Sargent: Portraits of Artists and Friends at The Met

By KATHLEEN ARFFMANN

THERE IS SO much to learn about John Singer Sargent. The exhibition dedicated to his work, which opened at the Metropolitan on June 30, speaks volumes about his life and work as an artist, so much so that it can be argued that no additional commentary is required, including mine.

Although information provided by the museum on the labels and audio tour is very helpful, there is still one question that remains unanswered: “Why did this accomplished painter leave Paris at the height of his career, and portrait painting altogether when he was riding the crest of his acclaim?” Henry James, the author and one of his closest friends, called Sargent “the slightly uncanny spectacle of a talent which on the very threshold of its career, has nothing more to learn.” His choice to leave Paris makes him something of an enigma and the question left unanswered is troubling for me, and I suspect for other members of the viewing public.

It has been proposed that Sargent left Paris because of the scandal that ensued from his “out of the box” portrait of Madame X, the glamorous bare shouldered lady in black. (This painting belongs to The Met’s permanent collection and can usually be found in the American Wing.) However, there might have been other factors involved in Sargent’s decision to move to England and Madame X was merely the last straw.

Sargent’s skill as an artist was obtained from the reservoir of knowledge of art and painting techniques that had evolved over centuries and was available at the Beaux Arts School in Paris in the late 1800’s. Carolus-Duran was his teacher and Sargent was a devoted pupil who became a convert to his approach to portrait painting and especially of drawing directly on the canvas with a loaded brush. Although there were many artists at that time who shared Sargent’s adherence to the traditions of the past, Zorn and Sorolla to name two, Paris of that day was the center of all things new and innovative in art. Photography was just one of the innovations impacting the art world and portrait painting in particular. Great changes were happening precisely at the time Sargent abandoned the city of Paris. New for new’s sake, the mantra of the art world today, was a philosophy then on the rise. Sargent was engulfed in this cultural milieu, to which his close friends, Monet and Rodin, were integral. Sargent’s work was greatly influenced by Impressionism. One can see by his visible brush strokes, especially in his landscapes, and in the background of some of his portraits that Sargent was comfortable adopting impressionistic techniques. Sargent, however, must have found the more radical trends, which distort the appearance of things, incompatible with his sensibilities.

Sargent’s art was grounded in the classical ideals of Beauty and Truth. These were his compass and they guided his process as an artist. Traditional values were just beginning to recede in importance in Paris as the formative thinking of modernity was taking root. Sargent’s fidelity to Truth and Beauty and the technique he acquired to express them are clearly and unapologetically revealed in the works we see in this exhibition. No gimmicks required. Painting after painting arranged chronologically in the exhibition, affirm his goal to instill Beauty and Truth into his work. It would seem, then, that this is why Sargent would be more comfortable in England, a conservative haven with a far greater appreciation for the ideals of the past.
I HAVE WRITTEN in the past about value vs. cost (and, more recently about taste) and have found little since to have swayed my opinion that the present ‘artworld’ — especially as so far as the public takes notice of it — continues to be confounded by the difference between art and worth. I emphasize the ‘public’ since I feel the art ‘punditry’ knows it well...and unfortunately capitalizes on it in the full sense of that verb. Oscar Wilde, as I’ve also noted in the past, has made much of the difference in the meanings of those terms, even extending his criticism of crass materialism by his pronouncement that ‘America is the only country that has gone from primitivism to barbarism without ever passing through civilization.’ A little strong, maybe, but I continue to find Wilde less ‘wild’ than alarmingly astute...as I come across so many examples of the glaring paucity of present-day discrimination and taste in art — in all the arts. Surely, costs trumps value in so many instances. Today’s ‘art market’ is certainly heavy on the marketing and more than a little light on the ‘worth’ aspect of its products. It is due, I think, to our viewing of art as a commodity that has so fed and nourished our ‘market’ mentality or, put in another way, promoted cost over value. Art is often purchased not for any intangible value such as aesthetic pleasure, but as a business venture, a chance to make a “killing” when resold in the future. If I buy a Wacholder, will I be able to sell it for 10 years? 207.50? (I suppose some recompense ought be ceded for having to live with silly or tasteless art for any length of time.) Certainly, it behooves the seller to accustomate cost over value, rather than trying to raise the buyer’s taste on any cultural level. We receive a great many invitations to ‘cutting edge’ (read ‘non-art’) exhibitions, ostentatiously touted — mostly for being (touted, and also mostly for selling at big bucks) — by equally-touted and well-paid ‘blowers’. Putting the ‘being famous for being famous’ nonsense in another context, Paul Cadmus once said to me in private discussion many, many years ago, “de Kooning is famous for being famous!” Can we be so easily duped by ‘celebrity’ status rather than talent? My often-decried ‘bennighted taste’ keeps me at bay and now at the age of 82, I avoid such over-hyped invites written by glib pitchmen posing as art critics every more frequently. What keeps me going in my job, however, is the periodic discovering of unsung artists (what I call ‘real’ artists) tucked away in remote studios or popping up in galleries far from the madding crowd, located on less-traveled streets and roads in small villages and towns throughout the country and abroad. My heart gladdens and spirit soars as I sit and talk or look around to discover — once again — that despite Danto’s dictum that “art is dead” it is still being nurtured and created by kindred, grooping souls such as mine. It is gratifying and personally rewarding to visit, to meet, and to profile the artist or critique his/her work that inspires, uplifts or, in Bernard Berenson’s words, “enhances” our lives instead of foisting personal agendas, politics, ‘issues’ and the like upon us which we can readily imbibe on TV’s nightly news shows when or if we so choose. History has shown that down through the centuries ‘monied’ patrons have bought (or purloined) art depending on the recommendation of their retainers, rather than on their own (often) tasteless choice of cost over value. Possessing ‘art’ may have signified (or still signifies) being ‘cultured...’ but rare are the rulers, monarchs, despots or patrons that have truly ‘enhanced’ their lives, outlooks, power or, alas, their tastes. To cite just one historical example, Catherine the Great, who collected art for the Hermitage as did her father Peter, bought ‘art’ by the truckload and, while knowing little of its artistic value, was yet keenly aware that it added to her prestige as a ‘cultured’ ruler. Judging by what’s on the walls of the homes and offices of many of today’s wealthy and powerful, it seems the tradition continues; however, what modern-day big-mon- ey seems to often rely on for advice is seller-hype rather than cultured knowledge. Cost rather than value has always swayed the materialist. I presume that maintaining one’s position at the top allows for little time and interest in taking an art history or art appreciation course to develop a refined aesthetic discernment. So much the worse for the genuine artists and their work.

Raymond J. Steiner

ART TIMES
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To the Editor:
I always enjoy Henry P. Raleigh’s sense of humor in his column. His piece about “to see or not to see” Woody Allen’s “Magic in the Moonlight” caught my attention, such that when the DVD showed up in my mailbox, I checked it out. I actually enjoyed the film very much.

Now having read Raleigh’s most recent column, I can unequivocally recommend Allen’s film to you (if you are still in a quandary) — I know you’ll love it!)
Best,
Lisa Wersal
Vadnais Heights, MN 55127

To the Publisher:
I would also like to let you know that I answered a call for art from the Cooper-Finn gallery in Millbrook. The call is in Art Times.....we went over and I showed you my work - she put me in the show opening July 18th, and is talking other shows and asked to represent me. Thank you for doing what you do so well.

Fay Wood
Fay Wood Studio
Saugerties, NY

To the Editor:
Hello Mr. Steiner,
I live in the Hudson Valley for almost 30 years. Several years ago I saw this book while browsing through

Peeks and Piques!

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By CORNELIA SECKEL
IN THE SUMMER 2015 issue I wrote about my trip to Nashville and had so much to report that here is Part 2. You can still read Part 1 online at arttimesjournal.com where I wrote about the Honky Tonks; meeting Joanne Cash Yates (sister of Johnny Cash); the Cracker Barrel stores and their history; The Country Music Hall of Fame and the Dylan, Cash and the Nashville Cats exhibit; Ryman Auditorium, the mother Church of Country Music; and the Grand Ole Opry.

Take a look online for this report as well as videos and additional pictures from this memorable trip.

The tradition of live music on the radio continued from the Ryman and the Grand Ole Opry with other radio venues including: Dunbar Cave State Park is located 60 minutes northwest of Nashville and about one and a half miles northeast of downtown Clarksville in Montgomery County. Dunbar Cave (always at 58°), and over eight miles in length, is one of the largest caves in Montgomery County and, excavations revealed, has been occupied by man for thousands of years. In the roomy mouth of the cave, square dances, radio shows and big band era concerts were once held. After the Civil War, the first resort was built in the area surrounding Dunbar Cave. By the 1930s, the cave became a hotspot for local bands and other entertainment. In 1948, country music legend Roy Acuff bought the property and staged his Saturday Night Radio Dance Broadcast from the site. The cave’s popularity declined in the 1950s when indoor air-conditioning became common in households.

Ernest Tubb Record Shop
Founded by the Grand Ole Opry star Ernest Tubb in partnership with his tax accountant Charles Mosley, the store was primarily envisioned as a service for fans. In his travels around the country, Tubb was constantly approached by fans that were having trouble finding their favorite records. Tubb opened the shop as a mail-order business in early 1947, with its first retail location, at 720 Commerce St., opening on May 3 of that same year.

From the beginning, Tubb was buying airtime on the Opry to promote the mail-order business, and this eventually evolved into the Midnight Jamboree radio program. Archived shows can be heard at etrecordshop.com. The main shop moved in 1951 to its current location to allow more room for the live in-store broadcasts on Saturday nights. There are hundreds of music products including: Books, CDs, DVDs, Photos, Songbooks, Souvenirs, and vinyl.

Music City Roots
Nashville’s acclaimed roots and Americana variety show, broadcast live Wednesday nights at 7 (central time) at The Factory in Franklin, TN and you can hear it online at musiccityroots.com. Live From

The Factory showcases Nashville’s music scene, from country and Americana to more progressive interpreters of tradition — a "roots and branches" format that brings together fans of different tastes and generations.

Bluebird Café is a venue for songwriters to perform original music in an intimate setting. Amy Kurland opened the café in a strip mall several miles from downtown Nashville in 1983 as a restaurant and on second thought a music venue. 70,000 people visit every year. More musicians one could name had their start at the Café. The typical nightly performance and with harmony vocals. Monday night is an open Mic. I was excited to go and we really didn’t know who would be performing. Anyone could come in and play. Unfortunately it was not a night for songwriters and the music was not to my liking. I am not sorry I went, the experience was excellent and I surely heard some good music at other venues. In 2008 owner and founder Amy Kurland transfers ownership of the to the Nashville Songwriters Association International.

It seems to be a growing trend for well-known musicians to have their own museums:

George Jones Museum (georgejonesmuseum.com) just opened in April after we visited and we had quite a hard-hat tour. Nancy Jones, George’s last wife, undertook building this museum to honor George and preserve his music and have a place where fans could see pictures of him as a child, learn what influenced him and see a vast accumulation of his things. There is a restaurant, event space, a gift shop as well as exhibition space with George Jones memorabilia including his tractor and a truck.

Johnny Cash Museum (johnnycashmuseum.com) features interactive exhibits, costumes, guitars, albums and even a serving set. Telling the story of Johnny Cash is an extensive walk through memory lane from his childhood through his final years. Bill Miller brought his collection of Cash memorabilia and created this museum where so many aspects (humanitarian, author, artist) of Cash are revealed. Cash’s daughter Cindy said “Whatever anybody needs to know about my dad that they don’t know already is in that museum.”

There are numerous historic sites and I only visited two although others went to Fort Defiance: Rose Mont, a Greek Revival plantation; The Hermitage, home of Andrew Jackson; and the Belle Meade Plantation an 1853 Greek Revival mansion and stud farm.

Bluebird Café

Midnight Jamboree stage in the Ernest Tubb Record Shop

Fall 2015 (Sept, Oct, Nov) ART TIMES page 3
Dance

A Hidden Gem: The Hartt School Dance Division

By DAWN LILLE

SAY DANCE DIVISION, Hartt School, University of Hartford and many will give a blank stare. This is to report that there is a great deal of excellent, joyful movement going on up in Connecticut, broadly educating students for the world of dance and beyond.

Originally founded in 1920 as a music school, which gained a distinguished reputation, in 1957 the Hartt School, by then a conservatory, was one of three institutions that joined to form the University of Hartford. The Dance Division, formerly associated with the Hartford Ballet/Dance Connecticut, was established in 1994 and was fully incorporated into the school in 2002. The Hartt is now a conservatory comprised of music, dance and theater. Dance has a rigorous community division as well.

Stephen Pier was recruited in fall 2009 to direct the program in dance. His aim is “to use the rich tradition of excellence in all the performing arts in conjunction with substantive innovation to prepare our students for meaningful careers.” The major offers a BFA with a choice of emphasis on either performance or pedagogy. Both require extensive classes in dance technique (classical ballet, including pointe, modern and contemporary), music, dance history, improvisation, composition, kinesiology, repertory, technology, arts administration and pedagogy. Performance opportunities begin in the freshman year. The difference in the two tracks is that the teaching emphasis has more pedagogy and the performance more repertory and pas de deux classes. Both are required to take academic courses. Rhetoric and writing and math are required of all.

The results of this rigorous curriculum appear to accomplish Pier’s stated goal. These students are being groomed to lead dance into the future, but their education can do more than that. It can produce individuals able to apply their skills to a rapidly changing environment where Pier feels “they need both breadth and depth of knowledge to maintain professional agility.” He also realizes that they will be doing something besides performing during their working lives.

Stephen Pier’s own history includes the role of performer with the Royal Danish Ballet, the Hamburg Ballet, the José Limón Company and as a guest artist with many others. His teaching and coaching career has included both ballet and modern dance and he has taught in many schools, including Juilliard. Pier has created over 40 works for the concert stage, opera, theater and film and has been involved in founding and directing workshops for choreographers.

He says that he inherited “an
extraordinarily well designed program" that is unique in the quality of the faculty and the access the students have to them. He added Limón technique to the existing Graham and made adjustments resulting in greater flexibility in addressing individual student needs and inclinations. To him, every dance student is a different being in this most human of the arts, at a time when human interaction is a rare commodity.

Walking into a Saturday matinee performance in late April, I was introduced to the Dean of music, who was also joining the audience. The program was well rehearsed (down to the low keyed and professional bows) and danced by carefully trained young performers who appeared secure and, most importantly, joyful in their communication.

The program began with Valse Fantaisie, George Balanchine’s pas de deux to Glinka’s music. It is a rarity to see a Balanchine work on a college undergraduate offering. Staged by Hilda Morales, a faculty member and former American Ballet Theatre dancer, it was coached by Victoria Simon, a former New York City Ballet dancer and a faculty member of American Ballet Theatre. The choreographer, Katie Stevinson-Nollet, a faculty member, mined the idiosyncrasies of each character she conceived the dance as the history of choreography for the different casts that danced it. Guernsey Field, a pastoral ballet for 8 women, was a lively hoedown that followed the four movements of the music, she had the females in the cast in pointe shoes. They looked strong, comfortable and contemporary.

Doug Varone’s Four Chapters from a Broken Novel, to music by David Van Tieghem, showed four dances from a suite of twenty. Varone is an established NYC choreographer, with his own company and a range of interests that include opera, film, theater and fashion. He knows how to move bodies across, through and around the stage, while delving into their emotional selves, and the dancers in the piece never stopped their search.

But to me the prize on the program was their ongoing reconstruction of Psalm. José Limón’s searing work in reaction to the holocaust and his reading of “The Last of The Just” by Andre Schwartz-Bart. The program note contained a poetry-like quote from the author, which lists the names of different concentration camps in between the words “and praised be the Lord.” There is also a footnote about the 36 just men in Jewish tradition, within whom rest all the sorrows of the world.

Limón, born in Mexico but a major figure in American dance history, conceived the dance as the history of one “just man.” The original score by Eugene Lester has been arranged and added to by Kathryn Swanson-Ellis.

This is a powerful, moving, beautifully constructed piece that used 14 dancers in two casts. With the typical Limón style of open torso, palms that speak, and every movement connected to the breath, the dance is spiritual in effect. Nina Watt, a faculty member who was a soloist with the Limón company, staged and directed this work, in which every movement was carefully calibrated and projected to its fullest impact.

The dancers exhibited strong technical training, but Pier insists that this is a tool that allows for expression, not an end in itself. He feels the Hartt Dance Division is different from other conservatories due to the positive culture and the support of the rest of the university. He says they have created an energizing educational model that exemplifies the thrill of continued learning and intellectual risk taking.

The Hartt dancers will perform Psalm at the Joyce Theater in NYC when the Limón company appears there in October. What a wonderful opportunity!

Visit our website: www.art-timesjournal.com to read previously published dance essays with photos in color.

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The Hartt School student Rebecca DeNies, photo John Long
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Friday, September 4

**Kelly Sullivan Opens New Gallery in Lambertville**

Kelly Sullivan Gallery, 43 E. Market St., Suite 207, Lambertville NJ 08530. Hours: Monday-Friday 11:00am-5:00pm and Saturday 11:00am-4:00pm. Free admission. The gallery features American, European, Modern, and Contemporary Art. For more information, visit Kelly Sullivan Gallery online or call 609-773-0935 or 609-799-0729. To contact the gallery, email kelly@kellysullivan.com.

Saturday, September 5

**10th Anniversary of The Farm Project, Saunders Farm**

Saunders Farm 565 Old Albany Post Road Garrison NY 845-528-1797. Reception 2-6 pm. Free admission.

**85th Washington Square Outdoor Art Exhibit**

Washington Square East & University Place (212) 982-6255 www.wsoae.org

Friday, September 1

**Chamber Orchestra Darlington Chamber Orchestra St. Mary in the Highlands Episcopal Church 1 Chestnut Street Cold Spring NY 845-228-4167 7pm charge home.comcast.net/chos-2015**

Thursday, September 3

**Marianne R. Heigemeir Solo exhibition**

Equis Art Gallery 15 West Broadway (Rondout), Kingston Kingston NY 845-338-0331 Opening Reception 5-8 pm. Free (thru Sept 27) 510warrenstgallery.com

**Overlooked: Woodstock Women Artists**

Woodstock Women Artists whose work was under recognized during their lifetime The Woodstock Women Artists Exhibition at FOGS: The Founders Onstage Gallery 97 Broadway (Rondout), Kingston NY 845-679-2388 free (thru Oct 31) woodstockwomenartists.org

**Pavlisova: the mandala in Countless forms: Photo montage, mixed media, and painting**

Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 845-258-4100 Opening Reception 2-4 pm. Free (thru Sept 27) www.sandisfieldartscenter.org

**Westchester Artists Guild “Muscoot and More” Show and Sale & Westchester Artists Guild Second Exhibition**

Muscoot Farm 51 Route 100 Katonah NY free (thru Sept 27)

**2015 ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA**

Salmagundi Club, 47 Fifth Ave. NYC (thru Sept 15) www.alliedartistsofamerica.org

65 years of creativity with 65 artworks by Biagio Civale Andrus on Hudson 185 Old Broadway Hastings on Hudson NY 914-478-3700 free (thru Sept 28) www.andrusonhudson.org

**THE BEAST WITH A MILLION EYES**

The Beast with a Million Eyes Art Gallery 68 S Broadway Nyack NY 845-480-5233 Opening Reception 6-9 pm free (thru Oct 30) beastartnyack.com

**Tracy Helgeson Cooperstown Art Association**

Cooperstown Art Association, 22 Main St. Cooperstown NY 607-457-9777 free (thru Sep 25) www.cooperstownart.org

**Life of Plants**

Exploring Global Leadership in Tanzania

National Association of Women Artists, Inc. 299 Main Street Huntington NY 631-549-5106 free (thru Sept 27) http://www.tanya-atkins.com

**Colleagues: hidden talents**

Hélène Arfi, Two Barn Owls (ed.8), 2013, bronze, collection of the artist

**Hastings-On-Hudson Art Show**


**Life of Plants**

Exploring Global Leadership in Tanzania

National Association of Women Artists, Inc. 299 Main Street Huntington NY 631-549-5106 free (thru Sept 27) www.tanya-atkins.com

**Notes:**

Dates, times and events are subject to change. Please call ahead.

**THE NEWINGTON-CROPSEY FOUNDATION**


Artists of Excellence: works by sculptress Barbara Bonham SUNY Orange Cultural Affairs Poyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 free (thru Oct 20) www.sunyorange.edu/culturalaffairs

**Birds in Art**

Newington-Cropsey Foundation 25 Cropsey Lane Hastings-on-Hudson, NY (914) 478-7990 www.newingtoncropsey.com

**Posthumous Collaborations**

Star House Gallery 77 Cornell St. #316 Kingston NY 814-777-6990 free (thru Sept 5) www.starthousegallery.com

**Colleagues: Hidden Talents**

SUNY Orange Cultural Affairs Office Hall Gallery Loft, SUNY Orange the corner of Wayawanda and Grandview Avenues Middletown

**Chamber Orchestra Darlington**

Chamber Orchestra Darlington Chamber Orchestra St. Mary in the High-lands Episcopal Church 1 Chestnut Street Cold Spring NY 845-228-4167 7pm charge home.comcast.net/chos-2015

**Doris Simon: “Road Less Traveled”**

510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening Reception 3pm -6pm free (thru Sept 27) 510warrenstgallery.com

**Grand Re-Opening Party and Artist’s Reception**

Equis Art Gallery 15 West Broadway Red Hook NY 914-901-4074 3-6pm free www.equisart.com

**Marianne R. Heigemeir Solo exhibition**

Equis Art Gallery 15 West Broadway (Rondout), Kingston Kingston NY 845-338-0331 Opening Reception 5-8 pm. free (thru Sept 27) www.equisart.org

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Photo montage, mixed media, and painting Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 845-258-4100 Opening Reception 2-4 pm free (thru Sept 27) www.sandisfieldartscenter.org

**Westchester Artists Guild “Muscoot and More” Show and Sale & Westchester Artists Guild Second Exhibition**

Muscoot Farm 51 Route 100 Katonah NY free (thru Sept 27)
Painting is often problem solving; and it offers many challenges. When you look at Sargent’s sketch of Eleonora Duse, who is considered one of the first modern actors in the history of theatre, you clearly see where Sargent wanted to go in creating a work. His first objective was the truth of his subject and he managed to capture her essence, in little over an hour, with great directness and few brushstrokes before Duse decided to quit her post. This same directness with his subject is seen in every finished painting. Sargent draws upon great skill in order to reveal the inner life of his subjects in how he portrays their faces and their hands. Everyone has a favorite Sargent painting or paintings. Mine are of authors Henry James and Robert Louis Stevenson and the actor Eleanora Duse.

As I was leaving the exhibit for the second time (I don’t think anyone should see an exhibit like this just once), I ran into an old friend, a painter, and we spoke about Sargent’s brushwork. The way Sargent piled on the paint one could tell he loved its consistency. The paint is thickly applied in most of his pictures and the brushstrokes are very visible. Paint was different in the late 19th century, I’m told. Today, one would have to add a medium to get the paint to flow as loosely as it did for Sargent, who had advised painters to ‘let it flow’. I noticed his use of opaque white, especially on the landscape paintings near the end of the exhibit. The color was used in order to capture the light. Some of his brushstrokes appear to be made by a hand possessed going in all directions; but all with great effect.

At the end of his life Sargent gave up accepting commissioned portraits and painted generally for himself and almost entirely in watercolor. There are some watercolors belonging to the Met included in this exhibition. Many other watercolors, not included in this exhibition, were never intended to be seen. A friend persuaded him to sell his private sketchbooks. These were some of the watercolors featured last summer at the Brooklyn Museum and in the fall at the Boston Museum of Fine Arts. I mention these works because they reveal that despite his seeming rejection of innovative styles in painting, Sargent never gave up painting. He eventually came to terms with doing something new. He continued to paint and explore in his own way choosing watercolor exclusively and varying his subject matter. His late watercolors are more experimental; yet they incorporate his painterly skills, his intense focus on the Truth of his subject and his ability to problem solve in the pursuit of Beauty. In the end, Sargent found a way to be truly himself as well as truly modern.

Each time I visited the exhibition over the summer I met friends, painters, I have known from the National Academy, the Art Students League and Salmagundi Club expanding their knowledge of painting by appreciating the work of this great master. If you still haven’t seen this landmark exhibition you have only until October 4.

* Richard Ormond CBE has curated the exhibition with advice from H. Barbara Weinberg, the Metropolitan Museum’s Curator Emerita of American Paintings and Sculpture and a Sargent scholar. It is curated in New York by Elizabeth Kornhauser, the Alice Pratt Brown Curator of American Paintings and Sculpture, and Stephanie L. Herdrich, Assistant Research Curator.*

The Metropolitan Museum of Art, 1000 Fifth Ave (at 82nd), NYC (212) 535 7710.

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Award: gallery show, March, 2016.

There is a $35 fee. To apply, see the b.j. spoke gallery website - www.bjspokegallery.com/juried-competitions/expo-35.

Applications will be made online through the CAFE website. 631 549-5106

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147th Annual International Exhibition

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Deadline for Submissions: November 15, 2015

Prospectus Available From Our Website: www.awsrc.org
Calendar

Continued from Page 6

Sunday, September 6
85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org
“Abstraction” Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 free (thru Sept 27) http://www.rowaytonartscenter.org
Chamber Orchestra Doansburg Chamber Ensemble Trinity Lutheran Church 2103 Route 6 Brewster NY 845-228-4167 4pm charge home.comcast.net/~doansburg

Monday, September 7
85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org
43rd Annual Pastel Society of America Enduring Brilliance, an Open Juried Exhibition Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 26) www.pastelsociety.org

Tuesday, September 8
50 Objects/50 Years Houseton Museum of Art 900 Lafayette Blvd. Bridgeport CT Opening Reception 5:30-7pm (thru Oct 16) Artgallery.newark.rutgers.edu
Bloom: Patricia Arias-reynolds & Sarah Lamont (thru May 2016); one of a kind Inky Editions 112 South Front Street Newburgh NY 845-569-0344 Free Opening Reception 6-8pm free (thru Nov 29) inkyeditions.com
Stories: featuring Susan Benton, Cathy Vanaria, hope Killcoyne, Mark Savoia Trailer Box Project Trailer Box Gallery 15 Great Pasture Rd., Unit 15 Danbury CT 203-797-0230 Artists Reception 5-7pm (thru Oct 10) www.facebook.com/trailerboxgallery

Thursday, September 10
The Art of Portraiture SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-388-4891 Opening Reception 6-8:30pm free (thru Oct 22) www.sunyorange.edu/culturalaffairs
55 years of creativity with 65 artworks by Biagio Civale Andrus on Hudson 185 Old Broadway Hastings on Hudson NY 914-478-5700 Opening Reception 2-4pm free (thru Sept 28) www.andrisonhudson.org
85th Washington Square Outdoor Art exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

ASOG’S 64th Annual Sidewalk Art Show and Sale The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 9am to 5pm free www.artsocietyoldgreenwich.com

Belle of Amherst performed by Mari Andrejco Sandisfield Arts Center 5 Hammertont Road Sandisfield MA 413-258-4100 8pm charge www.sandisfieldartscenter.org

Colorscape: Chenango Arts Festival Downtown Norwich, NY 1-877-chenango 6-10pm www.chenangofest.com

Tuesday, September 8
43rd Annual Pastel Society of America Enduring Brilliance, an Open Juried Exhibition Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 26) www.pastelsociety.org
Florine Stettheimer and Picnic at Bedford Hills — Subverting the Separate Spheres

By RENA TOBEY ©2015

Florine Stettheimer, c. 1917-1920. Image held in the collection of the Florine Stettheimer papers, Rare Book and Manuscript Library, Columbia University.

WITH THE END of World War I, a new type of New Woman was emerging: The Flapper. Born of post-war prosperity, the Flapper was willful, self-pleasing, strong, politically aware, socially savvy. Just on the cusp of ratifying the 19th Amendment in 1920, granting the right for American women to vote, the Flapper was the youthful expression of that radical thinking. The Flapper rebelled against the restraints of old-fashioned Victorian womanhood. The war had also opened up major occupations to women, and they were reluctant to release those positions and the new freedoms and confidence associated with success in the public sphere. The media responded with visual backlashes against working women and Flappers, with satirical cartoons and illustrations, as well as editorial reassurance that the home and family would still be central to American society. With a barrage of media images, the Flapper evolved to a party-girl image, focused on leisure and consumption, offering no real threat to the status quo.

Florine Stettheimer (1871-1944) represented the kind of New Woman who could also be labeled a Flapper. Unlike so many immigrants, Stettheimer’s Jewish family was assimilated and wealthy. But not until her father deserted the family and older siblings moved away, did the remaining sisters and their mother form a powerful bond. They traveled extensively in Europe in the early 1900s. Stettheimer and her sisters were exposed extensively in Europe in the early 1900s. Charlotte married, and each was attracted to the arts. Etta became a writer, while Stettheimer studied painting and was influenced by Robert Henri (1865-1929), the leader of the Urban Realist movement initially focused on depicting the grit and grime of New York City life.

When the Stettheimer family re-located permanently to New York in 1914, Stettheimer, her two sisters, and their mother established a conversational salon in their large apartment. The salon became a gathering place of intellectuals, writers, and avant-garde artists such as Stettheimer’s close friend Marcel Duchamp (1887-1968), to discuss the arts, politics, and social reform. For salon gatherings, the sisters played with their appearance and identity, wearing wigs, vintage clothing, and costumes. They smoked cigarettes and dismissed conventional values and roles for women, wearing pants as a symbol.

In general, salons became a vehicle for female emancipation and sexual mobility, and the Stettheimer New-Woman-style salon created an in-crowd of women and men with both feminist and feminine energy. Duchamp famously experimented with embodying both genders and referred to Stettheimer as a ‘bachelor’, a pun on her marital status, as well as referring to her as a bachelor of arts. The Stettheimer women were independent, unapologetic about their unmarried status, and reminded many of the 19th-century aristocratic, yet radical feminists of the Woman’s Movement.

Following negative reviews of her 1916 solo show, Stettheimer mostly exhibited her paintings in small private exhibits or in her studio, and with the protection of her wealth, refused to sell her work. This choice meant her art was easily neglected, which she resented, wanting to blend the impossible—the desire for recognition without the willingness to receive criticism. Her well-known demand that any gallery wishing to show her work would need to be redecorated like her home suggests not only her independent mind, but also her willingness to be both indecisive and flippant toward the art market.

Stettheimer’s unusual demand also implies a tension between the public sphere of commerce and politics and the private, domestic domain, but in reverse from the Gilded Age, which came to a close with the World War. If the art market of the commercial sphere wanted her work, then it must come to her private domain. She would not meet at the boundary of the sphere. She would not compromise. She effectively split the art world she actively participated in from the art market. While creating a kind of art mythology and stubborn independence of standards, she also risked not being taken seriously. The boldness of her rejection of the commercial world freed her art to become more eccentric. Many of her subjects quickly reflect both public and private concerns. She recorded events like an observer, neutral and removed. Instead of depicting the gritty realities of New York streets of the Urban Realism, Stettheimer’s world displayed candy-colored pastoral vacations, dinners, and gatherings of well-known, avant-garde intellectuals.

Her witty paintings are deeply personal, almost diary-like, fanciful, and dreamy. While her later work is satirically full of social commentary about modern life, described by one critic as ‘like a comic opera, an early work like the Picnic at Bedford Hills from 1918 shows how Stettheimer melds the public and private spheres, from the vantage point of neutral observer and an intellectual insider.

The painting’s seemingly simple depiction of a picnic on a pleasant day painted in Stettheimer’s characteristic decorative, expressionistic style also presents a world in radical transition. The viewer is placed at a distance from the action, to more easily take in and consider the whole scene. Not only is the viewer removed, but also placed high above the action of the scene, as if hovering from the top branches of an unseen tree. As characterized by the upside-down parasol, this world is unconventional, from the yellow hillside and purple-trunked trees to the boneless, anthropomorphized, doll-like figures. Stettheimer paints a sprite-like Duchamp in yellow next to her reclining self-portrait in red.

Also at the picnic are her sister Etta, who appears in several Stettheimer paintings, and artist-friend Elie Nadelman (1882-1946). The sculptor Nadelman has been credited with introducing Stettheimer to a simpler ‘folk’ style that suggests rather than portrays specificity. The scene also contains the artist’s commentary. Not only does Stettheimer record herself and friends at leisure, but also the working farm world, which the principal characters blithely ignore. In the foreground, at the top of the hill, the viewer can just make out an oxen-pulled, yellow cart and hint of plowed fields behind. A wry comment about excess also sits in the center of the foreground. As two figures prepare the picnic spread, one lifts the lid from an enormous pot of food, perhaps made from the raw ingredients being produced in the background. The viewer has the vantage point of looking down on the scene, creating a journalistic assessment. Stettheimer seems to comment, this is what the world is like: the relaxed oblivion of the wealthy, who have the privilege to challenge convention with modern lifestyles—the latest bobbed hair and shortened hemlines, sexual freedom, and excess consumption—all commanding attention, even as the world’s order ensures maintenance of the class status quo.

The figure to the left, who sits on her own, face turned away from the scene, consists herself from the viewer. She seems bored by, disinterested in, or perhaps critical of the wealthy, leisure class. However the viewer interprets her thoughts, the figure seems to be at a loss for how to make meaningful connection. She appears to embody the ambivalence and disconnection of the post-war malaise that infiltrated American and European culture.

Perhaps, with this disengaged figure, Stettheimer is also prophetic about what women would experience after the enactment of suffrage in 1920. While the issue of the vote unified various strands of politically active women, in the 1920s, disparate agendas would re-diversify and splinter their energy. While the National Woman’s Party slowly reorganized around a new push for an Equal Rights Amendment, numerous other organizations emerged with reform agendas for protecting women in the workplace, child labor, women serving on juries, health insurance, unemployment compensation, hours and wages legislation, education, and other social welfare issues. Organized feminism lost momentum until the New Deal, as various groups attempted with only modest success to enact their priorities.

Another agenda centered on New Woman ideology contained in Stettheimer’s intellectual salon. The Stettheimer salon, along with other women-dominated gatherings, not only allowed identity and sexual experimentation, but also served as a kind of buffer from a world still segregated based on religion. The New Woman was evolving, changing with legislation, economic realities, and loosening mores. Stettheimer subverted the traditional Separate Spheres ideology by demanding that the public sphere come to her, in her domestic domain. She made the private public and challenged the public to become private. Buoyed by her affluent epoch, Stettheimer teased the art world with her personal depictions that only barely covered social commentary. She would go on to dissect New York’s social and economic worlds in her Cathedral Series, four paintings she made between 1929 and 1942, which question the world, and women’s roles in it, would crumble and have to be rebuilt yet again.

This essay is the 8th from the “Finding Her Way” series, exploring the challenges American women artists faced from about 1850 to 1950. Previous essays can be found at art-timesjournal.com
Calendar

Sunday, September 13

2015 Annual Exhibition Allied Artists of America Salmagundi Club, 47 Fifth Ave. NYC Closing Reception (thru Sept 13) www.alliedartistssofamerica.org

85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 922-0555 www.wsoae.org

Abstraction Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm. (thru Sept 27) http://www.rowaytonartcenter.org

ASOG’s 64th Annual Sidewalk Art Show and Sale The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 8am to 5pm free www.artsocietyofoldgreenwich.com

Colorscape: Chenango Arts Festival Downtown Norwich, NY 1-877-chenango 11-5pm www.chenangony.org

Fall Annual Open Studios - Silvermine School of Art Silvermine Arts Center Silvermine School of Art 700 Silvermine Road New Canaan CT 203-966-9700 2-4pm free www.silvermineart.org

Kent Art Association Annual member Show fall Annual open Studios 11-5pm www.chenangony.org

Colorscape: Chenango Arts Festival Downtown Norwich, NY 1-877-chenangony 11-5pm www.chenangony.org

Fall Annual Open Studios - Silvermine School of Art Silvermine Arts Center Silvermine School of Art 700 Silvermine Road New Canaan CT 203-966-9700 2-4pm free www.silvermineart.org

Kent Art Association Annual Member Show II The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Oct 12) www.kontart.org

Outdoor Show Scarsdale Art Association Chase Park 32 Chase Road Scarsdale NY 914-779-3505 4:30 free www.scaarksdaleart@gmail.com

Rhoda Sherbell: Sculptures Butler Institute Davis Gallery, 524 Wick Ave, Youngstown, Ohio 330.743.1107 Opening Reception 1-3pm (thru Oct 25)

Tuesday, September 15

Birds in Art: 2014 Newington-Cropsey Foundation 25 Cropsey Lane, Hastings-on-Hudson, NY (914) 478-3990 Mon-Fri 1-5pm closed holidays (thru Oct 23) newingtoncropsey.org

Colleagues: Hidden Talents SUNY Orange Cultural Affairs Orange Hall Gallery Loft SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Reception noon-2pm free (thru Sept 30) www.sunoxygen.edu/culturalaffairs

Ron Wohlgemuth: an Exercise in Rhythm & Soul Piernott Flywheel Gallery 229 Ash Street Piernott NY 845-385-6411 Opening Reception 2-6pm free (thru Nov 1) www.piernottflywheel.com

Wednesday, September 16


Thursday, September 17

6th Annual Arts Attitudes Exhibit and Sale Malta League of Arts Historic Round Lake Auditorium Northway Exit 11-Village of Round Lake Round Lake NY charge (thru Sept 20) maltaarts.org

Fundraiser Gala to benefit Taconic Opera Taconic Opera Arts/Westchester

Fall 2015 (Sept, Oct, Nov) - Silvermine School of Art Silvermine Arts Center Gallery 1037 Silvermine Road New Canaan CT 1-866-966-7372 7:00 pm - 9:45 pm donate http://www.taconicopera.org

Mary Flud: Woven Wonders Orange Regional Medical Center 707 East Main Street Middletown NY 845-332-4285 Opening reception with tapestry weaving demonstration 12-2pm free (thru Oct 30) www.ormc.org/art

Friday, September 18

15th Annual Haitian Art Sale Vassar Haiti Project Vassar College Multi-Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-773-2123 12-8pm www.thehaitproject.org

Fall Crafts at Lyndhurst Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge www.artrider.com

Saturday, September 19

Fall Crafts at Lyndhurst Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge www.artrider.com

ASOG takes no commissions on sales.

Be part of the resource for ALL THE ARTS and reach the cultural corridor of the Northeast.
To advertise your exhibition, concert, performance or business phone or email ART TIMES (845) 246-6944 · ads@arttimesjournal.com

Saturday, Sept 12
10 AM - 6 PM
Downtown Norwich, NY
Free juried exhibition of art & fine crafts in an interactive atmosphere featuring artist demonstrations, literary, dance, music & arts activities for all ages, student art exhibit, film, competitive poetry slam & creative food vending. Entertainment on two stages arranged by Night Eagle Productions.

Saturday, September 12
10:00 a.m. – Kevin & Katie McKrell
11:00 a.m. – Opening Ceremonies
11:15 a.m. – The McKrells
12:30 p.m. – The Kennedys
11:00 a.m. – Opening Ceremonies
12:00 p.m. – Tumbleweed Highway
10:00 a.m. – Kevin & Katie McKrell
11:00 a.m. – Answer the Muse
10 AM - 6 PM
Downtown Norwich, NY
FREE juried exhibition of art & fine crafts in an interactive atmosphere featuring artist demonstrations, literary, dance, music & arts activities for all ages, student art exhibit, film, competitive poetry slam & creative food vending. Entertainment on two stages arranged by Night Eagle Productions.

64th ANNUAL SIDEWALK ART SHOW
SOUND BEACH AVENUE,
OLD GREENWICH, CT.
Saturday & Sunday
Oct 17 & 18, 9—5pm
(rescheduled from Sept 12 & 13)

All artists are welcome to this outdoor show. Cash awards will be given. This show is ASOG’s biggest of the year and attracts many buyers.

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

Receiving: October 17 at Sound Beach Avenue.
You must pre-register. Contact: Nancy Kulinski at 203-569-3193 for a registration form or for further information.

For details, see: www.artsocietyofoldgreenwich.com

GARDINER OPEN STUDIO TOUR
www.GOSTartists.org
1st weekend of May 2nd weekend of Oct
Near NYS Thruway 87 Exit 18 New Paltz NY
By WENDY CASTER
IN SHAKESPEARE’S DAY, heckling was common. The groundlings (people who bought cheap tickets and stood right in front of the stage) flirted, argued, got drunk, and even urinated right there, while the show was going on. The wealthier people carried on their own intrigues in the more expensive seats, including the hiring of prostitutes. I would have hated it. Patti LuPone would have hated it more! But it was accepted theatre-going culture of its time.

What is the theatre-going culture of our time? Many of us prefer a rapt audience, free of texting, eating, talking, and crinkling. I would call us the Traditional Audience, although we practice a relatively new tradition. The idea of a quiet group of people sitting in a darkened auditorium respecting the fourth wall is arguably less than 200 years old. And it makes it impossible to be completely involved in a show. Take, for example, the silent vibrations of a perfect performance to be about the audience, free of texting, eating, talking, and seemingly everyone wants that kind of show.

The New Audience has different values. But what are those values? Texting makes it impossible to be completely involved in a show. The New Audience makes it impossible to be completely involved. Eating makes it impossible to be completely involved. So, not only does the New Audience hurt the enjoyment of the Traditional Audience, but they hurt their own. Or do they? What exactly does a New Audience member want from an experience in the theatre?

I know what Traditional Audience members seek. Being able to hear a pin drop during a tense scene. Sharing other people’s emotions, both on stage and in the audience. Luxuriating in the silent vibrations of a perfect final note of a breath-taking song. Theatre is a mindful experience for the Traditional Audience. We love and respect the performers in front of us. The performance is about the people on stage—and behind it.

The New Audience wants the performance to be about them, and they want proof.

Benedict Cumberbatch recently explained in the New York Times the problem with people filming his Hamlet with their cells phones: “I can’t give you what I want to give you, which is a live performance that you will remember hopefully in your minds and brains, whether it is good, bad or indifferent, rather than on your phones.”

I went to the first stadium rock concert of my life not long ago: Fleetwood Mac at Madison Square Garden. The yelling was wonderful and the singing along was wonderful and the general chaos was wonderful. The performance was about all 20,000 of us, with Stevie and Chris and John and Lindsay and Mac acting as leaders, rather than the solo focus. I had a great time.

I once went whale-watching, and we had extraordinarily good luck. Two gray whales were mating, so we got excellent looks at them, along with their hanky-panky. Yet I was virtually the only person on the boat who actually saw them. Everyone else was taking pictures. None would be able to “remember hopefully in your minds and brains, whether it is good, bad or indifferent, rather than on your phones.” (Or cameras, in this pre-smartphone case.)

I hate that the event was about me, and Madonna didn’t turn off her phone to watch it. Madonna is famous for her self-involvement, but she’s not unique in the New Audience. Madonna was part of the young group who went to see the barking hyper-laughers. We’ve all sat near him or her on occasion. The laughing shows appreciation, but for whom? I think the laugh is a performance, loud, insistent, declarative. “I’m here. I’m smart and savvy. I get it.”

And there are the screamers. They bring the energy—and behavior—they might bring to a rock concert or a football game.

I don’t like this new culture. I miss theatre as something hushed, unique, special, sacred, even snobby. But as I write this, I have to admit my own role in the lowering of theatre standards. When I started to write shows, people still dressed up. Heck, I know people who dressed up to watch the Tonys at home. I was part of the young group who dressed casually, and I was annoyed by people who wrote articles—much like this one—bemoaning the loss of class. My response was simple. I was working a minimum wage job, and my money went to theatre tickets, not to clothing. Now, when I see pictures of people dressed up for the theatre in the old days, I’ve lost a level of occasion, of ceremony.

The Traditional Audience is not going without a fight. Many teachers and parents are trying to win young people over to our side. Traditional Audience members try to educate the noisy people next to them, largely, I suspect, without much effect. People write articles like this one, but does anyone from the New Audience read them? Would they care? They seem to be having a perfectly good time.

A last vestige of the Traditional Audience is the pre-show announcement: “Please turn off your cellphone. Please don’t rattle candy.” And so on. Who’s listening? New Audience members have no intention of turning off their phones; they don’t care what you think or what the performers think. In a sense, they do care on because they’re addicting to texting or want to share their experience on Facebook. If people text while driving, risking their lives, why would a little announcement stop them?

Many producers like the New Audience as an extra income source. They let audience members take food and drinks into the auditorium, where they crinkle their incredibly overpriced bags of M&Ms and rattle the ice in their incredibly overpriced sodas. For producers, money trumps tradition and respect for actors.

The New Audience is winning. Phones will ring, texts will be sent, people will chew noisily on ice or gum, others will talk or sing along, and still others will overlaugh, scream, and yell, because they want to do. And that’s how a culture changes. That’s how a new audience replaces an old audience.

It is usual for an older generation to believe their ways are better in some objective sense, and many older generations have been wrong. Nevertheless, I know that the New Audience doesn’t understand what it’s missing. And I will continue to fight for the quiet, rapt audience, even as I fear the battle will be lost.

(Wendy Caster is an award-winning writer living in New York City. Her reviews appear regularly on the blog Show. Shout. Swell. Her short plays You Look Just Like Him and The Morning After were performed as part of Estrogen Festivals. Her published works include short stories, essays, and one book.)

Publisher’s Note: We are pleased to have Wendy join our fine group of writers.
I visited Wynnewood (historicwynnewood.org) in Castalian Springs, thought to be largest 19th century log structure ever built in Tennessee. Built in 1828, Wynnewood is thought to be the “Gold Record Road”. Tourism and civic leaders in each location are encouraged to direct tourists to other spots on the trail, even if they are in another state. This sets the project apart from government-run initiatives that won’t promote tourism experiences outside their purview. What a great idea, I’m ready to take a road trip!!

Musicians Hall of Fame & Museum, founded by Joe Chambers, a musician, songwriter, entrepreneur and internationally known preservationist of musical history, honors all musicians regardless of genre or instrument. The Museum’s holdings date as far back as the beginning of recorded music and the exhibits are divided into cities (Detroit, Nashville, Muscle Shoals, LA, Memphis and N.Y.) that have a history of recorded music. The Musicians Hall of Fame honorees are nominated each year by the American Federation of Musicians and by other music industry professionals. The museum is honoring the musicians that make the “talent” great. I was very pleased to have Joe as my personal guide as I explored the museum with the many instruments and memorabilia of musicians and studio technicians. He is so excited about the Museum and committed to honoring musicians. One of the really cool things in the museum is a truck that was a sound studio. To get the museum started Joe banked it with what he called “mailbox money” royalties for the numerous songs he wrote early on. Joe felt that there should be a hall of fame for musicians, and so he created it. What was exciting to learn, and recently released to the public, was that the Grammy museum will be opening a gallery at the Museum. Through educational interactive stations, the Grammy Gallery will explore the creative process of making music in a hands-on, immersive environment — from songwriting and producing to engineering, mixing, singing, and rapping. The gallery will explore the role of the DJ and the history of the Grammy Awards — the preeminent peer-recognized award for musical excellence. In addition, the Gallery will include an exhibit about the history of the Grammy Awards.

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She features a wide range of art from representational paintings to abstract expressionism and sculpture. Her artists are already established nationally and/or internationally. Every year, Leiper’s Creek Gallery plays host to exhibitions, workshops, concerts, and special events. Lisa and I sat, I having my first taste of Moonshine, and spoke about Leiper’s Fork, its development as a destination for live music at Puckett’s (many well known musicians live in the surrounding area) and for the art at her gallery. David Arms and at the Copper Fox. The 3 galleries often collaborate, holding exhibitions like the 3 x 3 show that was opening the evening of my visit. David Arms, artist and designer, has a gallery (davidarms.com) where his products and original artwork can be seen. David is a designer of high profile corporate and social events. The Copper Fox is, as they say, a gallery of Art of the American hand and fine craft (thecopperfoxgallery.com). Beautiful ceramics, textiles, wood, glass and metal, basket weaving, furniture, and other unique handmade originals fill the gallery showcasing fine craftsmanship.

In Franklin I visited the Gallery 202 and met Kelly Harwood, co-owner of the gallery. The gallery is housed in Clouston Hall, a Federal Style home built in 1821 as a second home for entertaining. Primarily used for parties and political gatherings, it is believed to have hosted at least three US Presidents that lived in Tennessee (none having been born there) Andrew Jackson, James K. Polk and Andrew Johnson. During the Civil War the home was used as a hospital for the Missouri Regiment during the Battle of Franklin. There are 2 rooms upstairs and 2 rooms on the main floor exhibiting excellent work. Another room has Kelly’s studio and it is here that I was offered my 2nd taste of moonshine. Strong and good and was glad I was not the driver!! There are original paintings, sculptures, art glass, hand-made jewelry, pottery, wood and metal and as well as photography. The artists (currently 16 gallery artists) are local, regional and national and work in a variety of artistic styles and mediums. Each month one or two artists are featured. Each First Friday, according to the brochure, 33 different studios and galleries (many part of stores or restaurants) participate. There is a trolley that goes around the route. Kelly told me that there have been up to 1,000 visitors during a First Friday Art Crawl.

I didn’t go to any galleries in Nashville but learned that ArtGalleriesNashville is an alliance of the city’s commercial fine art galleries that works to promote the visual arts. Artgalleriesnashville.com. Nashville has a monthly art crawl as do most arts communities across the country. There is an annual Gallery Guide published by Nashville Arts Magazine whose publisher is St. Claire Media Group. The monthly magazine, beautifully done and in full color, has articles about all the arts, as well as regular columns and features. NashvilleArts.com. The region has an abundance of dance, opera and theater companies. The Tennessee Craft Fair has been running for over 50 years, The Cherry Blossom Festival and Film Festivals are just a few more cultural activities in this rich region. Pilgrimage, a music and cultural festival in Franklin, will be held Sept 26 & 27 and has a line up of musicians that includes Willie Nelson, Sheryl Crow, Dr. John and many more.

My time in Nashville was filled with music, art, history and I am very appreciative for the opportunity to visit and to tell you about it. Lots of resources for accommodations can be found online and tvacation.com is the site to begin your explorations.

The Music American Triangle has stuck in my mind and one day I’ll explore it as have the Ryman, The Grand Ole Opry, the people I met and country music.

Part 1 is online at arttimesjournal.com. See Travel and Culture. 
**NEWS**

Call for Artists
North East Watercolor Society

**39th Annual International Exhibit, Kent, CT. Oct. 18 - Nov. 1**

at Kent Art Association Gallery, Kent, CT.

**October 13-15**

The society will sponsor a watercolor workshop with Antonio Masi, AWS, at Sugar Loaf, NY. Tuition $300 members, $325 non-members

e-mail: info@northeastws.com

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**Call for Artists**

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Breast Cancer Programs

Opening Reception October 2, 2015

Artwork due September 25th, 2015. Delivered to:

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info@bhc.org or 845-336-2000

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www.sunywcc.edu/arts
By HENRY P. RALEIGH

NOW IS THE TIME TO BUY! Interest rates never lower- reduced fees- no fees- credit no problem- check out these recent listings (prices on request):

EXCLUSIVE: “Last house on Cemetery Lane” (2013) made over charming five-bedroom manor house. Also available as rental, month-to-month, or seasonal depending on how much you can take. Comes complete with permanent third floor tenant, Agnes, elderly lady, no bother at all, due to be smothered by a real estate agent who is insane but means well. The up-dated bathroom has unique blood-dripping feature. The boiler is new. The home of your dreams is here. A REAL STEAL.

(Don’t confuse with “House by the Cemetery” (1981) a déclassé house, poor special-effects)

EXCLUSIVE: “House of Last thins” (2013) Build in 1952, currently “depressed” and “unhinged”. Constructed on what was once a golf course, there is yet a small problem which the mason knew only “Dios Mios” and “Vamos” and was never seen again. A great fixer-upper if you have a good supply of bricks. An old woman (not the same one in “Last House”) will show you around the basement, the best architectural feature of the house, where she had done in her husband, served thirty years in prison and learned to smoke. Any questions should be addressed to Victoria the Fortune Teller who lives just around the corner. Vicky is blind but can “see beyond time” or so she claims. ($5000 American for 15 minutes beyond) may be purchased on a short sale. DON’T MISS THIS ONE!

SPECIAL BARGAIN: “Homebound” (2014) so-called because here is the home you’ve always wanted and would never leave. Formerly known as Halfway Home of Horror it has been completely renovated. All chains and leather things removed. An extra is Eugene who everyone thought was dead but actually lives behind a shelf of canned good in this gothic revival house. He fixes clocks but isn’t very good with electricity. The house down have NRE or Negative Reserve Energy the result of a very moody person having been stabbed sixty-seven times with a dinner fork before the entree could be served. Local gossip has it at sixty and dessert. WELCOME HOME!

‘ BARGAINS, BARGAINS, AND MORE!! There may be something in these older listings that is perfect for you and AFFORDABLE - ”House that dropped Blood” (1970) dreamy “House of Flying Daggers” (2004) exciting “House of the Devil” (2009) Just for you “Old Dark House” (1963) needs TLC

AND MORE! TRY US- CINELAND REALTY

FLASH! JUST IN! “The Cottage” (2012) Stylish summer rental just for you in sunny California. Everything you could want for your vacation heaven including several sultry teenagers and a private swimming pool. Enjoy long leisurely days in the sun and busy evenings of west coast???? Your summer concludes with an orgy of fast edited stabbings. DON’T MISS- THIS BEAUTY WON’T LAST LONG!
**Calendar**

**Monday, September 28**

New Jersey Watercolor Society 73rd Annual Open Juried Exhibition
NJWCS The Middletown Arts Center 36 Church Street Middletown NJ free (thru Nov 1) www.NJWCS.org

**Tuesday, September 29**

Barbara Grey: Points of View & Expressionist Paintings by Lorraine Nuzzo
b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Oct 26) www.bjspokegallery.com

Patrick Webb: an Installation of Paintings- Tinker Tailor Series Pt 1 & 2
The Painting Center 547 West 27th St., Suite 600, NYC (212) 343-1060 (thru Oct 24)

Preview of Artwork for One Foot Forward 2015 Mamaroneck Artists Guild
126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru Oct 3) www.mamaroneckartistsguild.org

**Wednesday, September 30**

Christie Devereaux - Solo Exhibition

RMAA 50th Annual Fall Open Juried Exhibition
Ringwood Manor Association of the Arts
The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 free (thru Oct 28) rmaarts.wordpress.com/about/juried-fall-open/

Women in the Arts: Artists and Poetry Exhibit
Women In the Arts Foundation, Inc., WIA Broadway Mall Community Center Gallery/ WSAC 96th Street & Broadway (Center Island) New York, NY 10023 New York NY 718-781-2615 (thru Oct 11) www.wiaf.org

**Thursday, October 1**

ASOG Autumn Art Show
Art Society of Old Greenwich Garden education Center 130 Bible Street Greenwich CT 203-869-0242 free (thru Oct 31) www.geogreenwich.org

Patrick Webb: an Installation of Paintings- Tinker Tailor Series Pt 1 & 2
The Painting Center 547 West 27th St., Suite 500, NYC (212) 343-1060 Opening Reception 6-8pm (thru Oct 24)

Friday, October 2

Bikers Bust Breast Cancer
Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 Opening Reception 6-8pm free (thru Oct 30) www.woodstockharley.com

Central NY Watercolor Society & Mixed Media Constructions by Dianne Woodstockharmacy.com
Bikers Bust Breast Cancer
The Painting Center 547 West 27th St., Suite 600, NYC (212) 343-1060 (thru Oct 24)

**Saturday, October 3**

10th Anniversary of The Farm Project
Saunders Farm Saunders Farms 853 Old Albany Post Road Garrison NY 845-528-1797 Mid-Run Reception 2-6 pm free (thru Oct 31) www.collaborativeconceptso.org

Abstract Expressionist Paintings by Lorraine Nuzzo and Barbara Grey: Points of View, an Artist’s Changing Perspective
b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 6-9 pm free (thru Oct 26) www.bjspokegallery.com


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Central NY Watercolor Society & Mixed Media Constructions by Dianne Kull & OPERATION Arts Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 free (thru Oct 30) www.cooperstownart.com

**November 8th - 15th, 2015**

Abstract Expressionist Paintings by Lorraine Nuzzo and Barbara Grey:
Points of View, an Artist’s Changing Perspective
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Continued on Page 18
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223 Ash Street / Piermont NY 10968
By DAVID A. GOLSTEIN

THERE ARE PEOPLE who have no capacity for happiness. My empathy is reserved for people who have known happiness and lost it.

We were sitting in her quilting room, the rearmost room in a small apartment overlooking Broadway, the main street running through downtown Portland. I’d known her only an hour when she invited me back to her apartment.

“Want to see my leg?” she said. I nodded that it was O.K. She rolled up her pant leg. I didn’t know what to expect but it wasn’t so bad.

This was an odd first date but when you begin dating at fifty-five all dates are a little odd. Being quietly plugged in to the ending of a person’s life is a very different experience from beginning with a person at their beginning.

“They took a graft from my hip. Skim’s a little tight but it’ll be all right.”

The skin was a little raw and blotchy but I was in earnest assuring her that it didn’t look too bad given that the operation was only six months passed.

In our first telephone conversation she told me that her husband had been killed in a fire… aboard a ship he was working on. In the eight years since, she had no relation with his employer. In the eight years since, she had no relation with him.

Yet here I was, only a year from divorce…divorce from a wife I’d been unaccountably happy with, thinking, one happiness could be replaced with another.

“For the first two years I just rocked,” she said, “I sat in a chair and rocked.”

And the odd thing was, I was here with Patricia only because Sarah… Sarah whom I’d found so attractive… Sarah whom I’d found so attractive… hadn’t returned my phone call. More than a week had gone by; I assumed she wasn’t interested.

“I think I need a dalliance.” She said.

I looked at her with incomprehension.

“A dalliance… not an affair. An affair is six months.” she said. “A dalliance is a long weekend and then you part… or maybe it’s three times” I cocked my head. I was evaluating her. At fifty-two her beauty had faded. Sadness had attacked her. It was easy to see who she had been and I do not know whether it was the woman now before me or the image I imagined of her before sadness struck her that caused in me a slight sexual stir.

I know I had been interested in Sarah because one thing was very clear: She had kept her beauty. Less clear was Sarah’s heart. I do not know if it was a bad heart or a good heart; after one long Sunday brunch together, all I knew was that it was unrevealed.

“Oh, I am all talk,” Patricia said. “I know that”

Had I been more immediately and obviously interested in the invitation would we have spent the first “date” in bed together? Certainly. I genuinely liked this woman… or was Patricia merely sending out false feelings—my acceptance of her offer countered with withdrawal.

Sarah was clearer here too: “I have to get to know someone before deciding anything”

Though Patricia interested me I had this great fear… that once she undressed I would be disappointed… not interested. It was not failure of performance I feared for I could always perform; rather it was that she would fail to continue to excite me. Sex had always been partly an aesthetic experience. There is no denying that that is not a small part of what has stirred me, and I was fighting with the realization of aging; my own and the women around me.

“What do you think?” Patricia said.

“About what?” I said, although I knew about what.

“Oh I don’t know, nothing in particular.”

“There are really incredible colors,” I said putting my toe as a pointer on the quilt spread out on the floor.

“Sh’s a redhead”

“Who?”

“The woman I’m making it for. She wanted some orange in it.”

“I’m afraid to disappoint.” I said “And, ya know I don’t want to be disappointed, I mean I don’t want to have sex a few times and... and... you know... have things not work out.”

“We can be friends.” She said. “I’ll have my dalliance with someone else.”

But it had been eight years for Patricia and she had not even half a dalliance yet because it was clear what she wanted... the same thing I wanted... to go backwards in time and be in that singular lost place: happiness.

So I left her, and everything unclear. I hugged her which is not something I do very often, I stroked her hair just once and I brushed her cheek with my lips but even though she had touched and stirred me I left her late on a Sunday afternoon to go exercise at my health club. I could have chosen to ask her to have a drink with me instead.

When I returned home there was a message on my answering machine.

“This is Sarah. Sorry I didn’t get back to you earlier. My week’s been upside down.”

I took note of the unsaid. No “call me” no “lets get together,” just a pro forma “sorry”

I had told Patricia about Sarah. Facts is I told her that “if she calls me back at this point, I’m not interested”

“What if she has a good excuse?” Patricia said.

“Surely if she’s been in the hospital, but not ‘I’ve been busy’. She owed me a return phone call if only a message telling me she was busy. She showed interest...set up an expectation. I think she owes me that.”

Patricia agreed but it is easy for a woman to agree with the perception of a rival’s misbehavior...I knew that.

Once I had taken the message from my machine I was faced with the reality of deciding: did I want to call Sarah back?

That night I read in the Sunday time-lapse about a man, who the day after his divorce became final, appeared at his wife’s home and said: “We were meant to be together for life.”

They re-entered a relationship that lasted until they died although they did not remarry.

I thought about the possibility: could I do that? I thought about Sarah, the way she haddistanced me. Patricia, the quilt maker, had a more random intricate pattern.

Patricia showed me her leg because she wanted to know if I could accept her weathered, bruised body. I knew at the time that she was doing. And she knew I gave her a response that was uncertain… not to confuse her but because I was uncertain. And when I hugged her it was because I felt warmth toward her but, too, it went through my mind that her breasts had surmounted misfortune… but still I did not know whether I could accept her fifty-two year old body and spirit.

She had been the inevitable outcome of entering into a relationship with a woman to agree with the perception of a rival’s misbehavior...I knew that.

Two plus two equals four,” I said to myself. Old people know some things that young people do not and I knew the inevitable outcome of entering into a relationship with a woman to agree with the perception of a rival’s misbehavior...I knew that.

“Doesn’t that create a little... sexual jealousy problem?” I asked.

“Oh,” she said. “I even take hot tubs with them...we’re just good friends.”

I didn’t say, “Sure you are.” Fact is I gave her the benefit of the doubt.

But one thing I knew: Sarah was teaching me…expressing interest while simultaneously not returning my calls.

Ten years ago I would have been waiting by the phone hoping for a return call from a woman who looked like Sarah. No more. Now things are clear: if you’re not interested in me why would I want you. I knew the inevitable outcome of entering into a relationship with a woman to agree with the perception of a rival’s misbehavior...I knew that.

“Two plus two equals four,” I said to myself. Old people know some things that young people do not and I knew the inevitable outcome of entering into a relationship with a woman to agree with the perception of a rival’s misbehavior...I knew that.

I didn’t call Sarah back. I did not call Patricia.

So the decision had been made. Two weeks from birthday fifty-six. I would spend it alone, light no birthday candles, cautious not to get burned.

(David A. Goldstein, author of 40 short stories published in 6 countries, lives in Lake Oswego, NY.)
Opportunities


Artists: Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking applications for 40th Annual & Mixed Media. Send #10 SASe to AAPL Gallery, 47 Fifth Ave, NYC 10003. 212-645-0900 x 227. Seeking entries for Fall 2015 (Sept, Oct, Nov) and performance projects to be held in the Schoolhouse Theater and Gallery email pfried@larchmontarts.org or go to website for details. Deadline Oct 2. www.larchmontarts.org.


Artists, Writers, Vocalists: International Festival of Jewish Scribal Arts, 3 Owens rd, Croton Falls, NY (914) 277-8477. Seeks propositions and performance projects to be held at the Schoolhouse Theater and Gallery email pfried@larchmontarts.org or go to website for details. Deadline Jan 9. www.larchmontarts.org.


Artists, Writers, Performers: Kosher All in Same Frame. 4733 Seeks applications for 40th Annual & Mixed Media. Send #10 SASe to AAPL Gallery, 47 Fifth Ave, NYC 10003. 212-645-0900 x 227. Seeking entries for Fall 2015 (Sept, Oct, Nov) and performance projects to be held in the Schoolhouse Theater and Gallery email pfried@larchmontarts.org or go to website for details. Deadline Oct 2. www.larchmontarts.org.


Artists, Writers, Performers, Vocalists: The Art Gallery at Rockefeller Park, PO Box 730, Mt. Arlington, NJ 07856 (973) 784-9080. Seeks artists for exhibit Truth Out Sep 26-Nov 7. Call or visit website for details. Website: npsballet5.org

Artists, Writers, Vocalists: Meriden Cultural Center, 175 Newbury St., Boston, MA 02116 (617) 297-5610. Seeks applications for issues of the journal Performing Arts and Culture 2016. For more details email or visit website. Deadline Sep 15.


Artists, Writers, Performers: Kosher All in Same Frame. 4733 Seeks applications for 40th Annual & Mixed Media. Send #10 SASe to AAPL Gallery, 47 Fifth Ave, NYC 10003. 212-645-0900 x 227. Seeking entries for Fall 2015 (Sept, Oct, Nov) and performance projects to be held in the Schoolhouse Theater and Gallery email pfried@larchmontarts.org or go to website for details. Deadline Oct 2. www.larchmontarts.org.

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The Old Man And The Young Waitress

By EDGAR BEE

TOM LED THE way, followed by his friend Larry, to a table at the back of the restaurant, away from all the other customers. They were barely seated when a gorgeous looking young waitress approached them with the coffee pot and two menus.

“Just look into those eyes, Larry,” Tom said, “and tell me if she doesn’t make you wish you were young again.” Tom said, looking at her, before she’d even had time to greet them.

“You better believe it,” Larry answered.

“Why would you wish you were young again, you handsome devil?” the waitress said to Tom as she poured his coffee. “You don’t look very old to me.”

“Too old to have any chance with a young beauty like you, I’m sure.”

“But I must be more than twice your age.”

“For God’s sake, will you quit arguing with her?” Larry let out and turned to the waitress with a wide grin, sure that she must be just kidding around with Tom and wanting to play along. “I happen to be an older man too,” he said to her with a wink, “and I certainly wouldn’t be one to argue with you about your being too young for me.”

She returned his smile, briefly, and turned back to Tom.

“So what’s an attractive man like you do with his spare time?” she wanted to know. “I bet you got someone showing it to you? She may not like what you do with his spare time?”

“Hands off,” Tom said with his grin. “I have no interest.”

“I can expect you around five thirty, six o’clock, then?”

“Oh and by the way, I’m Trish.”

“I’m Tom, and this is my friend, Larry, who I’m sure would not approve, of being talked into this, that’s for sure.”

“Hi beautiful,” Larry said, grinning and walking in.

“No, I haven’t had anyone in my life since my wife died, six years ago.”

“Okay.”

“Okay?” Larry broke in again. “That’s it.”

“That’s great,” the waitress was saying to Tom, paying no mind to Larry. “Can I expect you around five thirty, six o’clock, then?”

“Hi, dad,” he greeted.

“Hi, I’m Danny,” the son was saying to Tom, paying no mind to Larry. “I have no interest.”

“No, I’m sure,” Larry said, still grinning. “Sorry, and Trish extended her hand to Larry, saying from inside, “I have to be crazy to have you come up to have supper with us.”

“i only wish I wasn’t. I’m really going to feel out of place, if this is really her address, with her falling all over you and me sitting there just watching. I have to be crazy to have let myself get talked into this, that’s for sure.”

“Hi, Danny,” the son was saying to Larry, extending a hand.

“Hi, Danny,” the son was saying to Larry, extending a hand.

“Hand off,” Larry answered. “Don’t be offended; they may even be her address. She could have scribbled any address on that slip of paper. Let me see it.”

“You’re Tom’s son?” he questioned. “And I suppose Trish is your wife?”

“Danny laughed. “What happened? She pretended she was putting the make on dad? Don’t be offended; they do that all the time. You’re not the first one to get fooled that way.”

“Maybe she’s just looking for a fat tip,” Trish said.

“Maybe she’s just looking for a fat tip,” Trish said.

“Trish extended her hand to Larry, still grinning. “Sorry,” she said, “and welcome.”

“Supper will be ready in just a few minutes,” she added as she headed for the kitchen.

(Edgar Bee lives in Cheticamp, Canada.)

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ARTISTS ALL MEDIA The New Rochelle Art Association seeks new members. Jury is Saturday, October 3 - 10 - 11:30 AM AND Saturday, December 12 - 10 - 11:30 a.m. at the New Rochelle Public Library. Bring three framed pieces or finished sculpture or crafts.

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Poets’ Niche

REFLECTIONS ON LIVING WITHOUT PREJUDICE

How delightful to be the observer, To see first hand the coexistence of Those who have zero prejudice, Who live everyday next to ones Of a differing color.

As an observer, it seems to me They don’t even care from which Continent they originated, Or what each other’s name might be. It matters not — they all live in harmony.

Some, I’m sure are related, distant cousin perhaps, But then… maybe not, but who cares? All That matters is the now, today, this moment — A time to live, to shout glory hallelujah! Rejoice! For the sun and the rain and For the sustenance the Earth brings forth!

On closer observation, delight fills me As I marvel at the newborn pink In the delicate petal of the primrose Living alongside the much heralded Texas Blue Bonnet, the most celebrated of ALL.

Surely the rainsbows of a thousand years Have smiled upon this land, crafting its Colours into red Indian Paintbrushes and Orange globemallows and the purples Of the wild verbena creeping through Pastures weaving crazy carpets of glory.

And the yellos, both golden and sunlit, Join in, creating finely woven rugs Running up hilllades and down roadways. The taller black-eyed Susans exclain their Joy from a differing viewpoint.

Nevertheless, they all sing together One harmonious melody, Which to me, the observer, Sounds more beautiful than One would imagine a thousand Heavenly choruses might sound.

No matter, I’m just one observer, One with a smile that won’t go away.

Shari Morrison
— Santa Fe, NM

NAMING OF THE ANIMALS

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

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

Beth Staas
—La Grange Park, IL

PALETT OF GRIEF

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

Jan Zlotnik Schmidt
—New Paltz, NY

AUTUMN WORKSHOPS AT THE WOODSTOCK SCHOOL OF ART

The School will be closed November 23-30

SEPTEMBER LANDSCAPE with Kate McGloughlin September 5-6

EXPLOREING ABSTRACTION with Jenny Nelson September 27-28

CUT & PAINTED PAPER with Jenne M. Currie October 2-23, Friday afternoons

845. 679. 2388

SPECIAL EXHIBITION
OVERLOOKED:
Woodstock Women Artists Rediscovering Lesser-Known Painters September 12-October 31
Reception, Saturday, September 12, 3-5

COLLAGE with Robert Ohnigian October 3-4

MASTERING THE Palette KNIFE with Mary Anna Goetz October 9-11

THE POETIC LANDSCAPE with Elizabeth Mowry October 12-16

INTERPRETING THE LANDSCAPE IN OIL & PASTEL with Christie Scheele October 17-19

ABSTRACTION AND LARGE SCALE DRAWING with Meredith Rosier October 24-25

ADVANCED ABSTRACT PAINTING with Jenny Nelson November 2-5

COLOR AND ENERGY with Karen O’Neil November 7-8

THE ABSTRACT LANDSCAPE with Donald Elder November 10-12

ABSTRACT COMICS with Meredith Rosier November 15

8 PO Box 338 • 2470 Route 212 Woodstock NY 12498

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

THE RIDGEWOOD ART INSTITUTE HOLIDAY AND SMALL PAINTINGS SHOW
November 22nd through December 24th
Reception: Sunday, November 22nd 1-4 pm

8 PO Box 338 • 2470 Route 212
Ridgewood, New Jersey. 07450
201.652.9615

Women In the Arts Foundation, Inc. Presents

Artists & Poetry
September 30 – October 18, 2015
Reception October 3, 2015, 2-5:30 PM
Poetry Reading: 3 PM

Hours: Wed. 6-8 PM, Sat. & Sun 12-6 PM
Broadway Mall Community Center Gallery
sponsored by WSAC
96th St. & Broadway (center island), NYC
www.wiaf.org
Annual Juried Fine Arts Exhibit

Call to Artists

Our calendar listings are free. You are welcome to upload your email:______________________________
City____________ST_______Zip_______
Address_____________________________
Name______________________________
Make check payable to ART TIMES PO Box 730 Mt. Marion, NY 12456 or

Putnam Arts Council’s
Call to Artists
Annual Juried Fine Arts Exhibit
Oct. 10 - 25, 2015
Juror of selection & awards: Anne Johann is a professional local artist exhibiting her works in galleries, art festivals & national juried exhibits. A graduate of Pratt Institute, she also studied at the National Academy of Design School of Fine Arts. She works in oil and watercolor with a focus on landscapes and nature.

Cash Awards announced at Opening Reception Saturday, October 10, 3 - 5 pm

Hand delivery to Putnam Arts Council @ 521 Kennicott Hill Road, Mahopac, NY 10541 Monday, 10/5, noon-7pm; or Tuesday 10/6, noon-7pm; non-refundable entry fees apply prospectus/info/directions: putnamartscouncil.com or call 845-803-8622

The Gallery at Kent Art Association

Celebrating the Finest of Traditional and Contemporary Artwork in the Litchfield Hills

UPCOMING SHOWS & EVENTS

MEMBERS’ II SHOW
SEPT. 15 TO OCT. 12
Opens - Sept. 15, 1-5pm • Reception - Sept. 19, 2-4pm

PLEIN AIR EVENT & AUCTIONS — SATURDAY, OCTOBER 10
All Artists Welcome!
Registration is from 9:00a.m. - 10:00a.m. • Silent Auction — 10:00a.m. -4:30p.m
Live Auction Begins— 5pm • Clive Owen — Auctioneer

The Kent Art Association
21 S. Main St, Kent, CT 06757 860-927-5989 • www.kentart.org • kent.art.assoc@snet.net
GALLERY HOURS — 1 to 5 pm, Thursday — Sunday and Monday Holidays

The next issue is Winter '15-'16
(December, January, February)
If you missed getting an Opportunity or Calendar listing into this issue or your display ad for your business or exhibit, contact us at ads@arttimesjournal.com. We can accommodate you on our website within 24 hours of receiving your materials.

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

Putnam Arts Council
521 Kennicott Hill Rd, Mahopac, NY 10541

Calendar

Sunday, October 18
ASOG 64th Sidewalk Art Show and Sale and Art Show for Young Artists
Art Society of Old Greenwich Outdoors Sound Beach Avenue Old Greenwich CT 203-769-0318 free www.artsofoldgreenwich.com

Monday, October 19
Mamaroneck Artists Guild Jurying for New Members
Mamaroneck Artists Guild
126 Larchmont Avenue Larchmont NY 914-834-1117 3-6 pm charge www.mamaroneckartsguild.org

Tuesday, October 20
White Plains Beaux Arts Show
Woman’s Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 (toh 22)

Wednesday, October 21
Mamaroneck Artists Guild Exhibition / “Lumiance” - paintings by Ryan Piers Williams / “Temple Bells”-ceramics by Frank Kara
Hammond Museum 28 Deveau Rd. North Salem NY 914-609-5033 charge (thru Nov 21) gardenprograms@yahoo.com

Thursday, October 22
Sculptures in forged steel by Kevin Feerrick
SYNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4981 free (thru Dec 17) www.sunyorange.edu/culturalaffairs

White Plains Beaux Arts Show
Woman’s Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 Open 7pm; Artists’ Reception and Awards 7:45pm

Friday, October 23
ESYO’s Youth Jazz Ensemble with The College of Saint Rose Jazz Ensemble
Massy Center for the Arts, The College of Saint Rose 1902 Madison Ave. Albany NY 7:30pm free

Sweeney Todd Up In One Productions
The Center for Performing Arts 661 Route 306 Rhinebeck NY 845-876-3080 charge (thru Nov 15) www.centerforperformingarts.org

Weekend Jazz Fest SUNY Orange Cultural Affairs Orange Hall Theatre, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 charge 7pm www.sunyorange.edu/culturalaffairs Saturday, October 24
3 Exhibits Opening Reception - Mamaroneck Artists Guild, Ryan Piers Williams and Frank Kara
Hammond Museum 28 Deveau Rd. North Salem NY 914-609-5033 1-3pm free www.hammondmuseum.org

Finger Lakes Guitar Quartet
Sandisfield Arts Center - 5 Hammertown Road Sandisfield MA 413-258-4100 8 pm charge www.sandisfieldartcenter.org

Temple Bells- ceramics by Frank Kara; and Lumiance - paintings by Ryan Piers Williams
Hammond Museum 28 Deveau Rd North Salem NY 914-609-5033 reception 1-3pm free (thru Nov 21) www.hammondmuseum.org

Weekend Jazz Fest SUNY Orange Cultural Affairs Orange Hall Theatre, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 charge 8pm www.sunyorange.edu/culturalaffairs

Sunday, October 25
Yonkers Philharmonic All Mendelssohn Concert
FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free www.yonkersphilharmonic.org

Wednesday, October 28
Bert Winsberg’s Watercolor Paintings at b.j. spoke gallery / In Transition - Solo Exhibit by Nicolle Pach b.j. spoke gallery 299 Main Street Huntington NY 516-549-5106 free (thru Nov 23) www.bjspokegallery.com

Friday, October 30
Artistic Visions III Women In The Visual Arts
Armory Art Center 170 Parker Avenue West Palm Beach FL 33401-1776 Opening Reception and Awards 6-8 pm free (thru Nov 24) www.witva.org/www.armoryart.org

Bikers Bust Breast Cancer Final Auction
Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 free www.woodstockharley.com

Sunday, November 1
73rd Annual Exhibition Audubon Artists
Salmagundi Club, 47 Fifth Ave. NYC Reception 1-4pm (thru Nov 6)

American String Quartet with Nancy Allen, harpist
Newburgh Chamber Singers St. George's Church 105 Grand Street Newburgh NY 845-534-2884 3-4pm charge www.newburghchambermusic.org

Bert Winsberg’s Watercolor Paintings at b.j. spoke gallery b.j. spoke gallery 299 Main Street Huntington NY 516-549-5106 Opening Reception 2-5pm. free (thru Nov 23) www.bjspokegallery.com

See December listings as well as the updated Calendar online at arttimesjournal.com

Our calendar listings are free. You are welcome to upload to: www.arttimesjournal.com/submitevent.html

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