdale Park 473 Watchung Avenue Montclair NJ 908-874-5247 Rain or shine free www.rosesquared.com

**SUZANNE BENTON'S STUDIO AND ART Showcase opening CT Commission on Culture and Tourism** Suzanne Benton's Studio and Art Showcase 22 Donnelly Drive Ridgefield CT 203-438-4650 1-4pm free www.suzannemasks.com

**THREE SOLOS: CARLA GOLDBERG IN GALLERY 1, DAKIN ROY IN THE BEACON ROOM, MANFRED HOLT CAMP IN THE WINDOWS** Beacon Artist Union (bau Gallery) 506 Main Street Beacon NY 845-222-0177 free Opening Reception Second Saturday June 14th 6-9 p.m. Gallery hours Sat. & Sun. 12-6 www.baugallery.com

## Sunday, June 15

**2014 PHILADANCO BENEFIT ART EXHIBITION** The Philadelphia Sketch Club 235 Camac St (between 12th & 13th and Locust & Spruce) Philadelphia PA 215-545-9298 Opening Reception 1 - 5pm free (thru June 28) www.SketchClub.org

**ANTONIN DVORAK - A BOHEMIAN IDYLL** Close Encounters With Music Ozawa Hall, Tanglewood 297 West St Lenox MA 800-843-0778 2pm charge www.cewm.org/greatbarrington.html#6

**ARTIST EXHIBITION WALK AND TALK, "FROM PAINTINGS IN PROUST"** PMW Gallery 530 Roxbury Road Stamford CT 203-322-5427 Noon free www.pmwgallery.com

**BEACON SLOOP CLUB ANNUAL STRAWBERRY FESTIVAL** Riverfront Park, Flynn Drive Beacon, NY 845-463-4660 12-5pm free www.beaconsloopclub.org

**FROM PAINTINGS IN PROUST WALK & TALK** PMW Gallery 530 Roxbury Road Stamford CT 203-322-5427 12-2pm free www.pmwgallery.com

**HUDSON VALLEY BACHFEST CHAMBER CONCERT** Hudson Valley Society for Music Cornwall Presbyterian Church 222 Hudson St (rte 218) Cornwall on Hudson NY 845-220-8049 3:30 pm donate www.hudsonvalleysocietyformusic.org

**MUSIC IN THE MANSION FEATURING COPLAND HOUSE** Lyndhurst Lyndhurst Mansion 635 South Broadway Tarrytown NY 914-631-4481 4:00 pm charge www.lyndhurst.org

**SCULPTURE EXPO 2014: Large-scale sculpture in the Village of Red Hook and "Off the Wall" 3-D Assemblage Show.** Red Hook Community Arts Network Village of Red Hook, Dutchess County, NY along Route 9 Red Hook NY 845-758-6575 free (thru Nov 21) www.rhcan.com

**SPRING FINE ART & CRAFTS AT BROOKDALE PARK** Rose Squared Productions, Inc. Brookdale Park 473 Watchung Avenue Montclair NJ 908-874-5247 Rain or shine free www.rosesquared.com

**"SOMATOU" CERAMICS BY TOMOKO ABE** ArtsWestchester Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 charge (thru Aug 6) www.hammondmuseum.org

## Thursday, June 19

**ROCKLAND PAST AND PRESENT: A CHRONICLING OF TIME** Blue Hill Art & Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY Artists' Reception 5:30-8:00pm free (thru Nov 7) www.bluehillartandculturalcenter.com

## Friday, June 20

**BETHPAGE FEDERAL CREDIT UNION GLOBAL EXPLORATIONS: 'Metamorphosis: Initiation rites of Papua New Guinea and West Africa'** Hofstra University Museum, Emily Lowe Gallery Hempstead Turnpike, Hofstra University Hempstead NY 2-3pm charge

**KNANISHU/ KEELER** Ruth Keeler Memorial Library 276 Titicus Rd, North Salem, NY 10560 North Salem NY 914-669-5161 Opening reception 12-5pm free www.facebook.com/crystalkeelerart

**NATIONAL SOCIETY OF PAINTERS IN CASEIN & ACRYLIC 60TH ANNUAL EXHIBIT** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 Awards presentation 7pm (thru June 20)

Continued on Page 8

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# Dance *The Paul Taylor Dance Company At 60. Wow!*

By DAWN LILLE

PAUL TAYLOR, REGARDED by many as the greatest living American choreographer, is 83 years old. His company of 16 outstanding dancers is 60 years old and during a three-week diamond jubilee season at Lincoln Center (March 12-30) it danced 23 of the 140 dances he has created in his lifetime. But the numbers have no relationship to the sheer physical joy emanating from the stage night after night.

Why the particular works presented, many never seen by today's audiences, were chosen, is unknown. But what a variety! Taylor's movement creations, perhaps more than any other choreographer's, are filled with passion. They also reveal the power that lies within the body and the rapture that can explode from that body in performance.

His works appeal to and are in the repertory of both ballet and modern dance companies worldwide because

creatures in a purgatory occupied by individuals who nevertheless seem to comprise a group. This is quiet suffering. The way Taylor uses the torso and the flexibility of the back is amazing.

In honor of the anniversary it was decided to present a one-time only performance of *From Sea to Shining Sea* (1965, John Herbert McDowell) featuring former Taylor dancers. It is interesting to note that, just as many of his dances either create a community or look at one through his unique lens, so dancers who perform with Taylor remain with the company for many years and are a community of only 136.

There was an open invitation to alumni, the only requirement being that they were able to attend a five-hour rehearsal on the Friday prior to the Sunday performance, and 47 participated. Some admitted afterward that they were a bit skeptical



Paul Taylor Dance Company: Sean Mahoney, Orion Duckstein, James Samson in *Sunset* (Photo Paul B. Goode)

and was danced magnificently. In form it is almost a conversation with the music. In this instance it was also one between the audience, who seemed to send back the vibrations that came from the stage, and the performers. The first notes of J.S. Bach's music were greeted with audible sighs of familiarity; it was as though the theater was filled with bodies that were dancing as well.

This work, plus *Arden Court* (1981) and *Mercuric Tidings* (1982) may be among the greatest modern dance works of the 20<sup>th</sup> century. *Arden Court*, with its 6 men and 3 women, was originally created for an all male cast, and its lush Baroque score by William Boyce, supports the male virtuosity. This is especially evident when the bare chested men enter on a long diagonal and when they execute their soaring open body jumps. There is a riveting adagio section for them and the many male/female duets are stunning. In one, his movements are quick and hers sustained, but they still communicate. It is sheer pleasure to watch this radiant dance.

In many ways *Mercuric Tidings*, to excerpts from Franz Schubert's Symphonies Nos. 1 and 2, is Taylor's most beautiful work. Its 13 performers seem like never ending waves of dancers sweeping the stage as individuals and groups, creating patterns of lines and circles that expand in all directions. Sometimes there is a single figure against a backdrop of moving figures; a duet versus a sextet; two different duets simultaneously – and lots of trios. The typical breathtaking Taylor speed that is so often light and feathery also contributes to a dance that expresses the ecstasy of moving.

This is the Taylor company's last season in its present state. It will be transformed into Paul Taylor's American Modern Dance Company and will become a repertory company, adding works of American modern

dance pioneers. They will also choose works by contemporary choreographers. One can only suspect that Mr. Taylor has made this momentous decision because he wants this group to continue and he is weary of creating.

Certainly the two works receiving their New York premieres, *To Make Crops Grow* and *American Dreamer*, and the world premiere, *Marathon Cadenza*, are not among the best or even near the top of his works. *To Make Crops Grow* (Ferde Grofe), a modern version of an ancient several ritual, has various stock characters (newlyweds, children, an old husband with a young wife) pulling chances from a box to determine who is to be the sacrificial victim. There is little dancing and reminders of his own and other's works.

*Marathon Cadenza* (Raymond Scott), about the different dances performed at the near inhuman dance marathons of the 30's, includes Taylor's wonderful use of social dance as embodied by various types. But it seemed to end mid-way and one bit recalled *Fancy Free*.

*American Dreamer* uses the songs of Stephan Foster, as sung by Thomas Hampson, music that is more or less imbedded in the American consciousness. And, in true Taylor fashion, it makes some sardonic observations on many things, among them conformity. The audience liked this often playful work, but it is a small piece.

What old dances and which new choreographers will be chosen for the expanded repertory is an unknown, viewed with trepidation by some. But there will still be the small Taylor 2 company, which feeds into the larger one, the school and the superlative body of work with which this amazing choreographer has gifted us. Taylor recognizes the inevitability of change and he has earned the right to step back a bit.



Paul Taylor Dance Company: Aileen Roehl, Eran Bugge, Jeffrey Smith, Michelle Fleet, Robert Kleinendorst, Jamie Rae Walker in *Esplanade*  
Photo by Paul B. Goode

he uses the body in such a variety of ways – but always with strength. The Taylor dancer possesses an open instrument, capable of tremendous bursts of speed, and a momentum that creates the most amazing interactions in space. Often, even his happiest dances have a darker side. There is a reflection of humanity in his work, as well as an exploration of the potent force humans are capable of exhibiting.

*Sunset* (1983, Edward Elgar), about youth and war, leaves me in tears each time I see it. *Fibers* (1961, Arnold Schoenberg) was new to many. No one really knows what it is about, but the set of a tall tree designed by Rouben Ter-Arutunian looks like it is made of different colored electronic wires. The masked men in decorated skivvies and bands around their limbs and chest and the women in white (including their faces) could be aliens. But somehow the piece seems to be about the things that connect us. The four dancers move very quickly, exploring the entire stage and each other.

*Dante Variations* (2004), to what can only be described as "eerie" music by Gyorgy Ligeti, features writhing

about being able to create a polished piece, but, aided by the 8 current company members who danced with them, they did.

*From Sea to Shining Sea* is more a moving pageant of living pictures than a full out dance piece. But in its knowledgeable satire of what the program note calls "a collage of images from the American heritage" it reveals the humor (with its often underlying sense of pathos and social criticism) and characterizations that are part of Taylor's oeuvre. There is Super Mouse, a flapper, Iwo Jima, Uncle Sam, the Pilgrims arriving in a ship with a human prow, a tap dancer and Betsy Ross, among images that are not necessarily in chronological order.

By following this work with *Esplanade* (1975) these alumni, who still have a presence and were able to make moving on stage look like the dance Taylor intended it to be, seemed to be saying, "Look at those to whom we've passed the torch."

This work of near genius construction, based as it is on pedestrian movements (walks, runs, skips, jumps), is able to convey joy and sadness, solitary loneliness and group strength,

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# Calendar

Continued from Page 8

## Saturday, June 21

**ARTISTS-Du Jianq, Bibiana Huang Matheis, Zheng Xuewu, Wang Yong: Contemporary Chinese Zen Meditations** curated by Bibiana Huang Matheis/Inhabited by Wennie Huang/ "Soumatou - Revolving Lanterns" ceramics by Tomoko Abe ArtsWestchester Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 Opening Reception 1-3pm charge (thru Sept 6) www.hammondmuseum.org

**DANCE THEATRE OF HARLEM OPENING RECEPTION WITH ARTHUR MITCHELL** National Museum of Dance 99 South Broadway Saratoga Springs NY 518-584-2225 6:30pm free dancemuseum.org

**'IN THE COOL, COOL, COOL OF THE EVENING'-MUSIC BY JIM WANN AND CHRIS BRASHEAR** The Olana Partnership Olana's East Lawn 5720 State Route 9G Hudson NY 7pm

**MONUMENTAL FANTASIES PHOTOGRAPHY BY MICHAEL K. YAMAOKA** Atlantic Gallery 548 W 28th Street New York NY 212-219-3183 Second reception 1:30-4:30 PM free (thru Jun 28) www.atlanticgallery.org

**NEW YORK THEATRE BALLET AT KAATSBAAN** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge www.kaatsbaan.org

**WORLDS OF WONDER: HUDSON VALLEY ARTISTS 2014** Samuel Dorsky Museum of Art SUNY New Paltz, 1 Hawk Drive New Paltz NY 845-257-3844 Opening Reception 5-7pm free (thru Nov 9) www.newpaltz.edu/museum/exhibitions/hva14.html

## Sunday, June 22

**NEW YORK THEATRE BALLET AT KAATSBAAN** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30 PM charge www.kaatsbaan.org

## Tuesday, June 24

**AN AMERICAN MASTER Artist's Retrospect: Louis Bouché** Passaic County Cultural & Heritage Council Clifton Arts Center 900 Clifton Ave Clifton NJ 973-472-5499 Opening reception 4-8pm donate (thru July 26) www.cliftonnj.org

**BECK MASS MOCA** Mass Moca 87 Marshall St North Adams MA 413-662-2111 8:30pm charge http://www.massmoca.org/event\_details.php?id=909

## Thursday, June 26

**18 WAYS OF LOOKING AT A TREE** Longreach Arts James W. Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5370 Opening Reception 4:30-6:30 (thru Sept 4) www.longreacharts.com/

**ASOG MEMBER JURIED ART SHOW** The Art Society of Old Greenwich Greenwich Library -- Flinn Gallery 101 W Putnam Avenue Greenwich CT Opening Reception 6-8pm (thru July 17) www.artsocietyofoldgreenwich.com

## Saturday, June 28

**BIG, BRIGHT AND BOLD** Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru July 12) www.mamaroneckartistsguild.org

**LESLIE FULLER; "DRAWING, INK ON PAPER"** Valley Artisans Market's "Small Gallery" 25 East Main Street (Rte. 372) Cambridge NY 518-677-2765 Opening Reception 3-5 pm free (thru July 22)

**SCULPTURE EXPO 2014: Large-scale sculpture in the Village of Red Hook.** Red Hook Community Arts Network Village of Red Hook, Dutchess County, NY along Route 9 Red Hook NY 845-758-6575 Opening Reception 5-7 free (thru Nov 21) www.rhcan.com

## Sunday, June 29

**2014 ATHENAEUM OF PHILADELPHIA'S 200TH ANNIVERSARY Art Exhibition** The Philadelphia Sketch Club and The Athenaeum of Philadelphia Walnut Street at 219 South 6th Street on the east side of Washington Square Philadelphia PA 215-925-2688 Opening Reception 2 - 5pm free (thru Aug 8) www.philaathenaeum.org • www.Sketch Club.org

**RON MINEO & BRUCE WALDMAN: NATURE OF THE BEAST** Westchester County - Art in the Park Ward Pound Ridge Reservation #6 Reservation Rd. Cross River NY 914-864-7317 Opening Reception 2-5pm free (thru Sept 1)

## Monday, June 30

**RONSTADT GENERATIONS CONCERT** The Betsy Jacaruso Studio & Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 7-9 pm donate www.betsyjacarusoartist.com

## Tuesday, July 1

**KENT ART ASSOCIATION ANNUAL MEMBER SHOW II** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Jul 13) www.kentart.org

## Thursday July 3

**JAN L. DAVIS PAINTINGS: Flowers, Fish, Cats and Designs** Piermont Flywheel Gallery 223 Ash Street Piermont Landing Piermont NY 845-365-6411 free (thru July 20) piermontflywheelgallery.com

## Saturday, July 5

**LIVINGSTON MANOR ARTWALK 2014** Livingston Manor Chamber of Commerce Main and Pearl Streets and Renaissance Park Livingston Manor NY 845-439-4325 10am-4pm free www.livingstonmanor.org

**MUSIC AT THE GRAZHDA MUSIC AND ART CENTER OF GREENE COUNTY** Grazhda Concert Hall Ukraine Road (off Route 23A) Jewett NY 518-989-6479 8pm charge www.GrazhdaMusicandArt.org

## Wednesday, July 9

**"ART STORIES" BY ALLA GOLDBURT** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 7-8:30pm free (thru July 31) www.harrisonpl.org

**LONG ISLAND INTERNATIONAL FILM EXPO (LIIFE) LONG ISLAND FILM-TV FOUNDATION** Bellmore Movies 222 Pettit Avenue Bellmore NY 516-571-3168 Screens hundreds of independent films from the world over. Panels, parties, celebrities, networking. charge (thru July 17) www.LongIslandFilm.com

## Friday, July 11

**79TH ANNUAL NATIONAL EXHIBIT** Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 free (thru Aug 15) www.cooperstownart.com

**ACTING OUT: WORDS THAT CONNECT** Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 8-10pm charge www.hvcca.org

**BUCK MOON ARTS FESTIVAL** Fulton-Montgomery Community College 2805 State Hwy 67 Johnstown NY 518-736-7622 free www.fmcc.edu/ Facebook: Buck Moon Arts Festival

**"THE SECOND TIME AROUND" COACH HOUSE PLAYERS** Coach House Players Theater 12 Augusta St Kingston NY 845-331-2476 Fri & Sat at 7:30 p.m. and Sunday at 2:00 p.m. charge (thru July 20) www.coachhouseplayers.org

Continued on Page 14



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N.A.W.A. has been empowering, promoting, supporting and encouraging women artists, since 1889. Its birth was due to the disparity between the representation of male and female artists in galleries and museums. N.A.W.A. provides exhibition opportunities for its members in museums, art centers, galleries and universities throughout the U.S. and abroad. Among our noted members have been: Alice Neel, Marisol, Judy Chicago, Kay Walking Stick, Louise Nevelson, Faith Ringgold, Rhoda Sherbell, and Mary Ellen Mark.



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# Film *All-Purpose Anxiety*

By HENRY P. RALEIGH

THERE ARE STILL many of us around who are survivors of the "Age of Anxiety". That was back in the 50's. You know - radiation, the Cold War, communists all over the place. Hollywood movies obligingly gave shape to our fears real or imagined in scary mutations, a sun too hot (or too cold) roasting us (or freezing us), invaders from space- why you couldn't turn around without bumping up against an enormous bed bug or flesh eating cockroach emitting jingly sounds. Some of us spent the age in home bomb shelters, other sought shelter with psychoanalysts. The 1964 film "Fail Safe" pretty much summed up that nervous decade.

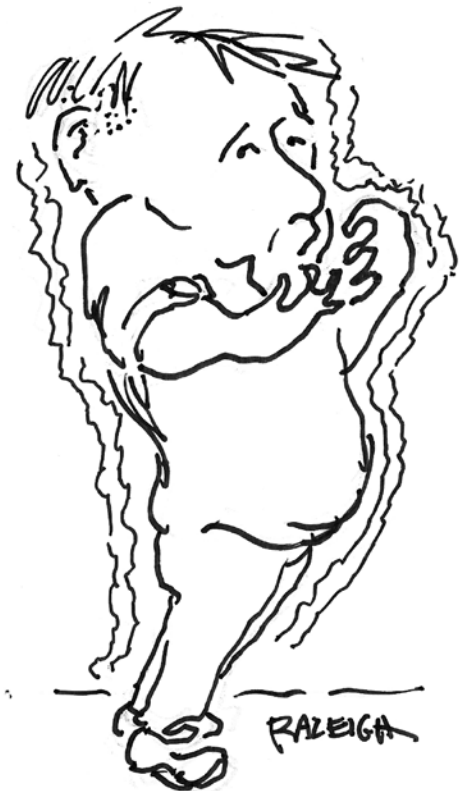
It was a relief for most of us when we managed to make it into the 60's and the Age of Aquarius. We traded in the psychoanalytic for the psychedelic- flair pants, headbands, really big hair, sandals. "Bob&Carol &Ted&Alice" in '69 welcomed up into the '70's, "Annie Hall" showing

us how to live in Manhattan and be fashionably neurotic. The moves were always around to remind us how cool we were.

The '80's slowed things down a bit, the decade starting off with "Where the Buffalo Roam" and ending with "Drugstore Cowboy" in '89. The war on drugs that officially began in 1970 didn't seem to be getting any where so movie studios, figuring if you can't beat them, join them, spent the '90's giving us "Naked Lunch", "Bad Lieutenant", "Basketball Diaries", "Trainspotting", and "Boogie Nights". So before you could say "Titanic" and sink beneath the waves we found ourselves in the Millennium along with more vampires and zombies than you could shake a stick at - these the icons of what is the current "Age (so-called) of Generalized Anxiety." The new terms may seem a bit weak-kneed, suggesting we're too exhausted or spineless to tackle our fears head-on but consider the encompassing sweep here- I mean

there is nothing now that doesn't give you cause to run for the hills. And the filmmakers are performing yeoman service seeing they all get covered. For avarice, corruption, and chicanery in our financial and political institutions there is "The Wolf of Wall Street" and "American Hustle". Take a cinematic stroll through the cultural wasteland of despair, false hope and violence that ginger up "Nebraska" and "Out of the Furnace". The warmth and joy of family gatherings? - "August: Osage County" will show you how that goes nowadays. Think maybe the next generation will prove less mercenary than yours has been? Well not if "The Bling Thing" and "Spring Breakers" is any indication. But wait, won't love triumph over all as it always had in the "Paradise- Love" and "Before Midnight" and don't forget that poor guy in "Her"- even an affair with his own software couldn't work out for him.

There you have it- Generalized



Anxiety: an all-purpose neurosis to fit everyone's needs, adaptable to every situation in today's hectic life.



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Or download at: [www.RMAArts.wordpress.com](http://www.RMAArts.wordpress.com)

This exhibit is funded in part by the Passaic County Cultural and Heritage Council at Passaic County Community College, made possible, in part, by Funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



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## Culturally Speaking

By CORNELIA SECKEL

WE WERE SO sorry to hear about the passing of **Francine L. Trevens**, one of our dance writers who had been with us for the past 10 years. Francine was a theater/dance critic, theatrical press agent, stage director, freelance writer, poet and short story writer, co-founder of the **Greater New York Independent Publishers Association (GNYIPA)**. I had the pleasure to interact with her via phone, email and an evening on the town. She was kind, considerate and absolutely a professional in all aspects of her work. Her last contribution to **ART TIMES** was a year ago in the Summer 2013 issue where she wrote about extraordinary talents in Dance's future. You can read the essays Francine contributed to **ART TIMES** at: [arttimesjournal.com/dance/dancearchive.htm](http://arttimesjournal.com/dance/dancearchive.htm). Her memory is a blessing and I am honored to have known her and published 54 of her fine essays about dance.

It has been a busy time for **Raymond** this past Spring. He had a very well-received exhibition at the **Schoolhouse Theater Gallery**, Croton Falls, NY. There is a short video of the work in the exhibit at [www.youtube.com/watch?v=hvs9XpTdCcE](http://www.youtube.com/watch?v=hvs9XpTdCcE). In the exhibition invitation the gallery wrote: "For many years Raymond J. Steiner has cultivated his love of nature with canvases expressing its magic and his philosophical quest." The Schoolhouse Gallery said that they were privileged to exhibit these paintings. Opening on June 7<sup>th</sup> (thru July) Raymond will be participating along with **Patrick D. Milbourn** and **William P. Duffy** in a show "Deeply Rooted: Expressions of Three Artists" at the **M Gallery** 350 Main Street in **Catskill, NY** ([www.mgallery-online.com](http://www.mgallery-online.com)). The opening reception will be June 7<sup>th</sup> from 6-8pm. According to the Gallery, the show will focus on the interpretive process and individual expression that becomes a work of art. **William P. Duffy** is both a painter and a marine painter. He is a grandmaster of the elements of painting using the authenticity of different effects of light and atmosphere and

deft, expressive brushwork. **Patrick Milbourn's** sense of moodiness is felt by his expression of coloration and muted sensibilities. He coaxes his subjects – whether figures or landscapes – only to that point where he feels they are "complete". **Raymond J. Steiner** composes his landscapes *alla prima* – wet on wet – to capture a spontaneous impression. He wields a palette knife for most of his work, allowing a strong sense of physical interaction with the paint. Raymond is pleased to be showing with such fine painters as Patrick and William.

In August, Raymond will again take part in the **Saugerties Art Tour** on August 8, 9 & 10. A map of the open studios can be found at [www.saugertiesarttour.com](http://www.saugertiesarttour.com). Come and spend a delightful time in the **Hudson Valley** with excellent artists.

I was pleased to be asked by **Lifespring**, an adult learning community that offers a broad range of



Cornelia Seckel speaking about how **ART TIMES** began at a Lifespring class, Saugerties, NY

thought the paper would look like and lots of stories of how we began. You can read about our beginnings online. I was happy to share this story with the group and they reported that they appreciated my talk.



(l to r) Susan Phillips (Chair of N.A.W.A. Gallery) and Gail Levin (Guest Speaker) at Gail's exhibit at the N.A.W.A. gallery, NYC.

noncredit educational activities for retired, semi-retired and other adult participants, to speak about how **ART TIMES** began. I brought our very first issue, the mock up of what I

**National Association of Women Artists, Inc. (N.A.W.A.)** held their 125<sup>th</sup> year celebratory luncheon with guest speaker **Gail Levin** at the **Manhattan Penthouse** in NYC. N.A.W.A. has been empowering, promoting, supporting and encouraging women artists, since 1889. It is the oldest women's fine art organization in the country, a vibrant community of professional women artists that strives to support its members and women artists at large through exhibitions, programs and education. I am very pleased to be an honorary VP and board member. I think the work they do and have done is important – women artists form a community that supports and helps one another in a field that has gotten short shrift compared to male artists. The history of the organization as noted on N.A.W.A.'s website ([thenawa.org](http://thenawa.org)) says "...is a testament to the strength and resilience of a group of strong women who would not accept being shut out of the art salons, galleries and art exhibitions open to male artists during the 19<sup>th</sup> century. In 1889 their founding of the organization

that subsequently became the **National Association of Women Artists, Inc.** proves that, despite adversity and discrimination – which many feel extends to this day – women are an integral and valuable part of the arts community." **Susan G. Hammond**, Executive Director, greeted us and introduced outgoing President **Sonia Stark** who gave a roundup of the year report before introducing the incoming President **Marie Hines Cowan**. Lunch was served and Gail Levin, honored guest, was introduced. After thanking N.A.W.A. for being such a wonderful organization she spoke about her artwork. Gail is Distinguished Professor of Art History, American Studies, and Women's Studies at the **Graduate Center and Baruch College of the City University of New York**. She continues to teach, lecture and write (we published a number of essays, critiques and reviews in the early issues of **ART TIMES**). Gail is also a photographer and has been working on a series of collages called "On NOT Becoming an Artist: A Retro' Spective." Gail is best known as the biographer of **Lee Krasner**, **Judy Chicago** and **Edward (& Jo) Hopper**. Most recently she edited *Theresa Bernstein: A Century in Art* (**University of Nebraska Press**) and includes thematic essays by Gail and others. During her talk at the luncheon, Gail spoke about her collages which are of different stages in her life: family, school, travel, artists she met, etc. She said that it takes great courage to be an artist. Gail is an excellent speaker – although thwarted with laryngitis, she spoke humbly about her work and accomplishments. She seems to focus mostly on women artist whose stories she feels are important to relay. After the luncheon there was an opening reception for her exhibition in the N.A.W.A. gallery at 80 Fifth Avenue. Each of the collages has commentary about the collage. One day, she hopes, it will become a book. There will be a video of Gail's show on the **arttimes** YouTube channel.

**The Salmagundi Club** originated in 1871 as a sketch class in **Johnathan Scott Hartley's** studio and purchased the mid-nineteenth century brownstone house at 47



(l to r) Marie Hines Cowan, President; Susan Hammond, Executive Director; Gail Levin, Guest Speaker; Sonia Stark, outgoing President at the 125<sup>th</sup>-year celebratory Luncheon, NYC

Fifth Avenue in 1917 as its second home. After several years of careful planning and collaboration with members, architect, and design team, in mid-June, 2013, the Salmagundi Club began the long awaited and needed structural upgrade and renovation of the **Grand Gallery**. (The lower gallery is next in line for renovation). These improvements include entirely new physical surroundings (floor, walls, and HVAC system), new lighting, and a state-of-the-art hanging system. Spearheaded by architect **Lisa Easton** of **Easton Associates**, the work was completed for the hanging of the **American Watercolor Show** and the **President's Dinner**. The contractor was **Preserv Building Restoration**; the heating system gifted by the **Manton Foundation**. The project budget was approximately 1.5M. Fundraising, successfully initiated by the **American Masters Exhibition**, continued with major gifts from the Manton

oree **John Stobart** was introduced by **Don Demers**, a marine artist and VP of **Plein Air Painters of America**. The award was presented by **Robert W. Pillsbury**, President of the Club. John said that he was quite overwhelmed and humbled. He could not have gotten to this point without help and that fate kept putting him in the right spot at the right time. His marine paintings are just wonderful; one can feel the wind and smell the ocean. He said that the "culture of art is at stake, it is important to restore painting from nature which is the essence of painting". In July 28-Aug 8 the annual open **Non-member Painting & Sculpture Show** will be presented. Several organizations are having their annual shows at the Salmagundi: **Catharine Lorillard Wolfe Art Club** members' show thru June 6; **National Society of Painters in Casein & Acrylic** from June 9-20 and the **COGAP (Coast Guard Art Program)** from June 22-July



Mary Anne Erickson (r) with visitor at her exhibition of roadside culture



The Grand Gallery at the Salmagundi Club, NYC during the Presidents' Dinner.  
 Insert: Robert W. Pillsbury, President; John Stobart, Honoree; Tim Newton, Board Chair

Foundation and Salmagundian **Sylvia Maria Glesmann** and a matching grant from the **New York State Dormitory Authority**. I was at the Presidents' Dinner and members and guests, seeing the gallery for the first time, were rightfully impressed. The gallery is elegant and user friendly. Grey carpeting on the walls allows for nail holes to easily disappear. The lighting system is a dream for artists who want their work to be well lit. **Tim Newton**, Chairman of the Board, spoke about the renovations. He first remarked that we were there to celebrate Art and as heirs of the founders of the Club we are all the beneficiaries. Tim acknowledged Lisa Easton for her tireless work as the architect, saying that he hardly recognized her all dressed up for the dinner since during the renovations she showed up with baseball cap and jeans. Lisa said that she was honored to be part of the project. This is an artists' club and the camaraderie and support for one another is very apparent. I was so pleased to see artists that I've known over our 30+ years of publishing and saw that the age-old tradition of having artists sign the program was still in place. The Hon-

5. Take a look at the **ART TIMES** calendar for their summer schedule or go to [www.salmagundi.org](http://www.salmagundi.org)

**Wired Gallery** ([wiredgallery.com](http://wiredgallery.com)) is at their new location 11 Mohonk Rd, **High Falls, NY**. The gallery's 8<sup>th</sup> group show was of 12 foreign-born artists from 10 countries who now live and work in the **Hudson Valley**. Each artist had several pieces included in the show that will run through July 13. The gallery has an excellent following and several hundred people came thru exploring the different rooms filled with artwork. Nearby and presented by Wired Gallery was a show of **Mary Anne Erickson's** roadside culture. Her large and well-done paintings are nostalgia for the 50's: a car, gas station, fast food places, motel signs. Mary Anne has been traveling and documenting this rapidly disappearing imagery of Americana.

I was one of the "**Reader's Choice**" honorees at the first annual **Women Making an Impact Awards** event sponsored by the *Westchester County Business Journal*. On Thursday, April 3<sup>rd</sup> the honorees and hundreds of their supporters met and after "bites and spirits" during which

time one could meet and network, the program began. **Dee DelBello**, chief executive officer and owner of **Westfair Communications Inc. (Westfair)**, a publishing firm headquartered in **White Plains, NY** and publisher of the company's publications *Westchester County Business Journal*, *Fairfield County Business Journal*, *HV Biz* and *WAG magazine*, opened the program with a welcome and then introduced keynote speaker **Nancy Armstrong**, the producer of the award-winning website and documentary series, **MAKERS- Women Who Make America** ([www.makers.com](http://www.makers.com)). In accepting the award, I spoke about the decision I made last year that most impacted my business: "Last year I adjusted our printing schedule so that we would be printing quarterly and publishing online monthly. The challenge has been and continues to be to bring attention to our website and to attract advertisers, our only means of support, for [arttimesjournal.com](http://arttimesjournal.com). Therefore: not only do I attend a webmasters users group each month, I have a tutor to help me with my website, a tutor for social media, I attend a digital meet-up group, a mac users group and read posts by social media experts."

I ended my remarks by saying: "Life and work just keep getting more complex and challenging. Frankly I wouldn't have it any other way." **Holly DeBartolo**, Events Manager for WestFair, said "We are pleased to have the opportunity to recognize such inspirational women and their passionate commitment to work and community".

I've just learned from **Justin Kolb**, chairman of the "**Phoenicia International Festival of the Voice**" ([www.phoeniciavoicfest.org](http://www.phoeniciavoicfest.org) and coming up July 30 - Aug 3) about **The Catskill Academy of Performing Arts**, the latest program of the **Phoenicia Festival of The Voice Foundation**. It represents the educational department of the Phoenicia Festival of The Voice Foundation. Imagination, flexibility, passion, and critical thinking skills are all essential musicians' tools, and they're

also what musical training, delivered with care and empathy, can develop in the individual. Their goal at CAPA is to impart all of this in order to help students find their way to the joy of a **Carnegie Hall** experience—if not as skilled performers, then certainly as fulfilled listeners. Either way, the result should be the special enjoyment and fellowship that music can bring. For those CAPA artists pursuing a professional career, they offer special training in the business of making music. It's a tough business, and to succeed in it, today's performing artist needs an understanding of entrepreneurship and of the need for community engagement and self-promotion. Phoenicia International Festival of the Voice has been one of the highlights of the summer in the Region. This year they have added a 5<sup>th</sup> day in celebration of the 5<sup>th</sup> year and the theme is **Celebrating Spain**. There will be 23 events in 7 venues over 5 days. Beginning the festival is the opening gala Flamenco "El amor Brujo" by **Manuel De Falla** with full orchestra under the baton of **Elizabeth Scott**, soloist, Flamenco dancers and musicians. Workshops,

Continued on Page 17



(l to r) Dee DelBello, CEO of Westfair Communications Inc, and Cornelia Seckel, Publisher of **ART TIMES**

# Calendar

Continued from Page 10

## Saturday, July 12

**BUCK MOON ARTS FESTIVAL** Fulton-Montgomery Community College 2805 State Hwy 67 Johnstown NY 518-736-7622 free www.fmcc.edu/ Facebook: Buck Moon Arts Festival

**DAFNIS PRIETO WITH THE SI O SI JAZZ QUARTET** PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00pm charge www.ps21chatham.org/music.html

**DORIAN WIND QUINTET WITH GUEST PIANIST MICHAEL CANNON** The Honest Brook Music Festival Festival Barn 1885 Honest Brook Road Delhi NY 607-746-3770 8 - 10 PM charge www.hbmf.org

**KAATSBAAN'S EXTREME BALLET SHOWCASE I PERFORMANCE** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 noon to 1 pm free www.kaatsbaan.org

**MUSIC AT THE GRAZHDA MUSIC AND ART CENTER OF GREENE COUNTY** Grazhda Concert Hall Ukraine Road (off Route 23A) Jewett NY 518-989-6479 8pm charge www.GrazhdaMusicandArt.org

**THE MEASURE OF ALL THINGS WITH SAM GREEN AND MUSIC** Mass Moca 87 Marshall St North Adams MA 413-662-2111 8:30pm charge www.massmoca.org/event\_details.php?id=919

**TOM HOLMES IN GALLERY 1 AND JESSICA POSER IN THE BEACON ROOM** Beacon Artist Union (bau Gallery) 506 Main Street Beacon NY 845-440-7584 Opening reception 6-9 free (thru Aug 3) www.baugallery.com

## Sunday, July 13

**ACTING OUT: WORDS THAT CONNECT** Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 5-7pm charge www.hvcca.org

**BUCK MOON ARTS FESTIVAL** Fulton-Montgomery Community College 2805 State Hwy 67 Johnstown NY 518-736-7622 free www.fmcc.edu/ Facebook: Buck Moon Arts Festival

**ESSENCE OF THE VALLEY** The Betsy Jacaruso Studio & Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 free (thru Aug 31) www.betsyjacarusoartist.com

**SUMMER ARTS INVITATIONAL II: Martha Hill, Carol Struve, Marilyn Rowley, Gertrude Abramson** Woodstock Jewish Congregation 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 Opening Reception 12-2pm free (thru August 24) www.wjcsul.org

## Thursday, July 17

**ALL THE GALLERY'S A STAGE: WILLIAMSTOWN THEATRE FESTIVAL** at WCMA Williams College Museum of Art 15 Lawrence Hall Dr. Williamstown MA 413-597-2429 4pm free wcma.williams.edu

## Friday, July 18

**CRAFT EXPO 2014** Guilford Art Center On the Guilford Green Boston and Whitfield Street Guilford CT 203-453-5947 charge (thru July 20) http://guilfordartcenter.org/

**"LES MISERABLES" UP IN ONE PRODUCTIONS** The Center for Performing Arts Route 308 Rhinebeck NY 845-876-3080 charge (thru Aug 17) www.centerforperformingarts.org

## Saturday, July 19

**Angeloch under Glass: WORKS ON PAPER BY ROBERT ANGELOCH** The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm (thru Sept 6) woodstockschoolofart.org

**ESSENCE OF THE VALLEY: GROUP EXHIBIT** The Betsy Jacaruso Studio & Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 Opening Reception 5-7 pm free (thru Aug 31) www.betsyjacarusoartist.com

**NETSAYI** Mass Moca 87 Marshall St North Adams MA 413-662-2111 8pm charge www.massmoca.org/event\_details.php?id=920

**THE EAKEN PIANO TRIO** Honest Brook Music Festival Festival Barn 1885 Honest Brook Road Delhi NY 607-746-3770 8 - 10 PM charge www.hbmf.org

## Sunday, July 20

**2014 PHOTOgraphy Show** The Philadelphia Sketch Club 235 Camac St (between 12th & 13th and Locust & Spruce) Philadelphia PA 215-545-9298 Opening Reception 2 - 4pm free (thru Aug 9) www.SketchClub.org

**2ND GROUP SHOW OF KNANASHU AND KEELER** Ruth Keeler Ruth Keeler Memorial Library 276 Titicus Rd. North Salem NY 914-669-5161 12-5pm free www.northsalemlibrary.org

## Monday, July 21

**KENT ART ASSOCIATION PRESIDENT'S SHOW** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Sept 1) www.kentart.org

## Friday, July 25

**ASOG OPEN JURIED ART SHOW** Art Society of Old Greenwich The Greenwich Arts Council -- Bendheim Gallery 299 Greenwich Avenue Greenwich CT Opening Reception 6-8pm free (thru Aug 11) www.artsocietyofoldgreenwich.com

**KENT ART ASSOCIATION PRESIDENT'S SHOW** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 5-7pm free (thru Sept 1) www.kentart.org

**RECENT WORK BY GC MYERS** West End Gallery 12 West Market St. Corning NY 607-936-2011 Opening Reception 5-7:30pm free (thru Aug 29) www.westendgallery.net

## Saturday, July 26

**MANITOGA'S ANNUAL COCKTAIL & ARTIST RESIDENCY PERFORMANCE WITH COMPOSER BEN NEILL MANITOGA** / The Russel Wright Design Center 584 Route 9D Garrison NY 845-424-3812 5pm-7pm donate www.russelwrightcenter.org

**MUSIC AT THE GRAZHDA** Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road (off Route 23A) Jewett NY 518-989-6479 8pm charge www.GrazhdaMusicandArt.org

**SMALL WORKS SHOW** Tivoli Artist Gallery 60 Broadway, Tivoli NY Opening Reception 5 - 7:30 free (thru Aug 17) Tivoliartsgallery.com

Continued on Page 18

submit calendar to: [arttimesjournal.com/submitevent.html](http://arttimesjournal.com/submitevent.html)

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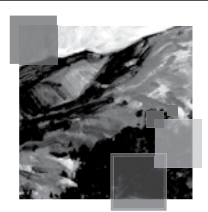
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Image left: "Let's Face It" Photograph by Claudia Gorman

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# Art *Elizabeth Okie Paxton and The Breakfast Tray: The Modernity of a New Woman Artist*

By RENA TOBEY

Continued from Page 1

familiarly known as Betty. Okie Paxton worked within the Boston School of artists, with their focus on beauty, harmony, light, color, clarity, and naturalistic representations of the everyday luxurious world of Boston's elite. They guarded this domain, even as the modern artistic swell moved past them. To avoid competing with her husband's traditional interiors, Okie Paxton painted still life works, finding a ready market with private collectors. Consequently, very few of her paintings are available for public viewing in a museum.

Early in her career, she gives us *The Breakfast Tray*, a work so daring and so unlike the Boston School aesthetic. The interior was a favored subject, but this one is casually messy, middle class, and blatantly sexual. It palpates with an intimacy that makes the viewer a part of what has just happened and what will happen next. We know that Okie Paxton was about thirty-three years old and married when she painted *The Breakfast Tray*. Are we witnessing their marital bed? Is this a place where she could retreat to be on her own, in this feminized space, a place where she did not have to keep up appearances or be put-together? The Boston School looked to the seventeenth-century Dutch for inspiration. Was Okie Paxton laughing along with Jan Steen (1626-1679) and his messy household paintings that equated a disordered interior with a society in disarray? Or was Okie Paxton satirizing how buttoned up this Boston School was, because she was not bound by it? In the painting, the ordinary black pumps that took their owner out into the world have been tossed aside, as has the newspaper that long represented the male domain of business and politics. Perhaps Okie Paxton was so used to tapping into their power that she knew they

were readily available to her again and did not need any special care.

Our painting's protagonist is a woman of the world, of her time, of her place. She lives in a city, one like Boston, which may have its ties to the old century, but also is finding its way through rapid industrialization, mass immigration, and sweeping technological innovations into an often confusing, changing world. A new youth culture embraces this change as hope for a future very different from the traditions of their parents. One of those differences centers on sexuality and gender roles. The protagonist of *The Breakfast Tray* is a New Woman. She is educated and the beneficiary of improved health care. She advocates for women's right to vote, to work outside the home, to go to the theater on her own, and to buy objects she uses to create an intimate space all her own, just as we see in *The Breakfast Tray*. But hers is not a world without men. She is finding new sexual freedom.

The painting makes us want to know more about the artist who created it. We dig into it trying to learn more about a woman who apparently was not shy, but left little record of who she was and what she cared about. Okie Paxton enjoyed a companionate marriage, unselfishly promoting her husband's career. As a beauty, she also served as his muse, modeling for many of his paintings. She made choices. One apparently was to pull back from provocative works like *The Breakfast Tray*, while still satisfying her need to paint through less controversial still life works. She had a visual voice. She had no children. Her life was devoted to art—his and hers. They loved and respected each other. She continued to meticulously manage her husband's business affairs after his death with correspondence regarding his art estate until 1970, apparently paying even more atten-



Elizabeth Okie Paxton. *The Breakfast Tray*. c.1910.  
Oil on canvas. 21 x 17 in. Private Collection.

tion to his posthumous career than her own active one. Could she have been better known had she not married? Had she not married, would she have had access to influential people and teachings that propelled her own development? Unanswerable questions confound us.

What we are left with are a few paintings in known locations, with a stand out, *The Breakfast Tray*. This painting is so powerful, so personal,

and so different from most of her body of work. With still life paintings that suggest order, clarity, comfort, and even opulence, Okie Paxton produced a pleasurable, appealing oeuvre. But this work makes her a painter of note. Coming so early in her productive career, we have to wonder, what if? But ultimately, "what if" is more frustrating than learning "what is." "What is" is the opportunity to get to know Okie Paxton better, to bring her works out of the shadows and into her own celebration of light, vision, and the modern world.

(Rena Tobey is an art historian and lives in New Haven, CT.)  
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# Theatre

## The anonymous audience

By ROBERT W. BETHUNE

BACKSTAGE ON OPENING night, one of the questions you will always hear one cast member ask another is, "Do you have anybody coming?" Meaning, will there be any friends or family of yours in the house tonight?

It's always nice to have those you know come and see your work. It's nice to know that those close to you care. However, how much should you care back? How important is what your friends and family think of your work?

If you're really lucky, they'll actually tell you. Fortunate indeed are artists who have somebody close to them who will respond honestly to the work! Unfortunately, most artists aren't so lucky. Yes, we can all read the shifty-eyed "Good job" that means the opposite, but that's more of a corrosive toxin than a healthy tonic.

Even if they'll actually tell you, they aren't the ones you really need.

Bottom line, they don't pay the bills (except for the spouse who loves you enough to support you.) There's more to "paying the bills" than money. Your friends and family cannot serve as a supportive, appreciative public. They aren't the public—they're your friends and family.

So what really matters, even on opening night when you need all the support you can get, is the anonymous audience, the people you don't know, the people who came and bought a ticket because they wanted to see the work—unlike your friends and family, who are probably there on comps! The anonymous audience doesn't relate to you; they relate to the work; that's why they are so important.

The anonymous audience is the one you should truly care about. In the end, they're the only ones who count.



## Letters Continued from Page 2

**To the Publisher:**  
What a super article about you and your (no brainer) reward. I mean—who else? Proud to know ya. And Ray's Blog—not all the way thru yet but its very compelling. thx.

Lee Pope  
The Schoolhouse Theatre/Gallery  
Croton Falls, NY

**To the Publisher:**  
Congratulations! But you were always a WINNER.

Best,  
Vivian Yess Wadlin  
About Town of Ulster County  
New Paltz, NY

**To the Publisher:**  
Congratulations!!! You are so talented and terrific!

Gloria Blackman  
Woodstock, NY

**To the Publisher:**  
Congratulations you go girl  
Myra Schwartz  
Woodstock, NY

**To the Publisher:**  
Congratulations! Hopefully this is the first of several awards you will receive this year.

Elizabeth Z. Herman  
Market Research Consulting

**To the Publisher:**  
You go girl!!! Exciting indeed!  
Love, Ann Silverman  
Hurley, NY

**To the Publisher:**  
Congratulations for the award. I will pass the information to be [added to] the next Newsletter 2014.

Best  
Silvia Franco  
Artists' Fellowship, NYC

**To the Publisher:**  
Kudos! Much deserved!  
~Aubrey Zambrella  
Saugerties, NY

**To the Publisher:**  
Congratulations Cornelia!!!  
Holly Strutt, esq  
Woodstock, NY

**To the Publisher:**  
Terrific. Muy congratulations!  
Betsy Jacaruso  
Jacaruso Gallery  
Rhinebeck, NY

**To the Publisher:**  
You're the tops! Congrats!  
Elaine Jaffe  
Woodstock, NY


**To the Publisher:**  
Congratulations, Cornelia. The news release is very impressive.  
Mary Alice Orito  
NYC

**To the Publisher:**  
So proud of you!  
Kim Butwell  
Salt Point, NY

**To the Publisher:**  
What a beautiful photo, what a great honor very much deserved !!  
Best and warm wishes for continued success.

Affectionally,  
Liana Moonie  
Greenwich, CT





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## Face to Face With Great New Theater



Nicolette Robinson, Matt Doyle, Loretta Nicole, and Isalah Johnson from the 2013 production of "Brooklynite".  
Photo © Buck Lewis

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# Culturally Speaking

Continued from Page 13



Buglisi Dance Theatre troupe taking a bow at Kaatsbaan International Dance Center, Jacquelyn Buglisi far left.

By CORNELIA SECKEL  
concerts, plays, lectures, fill out the rest of the festival with the “The Barber of Seville” (opera buffa in 2 acts by **G. Rossini**) — referred to as the centerpiece of the festival— performed on Saturday night. The gorgeous festival tents insure a comfort-

able experience rain or shine. Tickets are very reasonable and available at [www.phoeniciavoicifest.org/](http://www.phoeniciavoicifest.org/)

**Buglisi Dance Theatre** ([www.buglisi-foreman.org](http://www.buglisi-foreman.org)) performed at **Kaatsbaan** and what an exciting evening it was. **Jacquelyn Buglisi**, artistic director, dancer and chore-

ographer has been a supporter of Kaatsbaan since the founding in 1990 and performed at the galas to raise money to proceed with the project. Kaatsbaan is a permanent international dance center dedicated to the growth, advancement and preservation of professional dance. Kaatsbaan provides a creative residence for dance-related artists from all disciplines and ethnic backgrounds. The **Residency Program** is designed to provide a productive and creative working environment for national and international dance companies, choreographers, dancers, composers, dance photographers, journalists, historians and scenic and costume designers. Emerging, mid-career and established dance companies and professionals apply or are invited to be in residence at the center for a weekend to a month. Housing and studios are provided on site. Coming up at Kaatsbaan is **Ballet Next** on June 7 & 8; **New York Theatre Ballet** on June 21 & 22 and the **Extreme Ballet Showcases** July 12, August 2 & 23. [www.kaatsbaan.org](http://www.kaatsbaan.org)

**Art in Residence** is an innovative gallery space devoted to showcasing works by established and emerging artists in a friendly, acces-

sible environment. Art shows will be presented monthly in the home of **Rosemary and Robert Rau**, 12 Lake Road in **Newtown, CT**. The couple, with a lifelong appreciation of art and backgrounds in design and business, is realizing a dream by creating an atmosphere where art can be viewed in comfort. Shows will feature works in all mediums (oil, acrylic, watercolor, pastel, mixed media, and sculpture) representing a variety of schools including Realism, Abstract, Modern and Impressionism. By foregoing the traditional gallery white walls and institutional lighting, visitors will be better able to imagine the art in their own homes or business settings. Thus the creation of Art in Residence. The Rauses are planning to host informal socials such as teas or Sunday Suppers in order to provide a congenial place for artists and art lovers to meet. Additionally, they will offer in-home or office consultations through the use of what they call a Traveling iPad Portfolio.

Take a look on the arttimes website for additional comments about my “out and about” during the Spring. I enjoy meeting our readers so don't hesitate to introduce yourself if you see me on my “wanderings”



## The next Print issue: Fall September, October, November

If you missed getting an **Opportunity** or **Calendar** listing into this issue or an **advertisement** for your business or exhibit, contact us at [info@arttimesjournal.com](mailto:info@arttimesjournal.com).

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## Pastel Society of America

Join us for these festive events:

- Friday, September 19, 6PM Gallery Tour & Reception with Liz Haywood-Sullivan, PSA
- Saturday, September 20 10AM – 4PM Materials Fair in the Grand Gallery at the National Arts Club *Associate Members Only – free portfolio reviews during the Materials Fair (11AM-1PM). Call the office for information.*
- Sunday, September 21 Awards Ceremony (4PM) followed by the Annual Dinner (6:30PM) & Raffle Drawing
- Saturday, September 27, Portrait Demonstration with Ellen Eagle, PSA, 1-3PM

**Exhibition dates:  
September 2-27, 2014**

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# Calendar

Continued from Page 14

## Sunday, July 27

**Fernande Lipton Abstraction Becomes Reality** Piermont Flywheel Gallery 223 Ash St., Piermont Landing, Piermont, NY Piermont NY 845-365-6411 opening reception 1to 5pm free (thru Aug 10) piermontflywheelgallery.com

**VASTU HOST PROGRAM OF BHARATA NATYAM (SOUTH INDIAN CLASSICAL DANCE) BY JAAN FREEMAN** Vastu Health 17 Main Street Warwick NY 845-987-7475 2-4:15pm charge www.vastuhealth.com

## Monday, July 28

**NON-MEMBERS EXHIBITION** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 8)

## Wednesday, July 30

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE** Phoenicia Parish Field Main and Ave Maria Phoenicia NY 845-586-3588 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. charge 23 events with the theme Viva Espana: Flamenco, Baroque, Las Vegas, Opera, Choral, PhoeniciaVoiceFest.org

## Thursday, July 31

**FLUTES IN THE DRAWING ROOM COOPERSTOWN SUMMER MUSIC FESTIVAL** Hyde Hall 267 Glimmerglass State Park Cooperstown NY 877-666-7421 7:30 donate cooperstownsummermusicfest.org

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE** Phoenicia Parish Field Main and Ave Maria Phoenicia NY 845-586-3588 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. charge 23 events with the theme Viva Espana: Flamenco, Baroque, Las Vegas, Opera, Choral, PhoeniciaVoiceFest.org

## Friday, August 1

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE** Phoenicia Parish Field Main and Ave Maria Phoenicia NY 845-586-3588 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. charge 23 events with the theme Viva Espana: Flamenco, Baroque, Las Vegas, Opera, Choral, PhoeniciaVoiceFest.org

## Saturday, August 2

**KAATSBAAN'S EXTREME BALLET SHOWCASE II PERFORMANCE** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 noon to 1 pm free www.kaatsbaan.org

**MUSIC AT THE GRAZHDA** Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road (off Route 23A) Jewett NY 518-989-6479 8pm charge www.GrazhdaMusicandArt.org

**NORMAN BACON RETROSPECTIVE AND KAMIL VOJNAR PHOTOGRAPHS** Galerie BMG and Sweetheart Gallery 17 Cricket Ridge Road Bearsville NY 845-679-0027 free Opening Reception: Saturday, August 2, 4-7 pm www.galeriebmg.com

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE** Phoenicia Parish Field Main and Ave Maria Phoenicia NY 845-586-3588 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. charge 23 events with the theme Viva Espana: Flamenco, Baroque, Las Vegas, Opera, Choral, PhoeniciaVoiceFest.org

## Sunday, August 3

**JJ, PIANO** Honest Brook Music Festival Festival Barn 1885 Honest Brook Road Delhi NY 607-746-3770 4 - 6 PM charge www.hbmf.org

**PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE** Phoenicia Parish Field Main and Ave Maria Phoenicia NY 845-586-3588 Open air seating (grass, chairs, etc.) Inside Venues for various performances throughout the weekend. charge 23 events with the theme Viva Espana: Flamenco, Baroque, Las Vegas, Opera, Choral, PhoeniciaVoiceFest.org

Continued on Page 22

# New Art Books

**UNIVERSITY OF WASHINGTON PRESS: Art Through a Lifetime: The Mary Griggs Burke Collection (Two Slipcased Volumes)** by Miyeko Murase et al. Vol. I 432 pp.; Vol. II 352 pp.; Over 1500 Color Illus.; Bibliography; Index. \$125.00 Hardcover. \*\*\*\*\*

**Floral Journey; Native North American Beadwork** by Lois S. Dubin. 256 pp.; 9 3/4 x 11 3/4; Color Illus.; Notes; Bibliography; Index. \$65.00 Hardcover \*\*\*\*\*

**Franz Von Stuck** (Ed.) Jo-Anne Birnie Danzker. 172 pp.; 10 1/2 x 11 1/2; B/W & Color Illus.; List of Works; Notes; Selected Bibliography; Index of Names. 50.00 Hardcover \*\*\*\*\*

**Tainted Revelations: The Art of Bill Ohrmann** by Joe Ashbrook Nickell. 140 pp.; 12 1/4 x 9 3/8; B/W & Color Illus.; Chronology. \$45.00 Hardcover. \*\*\*\*

**A Punch of Color: Fifty Years of Painting by Camille Patha** by Rock Hushka / Alison Maurer. 96 pp.; 8 1/2 x 10 1/4; Colored Illus.; Checklist. \$45.00 Hardcover \*\*\*

**Chigusa and the Art of Tea** by Louise Allison Cort / Andrew M. Watsky. 288pp.; 8 1/4 x 11; B/W & Colored Illus.; Appendices. \$40.00 Softcover. \*\*\*\*\*

**The Visual Blues** (Ed.) Natalie A. Mault. 88pp.; 9x11; B/W & Color Illus.; Artist Biographies; Checklist; Selected Bibliography. \$40.00 Softcover. \*\*\*\*

**The All-Knowing Buddha** by Karl Debreczeny at al. 176 pp.; 8 1/2 x 11 1/2; Colored Illus.; Bibliography; Notes. \$30.00 Hardcover\*\*\*\*\*

**RIZZOLI INTERNATIONAL PUBL. INC.: Hernan Bas** by Christian Rattemeyer et al. 274 pp.; 9 1/4 x 12; B/W & 170 Color Illus.; List of Illustrations. \$75.00 Hardcover. \*\*\*

**TEXAS STATE HISTORICAL ASSN: Julian Onderdonk in New York: The Lost Years, the Lost Paintings** by James Graham Baker. 192 pp.; B/W & Color Illus.; Notes; General Index; Index of Artwork. \$49.95 Hardcover. \*\*\*\*\*

**BLACK DOG PUBLISHING: Made by Hand: Contemporary Makers, Traditional Practices.** 192 pp.; 7 1/8 x 9 1/2; Color Illus.; Glossary of Tools; Directory. \$24.95 Softcover \*\*\*\*

**WATSON GUPTILL: Urban Watercolor Sketching: A Guide to Drawing, Painting and Storytelling in Color** by Felix Scheinberger. 160 pp.; 8 1/4 x 9 1/2; Color Illus.; Index. \$22.99 Softcover \*\*\*\*

Compiled by Raymond J. Steiner

**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**



## The Gallery at KENT ART ASSOCIATION

### MEMBERS' SHOW II

July 1st to July 13th

Opening: Sunday June 1, 1 - 5 pm

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*Multiple cash awards!*

*Call For Entries*

Show: July 20th to September 1st

Receiving: Friday, July 18th, 1 - 4 pm

Saturday, July 19th, 10 am - 1 pm

(Join the association on receiving day.)

Show Opens: Sunday, July 21st, 1 - 5 pm

Awards Reception: Friday, July 25th from 5 - 7 pm



Linda West's 2013 President's Show winner, "Parade"

The Kent Art Association • 21 S. Main St, PO Box 202, Kent, CT 06757  
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## PRE-COLLEGE DIGITAL ARTS PROGRAM

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

Please see our website [www.sunywcc.edu/peekskill](http://www.sunywcc.edu/peekskill) for more information. Call us at 914-606-7300 or email [peekskill@sunywcc.edu](mailto:peekskill@sunywcc.edu).

**SUMMER PRE-COLLEGE DIGITAL ARTS PROGRAM**  
 July 7-July 17 and July 21-July 31



## Art Essay

# Art And Addiction

By JENNI DOYLE

### Healing And Transforming:

The connection between drugs and art is an ancient one. Plato described creativity as “a divine madness” [1], and his contemporaries followed him in the belief that true creativity required an altered state of consciousness. Worshipers of the Greek god Dionysus used alcohol, opium, and mysterious, frenetic rites to work themselves into a state of psychedelic frenzy – in which they believed themselves to be more receptive to the god and his inspiration. The greatest poets of the Norse sagas were invariably to be found liberally imbued with ‘divine liquid poetry’ (or, as we would term it today, highly alcoholic mead [2]). Throughout history, creative people appear often to have either suffered from the ‘divine madness’, which Plato deemed essential to true creativity, or to have inspired it through artificial means with drugs and alcohol. The writer Thomas De Quincey in his “Confessions of an English Opium Eater” [3] expounded his belief that the opium he quaffed in such quantities enabled him to communicate on a deeper level with his soul, Van Gogh famously spent his life bouncing between alcoholism and mental asylums, and Rolling Stone Keith Richards has likened his own experiments with drugs to those of an “alchemist in search of the perfect rock’n’roll cocktail” [4]. However, what is less known is the propensity of the arts and other such disciplines to ‘save’ those who are suffering from addictions and the mental health issues which underlie them. Often, addicts and those with mental health problems [turn to art](#) in the first place as a way of expressing and thus assuaging their predicament. In such cases, art, far from incurring and inspiring the use of drugs and other substances, can help to control and even cure it.

### Drugs And Art:

There has always been something of a ‘chicken and egg’ debate over the association of creativity and drugs. The Calgary Vision and Ageing Lab, for example, argue that Van Gogh’s preoccupation with the color yellow may have had a lot to do with the cocktail of what we would now consider dubious substances prescribed for him by a succession of doctors. They claim that this may have caused “a disturbance in yellow-blue vision...similar to viewing the world through a yellow filter” [5] - as well as inducing certain psychedelic and psychological effects which may have driven him to strike canvas with paint. Others argue that creative people themselves may be more susceptible to drug abuse due to a general inclination towards mental health issues. Thus, any creative influences stem more from their own psychological make-up than from the drugs they take.

Shelley Carson, a Harvard psychologist, has noted “a connection between high levels of creativity and strange behavior and actions” [6], including a propensity, given the right stimuli, to self-medicate through drugs and alcohol. However, Carson

also states that, in such cases, it can be the individual’s very creativity which saves them from the worst of the downward spiral. “The greatest thing you can do is to follow your creative tendencies”, she has stated. Perhaps, therefore, many drug addicts and sufferers of mental illness have turned to the creative arts as a cure – or at least a coping mechanism – to aid their problems, rather than creativity being a side-effect of these issues.

### Spiritual Recovery:

One aspect of recovery promoted by many rehabilitation and therapy programs is that of ‘spiritual recovery’. In their “Big Book” [7], Alcoholics Anonymous promote spiritual rigor and self-comprehension as a key element of successful recovery. This need not necessarily be religious spirituality, but awareness of and interaction with a higher level of consciousness, be that internal or external, which prevents the individual from reaching into the Slough of Despond and grasping therein the neck of a bottle. Studies by Harvard scientists have shown fairly conclusively that yoga practiced with an adherence to its spiritual and meditational aspects can have a profound effect upon addiction. John Denninger, leading the study, told Bloomberg News that “There is a true biological effect. The kind of things that happen when you meditate do have effects throughout the body, not just in the brain” [8].

This mind-body effect and enhanced spiritual awareness arguably provide that which the drug and alcohol users were initially (perhaps subconsciously) seeking through substances, and thus allowed them to eschew their addictions far more easily than therapies lacking a spiritual element. Art can have a similar, if not better (depending upon the proclivities of the patient) effect. The Journal of the American Art Therapy Association points out that “Art fosters spiritual development through both the creative process itself and in contemplating a work of art which moves one to a higher level of understanding” [9]. It also allows a degree of personal expression which can be highly cathartic and spiritually liberating for those feeling trapped in the traumatic isolation of drug addiction and poor mental health.

### Societal Aid:

It is also worth noting that art can be used in powerful ways to fight back against drug addiction on a wider scale. Last year, New York artist Zefrey Throwell opened an exhibition of a series of his artworks entitled “Panic in The Chalk Cave”. In a highly personal and powerful move, Throwell created his artworks by mixing crystal meth with the ashes of his dead father – who had been horribly addicted to the substance. He used the resultant mixture to create a set of haunting images of his father from the age of seven until his meth-addled death at the age of 59. Throwell told the New York Daily News that he had found the experience of making the

portraits extremely effective in sorting through and reaching conclusions about his own issues surrounding drugs and his father’s death. “It made me face a lot of issues around how I deal with the memory of my dad”, he said, as well as commenting that the artwork represented a solid rejection of drug issues which he, personally, had suffered from [10].

However, above all Throwell wished the portraits to act as a salvo in the battle against addiction nationwide. The exhibition, according to him, “shows the two paths you can take...One is that you can embrace the addiction and you fall down the rabbit hole as far as you can until it kills you. The other path is clean, and you survive”. It’s a powerful message, represented in a powerful way, and it cannot come a moment too soon. DrugTreatment.com claim that “nearly 11 million Americans” have tried methamphetamine, and “Every year, thousands of Americans struggle with meth addictions, and even people who have never had a substance abuse issue before can become addicted to meth” [11].

### Expressing the Inexpressible:

Art provides a direct route through which artists can communicate with their own unexpressed, perhaps unrealized feelings and desires. It then gives them a channel through which they can express these feelings both to themselves and the world. Some drug users suffer from isolation issues. Isolation and the inability (or perceived inability) to express oneself adequately to one’s contemporaries can be a major factor in addictive behavior. Scientists in Texas found that even rats which were subjected to social isolation became “more vulnerable to addiction to amphetamine and alcohol” [12]. Applied to a theoretical human model and extrapolated to accommodate the enhanced sociability of the human animal, the implications for those who feel vulnerable and isolated in our society are clear. The theory runs that communication with others gives the brain a dopamine hit – which it needs and craves.

Without the dopamine rush which comes from human communication, the brain will inevitably turn to other reward-giving behaviors like drugs, alcohol, food, and sex. Art, however, opens a channel of communication which allows people to express the inexpressible. As one recovering addict put it in an interview with WNCN, “You can express how you feel like, ‘Today I’m feeling very emotional. I’m

feeling very vulnerable. But with art you don’t always have to say it...It’s like, the words I can’t come up with, I can physically put on a piece of work, or a painting or an easel or a canvas using all different types of mediums and it really develops into this thing that it then shows how I’m feeling instead of having to verbalize it” [13]. Even if this is not direct communication with others, it can clearly have much the same self-expressive effect, which gives the brain what it craves and at the same time can release a good deal of pent-up emotional angst.

### Healing Art:

Far from being something which causes addiction, therefore, art in all its multiform disciplines can actually aid those suffering from addiction, alerting them to potential problems in their lives, providing a pressure valve for turbulent emotions, and alerting them to issues lurking in the murky depths of the subconscious psyche. Rather than castigating art as something done by drug-fuelled lunatics, we should instead be celebrating and utilizing its ability to heal and transform suffering psyches and societies.

[1] Plato, “Phaedrus”, 260 BCE, The Internet Classics Archive

[2] Norman Sheppard, “The Mead Of Poetry”, The Norse Gods

[3] Thomas De Quincey, “Confessions of an English Opium Eater”, Penguin Classics

[4] Erin Coulehan, “Keith Richards on Drugs: ‘All Experiments Come to an End’”, Rolling Stone Magazine, June 2013

[5] Vision And Ageing Lab, “Van Gogh, Vincent (1853-1890)”

[6] Harvard Extension School, “Creativity and Madness: Shelley Carson on the Psychology of Creativity”

[7] “Alcoholics Anonymous Big Book”, Hazelden

[8] Makiko Kitamura, “Harvard Yoga Scientists Find Proof Of Meditation Benefit”, Bloomberg, November 2013

[9] Holly Feen-Callgan, “The Use of Art Therapy in Treatment Programs to Promote Spiritual Recovery from Addiction”, Journal of the American Art Therapy Association, 1995

[10] Rheana Murray, “Artist uses crystal meth, dad’s ashes in artwork”, New York Daily News, February 2013

[11] DrugTreatment.com, “Residential Centers versus Outpatient Facilities”

[12] University of Texas, “Socially Isolated Rats are More Vulnerable to Addiction, Report Researchers”, January 2013

[13] Justin Quesinberry, “Art therapy can help overcome addiction”, WNCN, May 2014



## Call for Artists North East Watercolor Society

**38<sup>th</sup> Annual International Exhibit, Kent, CT. Oct. 19 - Nov. 2**

at Kent Art Association Gallery, Kent, CT.

**Entries by CD or email: due July 20**, \$7500 in awards; \$25/entry; \$40/2 entries

**Awards: Carlton Plummer, AWS**

Prospectus: [www.northeastws.com](http://www.northeastws.com) • email [info@northeastws.com](mailto:info@northeastws.com)  
or send SASE to NEWS, 866 Cadosia Rd, Hancock, NY 13783

**The society will sponsor a watercolor workshop with Carlton Plummer, AWS, Oct 14-16, at Sugar Loaf, NY, tuition \$300 members, \$325 non-members**

# Opportunities

**Performers:** Ajkun Ballet Theatre, NY Seeks enthusiastic young dancers (pre-K to young teens) for summer production "La Fille Mal Gardee" August 2014 at the Egg, Albany, NY Info at email or website. Aug 4 ajkun@aol.com • www.ajkunby.org

**Artists: Oil, Watermedia, Pastel, Graphics, Mixed Media & Sculpture:** Allied Artists of America. Seeks entries for 2014 Annual National Exhibition Sept 4 - 16 at Salmagundi Club, NYC. Juror: Louis Zona, Director Butler Institute. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline July 26 www.alliedartistsofamerica.org.

**Artists:** American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 86th Grand National Exhibit Nov 10- 21 at the Salmagundi Club, NYC. Accepting Oil/ Acrylic, Graphics, Pastels, Sculpture, Watermedia & Mixed Media. Send #10 SASE to AAPL or visit website. Deadline Sep 6. office@aaplinc.org • www.america-artistsprofessionalleague.org

**Printmakers:** American Color Print Society Seeks printmakers for Juried Opening Celebratory Exhibition & Reception Sunday Nov 2. Over \$1500 judges prizes SASE, \$20 entry fee payable to ACPS, CD, 2jpgs, max size print in frame "36" (No photos) to: Art Brener, PO Box 576, Haddonfield, NJ 08033. Prospectus, Details at website. Deadline Sep 19 www.americancolorprintsociety.org

**Artists, Craftspeople:** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 51st Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 6-7. Prospectus available online. Deadline Nov 11 www.artleagueli.org.

**Photographers:** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for A Photography Competition and Exhibit Sept 28-Nov 2. Juror: Barbara Jaffe Prospectus available online. Deadline Aug 19 www.artleagueli.org.

**Artists, All Media:** Art Society of Old Greenwich, (203) 637-9949. Seeks participants for 63rd Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sept 6 & 7. more information see website Deadline Sep 6 www.sidewalkartshow.com

**Craftspeople:** MCMillerMiddleSchool, 65 Fording Place Rd., Lake Katrine, NY (845) 943-3941. Seeks vendors for 27th Annual Craft Fair Oct 25, 9-5pm. Call for info eluksberg@kingstoncityschools.org

**Artists, All Media:** Art Society of Old Greenwich, (203) 637-9949. Seeks entries for Open Juried show Jul 21-Aug 11 at The Bendheim Gallery, Greenwich Arts Council, 299 Greenwich Ave. Greenwich, CT. Juror TBA. For full details go online. Deadline Jul 21 www.artsocietyofoldgreenwich.com

**Artists, All Media:** Art Society of Old Greenwich, (203) 637-9949. Seeks entries for ASOG Members Juried Art Show Jun 21-Jul 17 at Flinn Gallery, Greenwich Library, 101 Putnam Ave., Greenwich, CT. For full details go online. Deadline Jun 21 www.artsocietyofoldgreenwich.com

**Artists, Photographers, Craftspeople:** Arts Council of Livingston, PO Box 339, NJ 07039. (973) 992-1950 or (973) 994-1516. Seeks artists to participate in the 15th "Art at the Oval 2013", a juried outdoor fine art and fine craft exhibit & sale (ribbons & cash prizes) on Sun, Sep 21, 11am-5pm, at Memorial Park Oval, Livingston, NJ. \$75 fee is returnable if not accepted; \$25 late fee. Bio, slides/cd/ photos of work required with SASE for new participants. Call or email for information. Download from website. Deadline Sep 1 vivolshen@aol.com or irenefeigenstudio@gmail.com • www.livingstontownship.org/artattheoval

**South Jersey Artists/Pageant Enthusiasts 18 or over:** Atlantic City Art Ctr Gallery & Noyes Arts Garage Stockton College, (609) 626-3805 Seeks entries for "Show Us Your Shoes" Parade Aug 1-Sep 28. Call or visit website for inquiries. Deadline Jun 30. www.artsgarageac.com

**Artists:** Audubon Artists Art Society, 732-903-7468 Seeks entries for Open Juried Exhibition Oct 26-Nov 7 at Salmagundi Club, NYC. Over \$20,000 cash awards, medals, merchandise. Jurors t/b/a. Download prospectus from site or SASE to Raymond Olivere, The Versailles, 1530 Locust St., Apt 13C, Phila, PA 19102. Deadline Sep 6. nardoneart@comcast.net • www.audubonartists.org

**Performers:** Bethel Theatre Works (917)531-6689 Holding auditions for 2014 Summer Production "Vaudeville in the Catskills-Celebrates the Golden Age!" Aug 22,23,24. Seeks performers of ALL types. Email or phone for details. bethel-theatreworks@gmail.com

**Craftspeople:** Dutchess Community College Foundation Seeking crafters for 43rd Annual Holiday Craft Fair, Nov. 29 & Nov 30. Hand crafted items only. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/CraftFair

**Artists:** East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 Seeks entries for upcoming juried show "Composition" Jun 20-Aug 1.1 Call, email or visit http://www.east-endarts.org Deadline Jun 12 gallery@eastendarts.org • www.eastendarts.org.

**Artists:** Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for President's Show Jul 20-Sep 1. Download prospectus at website. Receiving July 18 1-4pm; July 19 10-1pm (Join association on receiving day) www.kentart.org.

**Artists:** La Macina di San Cresci. Seeks applications for residencies 2014. NO DEADLINE. All-year openings. Contact http://www.chianticom.com/en/residency-program-details. NO FEES, info@chianti.com.com www.chianticom.com

**Women 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 (Watercolor):** North East Watercolor Society, NEWS, 866 Cadonia Rd., Hancock, NY 13783 (607) 637-3412. Seeks work not previously exhibited with NEWS for North East Watercolor Society 38th Intl. Juried (by slide or cd) Oct 19 -Nov 2. Awards juror: Carlton Plummer AWS; \$7500 in awards Visit website for prospectus, details or SASE to NEWS. email: info@northeastws.com www.northeastws.com

**Plein Air Artists:** Northport Arts Coalition, PO Box 508, Northport, NY 11768 (631) 807-5168. Seeks participants for juried event, June 13-15. Call for info or Website for application and prospectus. Deadline Jun 2 nacnewsletter@gmail.com • www.northportarts.org.

**Soft Pastel Artists:** Pastel Society of America. Seeks entries for 42nd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 2-27 Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline for CD: June 16 psaoffice@pastelsocietyofamerica.org • www.pastelsocietyofamerica.org.

**Artists:** Philadelphia Sketch Club, 235 Camac St., Center City Phila (215)545-9298 Seeks entries for open Juried Exhibition "2014 PHOTOgraphy Show" opening Jul 20, 2-4pm. Visit website for Prospectus/ details. Deadline Jul 11 www.SketchClub.org

**Artists:** Philadelphia Sketch Club, 235 Camac St., Center City Phila (215)545-9298 Seeks entries for open Juried Exhibition "2014 Absolutely Abstract" opening Aug 24, 2-4. Visit website for Prospectus/ details. Deadline Aug 15. www.SketchClub.org

**Artists (living within 100-mile radius of NYC):** Prince Street Gallery, 530 West 25th Street NY, NY 10001. Seeks possible members Email Katharine Butler of visit website for info. kcosenzabutler@yahoo.com • www.priincestreetgallery.com.

**Artists:** Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 37th Annual Juried Exhibition, Sept 27 - Oct 26. Hand deliver work only. Cash awards. Juror: TBA. Download prospectus from website (after Aug 15) or send SASE to the Guild. Receiving at the Guild Barn Sep 12-14 rgoa@sbcglobal.net. www.rgoa.org.

**Artists:** Ringwood Manor Assn of the Arts, PO Box 32, Ringwood, NY (201) 444-7760. Seeks entries for 49th Annual Fall Open Juried Exhibition, Sept 17-Oct 22. Call or go to website for more information. Receiving at the Barn Gallery Sep 13, 11am-2pm www.rmaarts.wordpress.org

**Painters, Sculptors, Photographers:** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for Exhibitions in Upper & Lower Galleries Jul 28-Aug 8. Download prospectus from website or mail with SASE. www.Salmagundi.org

**Artists, All Media:** Summer Articulated, OSilas Gallery, Concordia College, Bronxville, NY (914)337-9300x2262 Seeks entries for Open Exhibit, "Summer Articulated" Jul 10-Aug 10 at OSilas Gallery Email for info. Deadline Jul 1 Shanley.Hanlon@concordia-ny.edu

**Artists, All Media:** The Arts Center Gallery at Saratoga Arts, 320 Broadway, Saratoga, NY 518-584-4132 Seeks entries for Exhibition "Sights & Sounds of the Saratoga Region. Juror Takeyce Walter Aug 2-Sep 27. E-mail for info; details see website for more information. Deadline Jul 28 edubben@saratoga-arts.org/exhibitions • www.saratoga-arts.org

**Artists, Photographers, Sculptors:** The Hammond Museum & Japanese Stroll Garden, 28 Deveau Rd., North Salem, NY (914)669-5033. Seeks Online entries for judged competition "Vision's Revealed" Sep 10-Nov 15. Email of visit website for full details. Deadline Jun 20. (App fees): gardenprogram@yahoo.com www.hammondmuseum.org

**Artists, All Media:** Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 84th outdoor "Art in the Village" exhibit May 24, 25, 26; May 31 & June 1 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

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

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## Poets' Niche

**KITE**  
*white picket fence  
too white to keep clean  
faded smiles strung from the kite's tail*

*laugh into the pardoning wind  
words and cartoons a newspaper kite  
made from skeleton remains*

*string and youth hold it tight  
tension pulls the other way  
yanking down it climbs higher*

**Debbie McIntyre**  
—Gresham, OR

## Fiction

## Off To Bazaar

By ANDRE I. SANTILLANA

AHMED SITS UP with a start, roused by the whistling wind. He squints, struggling to penetrate the fog of sleep that weighs down his faculties. He shivers, but it is not the cold concrete he slept on – with only a threadbare rug between him and the floor, a coarse blanket to ward off the winter cold – that makes him cringe. Phantom spiders scurry down his spine. He can't put his finger on it but something does not feel right. He yawns, coughing as dust-speckled desert air fills his lungs.

His blurry eyes wander to the clock resting on the plastic table. Old and slow but an heirloom nonetheless, its luminous hands and numbers glow eerie green in the predawn darkness. A soldier friend, Sgt. Mitchell, taught him how to read time. But Ahmed needs practice. He falls into awkward pauses jogging his brain, counting in his head, before he can give the time.

If I have a wristwatch like Sgt. Mitchell, I can carry it with me everywhere for practice. His watch is nice: brown leather strap, digits instead of hands, lights up with the push of a button. No more awkward pauses. No more embarrassing silences. No more feeling stupid especially in front of foreigners.

Sgt. Mitchell also taught him numbers. "Acch-mhed," the *Amreekan* once asked in a throaty accent, his sincere though comical effort to sound like a local, "Do you know who invented these numerals?" The soldier was pointing to a calendar.

Ahmed shook his head from side to side.

"These are Arabic numerals. Your ancestors invented them. Very important stuff; the world can't do without them."

Arabic numerals? We must be very intelligent, inventing important things like **Arabic numerals**. A warm tingling gripped every fiber in Ahmed's body. Pride – he never felt anything like it before.

But, if we are so smart... how come we're poor?

Ahmed checks his wandering thoughts. His eyes reappraise the rusty timepiece, his brain processing the information on the luminous

face. Four o'clock. Panic strikes the boy like a sledgehammer. He rubs his eyes, rechecks the clock. There is no mistake. It is late! The clock is slow!

He grabs a handful of his matted hair, slapping his forehead with the heel of his other hand. Youssef will be here at any moment. I'm not ready!

Maneuvering to stand up, his eyes fall on Mustafa, curled on the floor next to him. Things will be difficult if he wakes up. He will insist on going to the bazaar. But he is slow and will cause more delays.

He pulls the blanket over his brother's shoulders. I can sell more stuff if I don't have to worry about you. You will be angry. But I must leave you. You will forgive me when I give you my share of the baklava Sgt. Mitchell promised.

Ahmed's lips curl into a smile as his eyes next fall on Fateema, her arms wrapped around Mustafa. I must be quiet. Don't want to wake up Mother. Working hard every day – cleaning and washing for *Amreekans*, cleaning and cooking at home, taking care of Mustafa and me – she needs all the rest she can get. Oh! I better hurry. Must be ready before they wake up... or Youssef arrives.

Ahmed knows Youssef well. The shopkeeper has no equal in terms of impatience. He hates waiting. He blasts his truck's horn like a madman at the slightest impulse – compelling reason for Ahmed to intercept his employer by the bend on the road, a good distance from the shack.

Youssef has a pet warning – disguised as fatherly rhetoric – which he routinely recites to Ahmed, laced with a thick Kurdish accent, accompanied by vigorous, menacing flourishes of his pudgy, heavily calloused hands. "Akkhh-m'd, you are like son to me. I give you advice. Do not sleep so much. Be up early to work early. If you work early, you work more hours. More hours work, more selling. More selling... makes more money. *Inshallah* – God willing – more money... make Youssef happy. If you sleep, money sleeps. Sleeping money makes Youssef unhappy... and Akkhh-m'd will lose job."

Springing from the floor, not bothering to light the lamp next to the clock, the twelve-year-old gropes for his pants. The denim is as threadbare as his blanket – knees torn, seat worn

so thin that Fateema routinely reinforces it with patches and stitches cleverly situated to keep the wearer modest and the garment from disintegrating.

His old clothes do not bother Ahmed. Aside from soldiers in uniform, there are also *Amreekan* civilians in his village. Some wear pants that, although new, are fashionably faded, frayed, scuffed, and torn – on the knees, backsides, thighs, hems.

I do not understand *Amreekans*. Why should new trousers be abused, made to look like rags? Maybe, they do not care. They have plenty of money for clothes. If I have money, *Inshallah*, I want my clothes to always look new so people think they are new. If God wills it – I will have money. Maybe, if I sell enough stuff? If... *Amreekans* buy my stuff. Until then, I only have this old pair. No need to make a rag of it. It is one.

Ahmed's ears pick up the faint, almost inaudible whine of an engine. His mind screams: Oh no! YOUS-SEEEEF!

The boy peels off his t-shirt but stops in the middle of undressing. He decides there is no time. He sniffs his armpits then pulls the grey shirt – off-white when freshly washed – back on. Judging himself not smelly nor looking too shabby, he tucks the loose shirt he slept in, into his time worn, time-tested, can-be-mistaken-for fashionably *Amreekan*, raggedy pants.

Ahmed's hair stands on end upon hearing the distant yet familiar blast of a notorious horn. So early and Youssef is already in a rotten mood! He imagines the shopkeeper tearing down the road in his big, black, dust covered truck.

Grabbing the jacket hanging from a chair, he gives it a big sniff. It smells fine... he thinks. Squirring into the faded frock, he dashes out the door... only to dash back in.

Half-diving to the floor, snatching his shoes from under the clock table, he hops back to the doorway, clumsily putting a shoe on, then the other. He kneels to tie his laces, fingers fumbling to find them.

There is no time for shoelaces. The roaring engine sounds much closer, the infernal horn louder. Youssef is almost here!

Ahmed tears out the door. In a

flash, he tears back in.

What is he thinking? He can't go to the bazaar without his *stuff* – his merchandise – nothing more than bric-a-bracs – that nonetheless, mean all the world to him: demonetized paper money bearing the face of a departed dictator, defunct coins with the same dead man's mustachioed likeness, ornamented lighters more trinket than tinder starter, brass bracelets, garish scarves, stringed glass beads, used stamps no philatelist worth his salt would want, and postcards of splendid palaces before these were ravaged by war.

*Stuff* is a big word. *Amreekans* call many things *stuff*. They call anything and everything *stuff*. There is nothing that cannot be called *stuff*. Ahmed does not understand why *Amreekans*, instead of using the right word, prefer to substitute... *stuff*.

"What are you doing?"

"Stuff."

"What are you packing?"

"Stuff."

"What are you eating?"

"Old stuff."

"Good stuff?"

"Oh... so-so!"

If a small English word with only five letters like *stuff* has so many meanings, then English must be a powerful language. British... *Amreekans*... they speak English. They are powerful. Hmm... I must improve my English!

Enough! The boy warns himself. There is no time to think of other *stuff*! I must meet Youssef's truck before it gets here!

He fumbles in the dark for the wooden box – almost as wide as his torso – that contains his *stuff*. He finds it on the same chair his dirty jacket had hung. Grabbing it, he flies out the shack, this time for good...

...Almost.

Craning back his neck, peeping through the crack in the doorway, he takes a parting glance at the slumbering shapes huddled on the floor. Mother, I am going to the bazaar. I will sell all of my *stuff* so we can buy *stuff* we need. Sorry, little brother. I promise, next time, I will take you with me."

Ahmed pulls shut the creaky excuse for a door, leans into the wind, heads for the bend on the road, striding as fast as his feet can carry him, his untied shoelaces whipping about, his box of precious stuff tucked tightly under an arm. He reaches the spot just as blinding headlights flood the road.

The old Ford's horn blares, tires skid, brakes squeal, before clattering to a very dusty stop. Ahmed, though shaken, beams at the scowling driver scratching scraggly stubbles on a double chin.

Youssef grunts.

Ahmed bounces into the passenger seat. "Salaam, Youssef. Let's be off to the bazaar!"

(Andre Santillana lives in Lawrenceville, GA)



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# Calendar

Continued from Page 18

## Wednesday, August 6

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## Thursday, August 7

**ALL THE GALLERY'S A STAGE: WILLIAMSTOWN THEATRE FESTIVAL** at WCMA Williams College Museum of Art 15 Lawrence Hall Drive Williamstown MA 413-597-2429 4pm free wcma.williams.edu

## Saturday, August 9

**ALLOY ORCHESTRA: HE WHO GETS SLAPPED** Mass Moca 87 Marshall St North Adams MA 413-662-2111 8:30pm charge www.massmoca.org/event\_details.php?id=922

**ART MURPHY IN GALLERY 1, ERICA CAGINALP AND IVAN SANFORD IN GALLERY 2, COULTER YOUNG IN THE BEACON ROOM** Beacon Artist Union (bau Gallery) 506 Main Street Beacon NY 845-440-7584 Opening reception 6-9 p.m. free (thru Sept 7) www.baugallery.com

**MOONVIEWING CONCERT** ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-0533 6:00pm- 10:00pm charge www.hammondmuseum.org

**PARIS, GIVERNY AND THE LOIRE VALLEY: PERSONAL IMPRESSIONS, PHOTOGRAPHY BY JOHN LIPKOWITZ** 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 2-6 pm free (thru Aug 31) www.510warrenstgallery.com

## Sunday, August 10

**ONLY THE GOOD DIE YOUNG: THE AMERICAN STRING QUARTET PERFORMS MOZART, MENDELSSOHN AND SCHUBERT WITH CELLIST ALAN STEPANSKY and flutist Linda Chesis** Cooperstown Summer Music Festival the Otseaga Resort Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30 charge www.cooperstownsummermusicfest.org

**SOO BAE, CELLO; TANYA BANNISTER, PIANO** The Honest Brook Music Festival Festival Barn 1885 Honest Brook Road Delhi NY 607-746-3770 4 - 6 PM charge www.hbmf.org

## Thursday, August 14

**CHAMBER MUSIC CONCERT - LAKE GEORGE MUSIC FESTIVAL LAKE GEORGE MUSIC FESTIVAL** St. James Episcopal Church 172 Ottawa St. Lake George NY 518-791-5089 7pm free (thru Aug 20) www.lakegeorgemusicfestival.com

**LAKE GEORGE MUSIC FESTIVAL, FOURTH SEASON LAKE GEORGE MUSIC FESTIVAL** Canada Street, Lake George Village Lake George NY 518-791-5089 A week long festival of classical music in gorgeous Lake George. free (thru Aug 21) www.lakegeorgemusicfestival.com

**"UNDRESSED & NOT" barebrush.com** NoHo Gallery 530 West 25th Street, 4th Fl New York NY 917-806-7992 Reception 6-8 pm free (thru Aug 16) barebrush.com

Continued on Page 24

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## Fiction

## God Bless You Miss Ehrenberg

By STEVEN KATZ

MISS EHRENBERG HAD flaming, red-dyed hair. She was our seventh grade typing teacher. She never was successful in teaching me to type, as evidenced by my two-finger hunt and peck that is tapping this out full of errors at about twenty words per minute. But I don't think she cared much about our typing. She taught us about life. She told us about her travels. She said outrageous things, like the fact that certain teachers went on dates with other certain teachers.

One Monday she floated into class and she was waving a pair of tickets. She told the class that she was thinking of two numbers. She had us raise our hands and take turns to see which kids would guess her lucky numbers. Laura, the sweet but quiet girl with the short brown hair and the gingham dress with the always-sharpened set of three number two pencils sitting in the groove at the top of her desk picked the first correct number. Me and Elliot and the other rowdy seventh grade boys (is that a redundant phrase?) started oohing and moaning to get Ehrenberg's attention. My turn came and I said "a hundred." She gave me the ticket.

Then she told us, "Now Laura and Steven; these two tickets that you have won are for the Broadway Musical, *Fiddler on The Roof*. It stars Herschel Bernardi. I don't know if he is going to be as wonderful as Zero Mostel, but Herschel Bernardi is a really great actor, and he might be every bit as good, but even if he isn't, what you are holding in your hands are your tickets to Broadway. Tell your parents to make sure you get there and dress appropriately. This is Broadway. The tickets are good seats and they are for this Friday night at 8pm."

I am thirteen. I am not in Elementary School anymore. I don't need my parents to take me anywhere anymore. I know that if I go to Laura's house at 6pm, with some flowers that I will buy with my paper route money that I get from delivering the NY Post six days a week, we can take the Q75 bus to the E or the F train and get off at 42<sup>nd</sup> Street, we should get to the theater by 7:30. And this will be a date. I know what *Fiddler on the Roof* is because we have the record album at home. I can sing the words to *Sunrise Sunset* because they played it at my bar mitzvah party when I danced with my mom and she cried. And I know if *I Were*

*a Rich Man*, because I love that song, especially the part about one stair going up and one stair going down, and another going no where at all, just for show. Really, can you imagine being so rich and caring so little about spending money that you would build a stairway in your house going no where at all, but just for show? This is all great and everything but mostly I am already plotting how I am going to kiss Laura. Will it be in the middle of the show, near the beginning, or at the end? Will my arm creep up so quietly around the back of her chair that she won't notice until it is around her shoulder. Will she let me keep it there? Will it fall asleep? Will I blow in her ear? Oh, I cannot even think about this. Maybe I won't try to kiss her until it is time to say good night. That way if she doesn't want me to it won't mess up the whole date. Date, holy cow, this is a date. I have been to the movies before with girls, but that was always a whole gang of kids, never just two of us. I wonder if she is scared. I am definitely not scared. Where will I keep this ticket? I will put it in my wallet with my bus pass and my paper route money. Today is Monday. These tickets are for Friday. Should

I talk to Laura at lunchtime? Forget about that. I need to get out into the yard and be the first or second kid out at the handball court so I can win that and then shoot some hoops. I can talk to her after school. Oh boy, I think this might be something, this Broadway thing.

I forgot to talk to her yesterday. I did manage to win at handball, and shoot some hoops, but today I will tell her that I will pick her up at 6pm. Then we, oh Jeez, will her mother and father be at the door to check me out? Have they heard about me? Do they know that I am the same kid that beat up 34 different kids when we were in the third grade? Do they know that I played Spin The Bottle and Seven Minutes in Heaven with Laura in their very own basement while they were out on a Saturday night date when we were in the sixth grade? Hmm, maybe I should just have her meet me at the bus stop? No, that is the coward's way out. I will wear my real tie that my Dad taught me how to make a Windsor knot with, and her father will notice that, and my tweedy-looking sports jacket and her parents won't even know I am the same kid, and even if they do they will know by my outfit that I am grown-up now, not a big bully anymore. I will look and smell so great with my Dad's Old spice on that they would even let me marry Laura.

It worked. Not the marrying part of course. But now we have taken the bus and the E Train. We got off at Times Square. Holy Macaroni. I could not believe the mobs of people. There were those guys playing three-card Monte – I showed Laura how they have these fake players who lose on purpose, and these lookouts for the cops on the surrounding corners. Then there were the crazy preacher guys standing on milk crates yelling their brains out. We found the theatre. We got in. The lights go out. The curtain goes up. My jaw really dropped. THIS is Broadway. I cried and I laughed. I did not make a move on Laura. I totally forgot. This is what I want to do. This is what I will be doing for the rest of my life. I will be on that stage. I will be up there when some kids like us are sitting down here with their jaws in their laps. How could anyone possibly want to do anything else? What would be the point of settling for anything less? Might as well just kill yourself, jump in front of the E train like Marty did. I am going to be an actor. Who cares if Laura kisses me tonight? I will have girls waiting for me at the stage door, swooning for my autograph. I wonder what she is thinking. Who cares? God bless you Miss Ehrenberg, wherever you are.

(Steven Katz lives in Kailua, HI 96734)



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events visit [woodstockschoolofart.org](http://woodstockschoolofart.org)

**FOUNDATION DRAWING**  
with **Christopher Seubert**  
Mondays, 9 AM-12 Noon  
June 2-July 14


**FOUNDATION PAINTING**  
with **Christopher Seubert**  
9 AM-12 Noon,  
July 28-August 18

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Woodstock NY 12498



The Woodstock School of Art, Inc. is a not-for-profit, 501(c)3, educational institution chartered under the laws of the State of New York.

Funding made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and County of Ulster's Ulster County Cultural Services & Promotion Fund administered by the Dutchess County Arts Council.



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## The next Print issue: Fall September, October, November

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## Deeply Rooted

a 3-person show focusing on the interpretive process and individual expression that becomes a work of art

### June 7 — July 6

**Artists' Reception: Saturday, June 7<sup>th</sup> 6-8pm**

Featuring

**Raymond J. Steiner** (work top left)  
**Patrick D. Milbourn** (work top right)  
**William P. Duffy** (work bottom right)

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# Calendar

Continued from Page 22

**Saturday, August 16**

**ELYSIAN FIELDS** Mass Moca 87 Marshall St North Adams MA 413-662-2111 8pm charge [www.massmoca.org/event\\_details.php?id=924](http://www.massmoca.org/event_details.php?id=924)

**SWEET TEA** Peters Valley School of Craft Sally D. Francisco Gallery, Peters Valley School of Craft, Layton, NJ 19 Kuhn Rd Layton NJ 972-948-5202 Opening Reception 5-7pm Concurrent with Tea-Themed Workshop Week, August 15-19th. Free (thru Oct 19) [www.petersvalley.org](http://www.petersvalley.org)

**Sunday, August 17**

**BRAZILIAN JAZZ: TRIO DA PAZ** Cooperstown Summer Music Festival The Otesaga Resort Hotel Lake Street Cooperstown NY 877-666-7421 7:30 charge [www.cooperstownsummermusicfest.org](http://www.cooperstownsummermusicfest.org)

**DANCE OMI: CRITICAL RESPONSE TO DANCE OMI ALUMNI WORKS-IN-PROGRESS** PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 2-4pm free <http://ps21chatham.org/dance.html>

**Friday, August 22**

**ANNUAL VARIETY SHOW** Coach House Players Coach House Players Theater 12 Augusta St Kingston NY 845-331-2476 Fri & Sat at 7:30 p.m. & Sunday at 2:00 p.m. (thru Aug 24) [www.coachhouseplayers.org](http://www.coachhouseplayers.org)

**TAKE DANCE: SOMEWHERE FAMILIAR MELODIES, AND TWO WORLD PREMIERES** PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 charge [ps21chatham.org/dance.html](http://ps21chatham.org/dance.html)

**Saturday, August 23**

**IMMORTAL SCENES IN OPERA FROM MOZART TO VERDI** Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 201-863-8724 3pm charge [www.altocanto.org](http://www.altocanto.org)

**KAATSBAAN'S EXTREME BALLET SHOWCASE III PERFORMANCE** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 noon to 1 pm free [www.kaatsbaan.org](http://www.kaatsbaan.org)

**LOST BAYOU RAMBLERS** Mass Moca 87 Marshall St North Adams MA 413-662-2111 8pm charge [www.massmoca.org/event\\_details.php?id=925](http://www.massmoca.org/event_details.php?id=925)

**MUSIC AT THE GRAZHDA** Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road (off Route 23A) Jewett NY 518-989-6479 8pm charge [www.GrazhdaMusicandArt.org](http://www.GrazhdaMusicandArt.org)

**Sunday, August 24**

**LET'S DANCE: THE MOMENTA QUARTET, FLUTIST LINDA CHESIS, CLARINETIST MORAN KATZ AND PIANIST OLGA VINOKUR IN CONCERT** Cooperstown Summer Music Festival The Otesaga Resort Hotel Lake Street Cooperstown NY 877-666-7421 7:30 charge [www.cooperstownsummermusicfest.org](http://www.cooperstownsummermusicfest.org)

**Thursday, August 28**

**400 YEARS OF OPERA DEVELOPMENT: Seminar & Performance** Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 201-863-8724 5-7pm charge [www.altocanto.org](http://www.altocanto.org)

**Friday, August 29**

**400 YEARS OF OPERA DEVELOPMENT: Seminar & Performance** Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 201-863-8724 5-7pm charge [www.altocanto.org](http://www.altocanto.org)

**PARSONS DANCE: INTRODUCTION, BACHIANA, CAUGHT AND OTHER WORK** PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 charge [ps21chatham.org/dance.html](http://ps21chatham.org/dance.html)

**Saturday August 30**

**84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

**BALLETNEXT AT KAATSBAAN** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge [www.kaatsbaan.org](http://www.kaatsbaan.org)

**MUSIC AT THE GRAZHDA** Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road (off Route 23A) Jewett NY 518-989-6479 8pm charge [www.GrazhdaMusicandArt.org](http://www.GrazhdaMusicandArt.org)

**PIANO & SONG VIRTUOSI WITH LORENZO DI BELLA AND CHRISTINA ALTAMURA** Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 201-863-8724 3pm charge [www.altocanto.org](http://www.altocanto.org)

**Sunday, August 31**

**84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

**KEEPSAFE PROJECT** The Betsy Jacaruso Studio & Gallery 43-2 East Market St Rhinebeck NY 845-516-4435 Reception 5-7 pm free [www.betsyjacarusoartist.com](http://www.betsyjacarusoartist.com)

**Monday, September 1**

**84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255 [www.wsoae.org](http://www.wsoae.org)

**Tuesday, September 2**

**42ND ANNUAL PASTEL SOCIETY OF AMERICA OPEN JURIED EXHIBITION** Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 21) [www.pastelsocietyofamerica.org](http://www.pastelsocietyofamerica.org)

**Thursday, September 4**

**2014 ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA** Salmagundi Club, 47 Fifth Ave. NYC (thru Sept 16) [www.alliedartistsofamerica.org](http://www.alliedartistsofamerica.org)

**FALL FOR ART FUNDRAISER FOR THE JEWISH FEDERATION OF UC** Jewish Federation of Ulster County Wiltwyck Golf Club Lucas Ave. Kingston NY 845-338-8131 6-9pm charge [www.fallforart.org](http://www.fallforart.org)

