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ART TIMES

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Summer 2016 (June/July/August)

Profile

Marlene Wiedenbaum

By RAYMOND J. STEINER

SOULFUL. MORE USUALLY applied to the art of sound — music, especially — the word soulful, or profound — even spiritual — just barely describes the oeuvre of Marlene Wiedenbaum. Whether landscape, figurative, still life (or a combination of figure *and* landscape such as “Sisters”), her paintings not only project outward toward the viewer but also invite — nay, compel — the onlooker to enter its vibrant, nearly irresistible magnetism. No matter the medium

lene’s work in the past (Nov/Dec 2010 Issue of *ART TIMES*), visiting her in her studio snugly embedded in her home surrounded by acres of fields, trees, hills — even a mountain off in the near distance — offered me insights into this “keen observer” of our world. First of all, Marlene Wiedenbaum is not some starry-eyed escapist who desires some kind of monkish isolation. She *does* firmly live in this world and *does* keenly observe her surroundings. Her studio walls display not only some of her work, but

ly penetrating Nature’s *real* beauty — namely her magic, her enigmas, her constant tricks of illusion and revelations that have enchanted and frustrated mankind since we first became ‘sapient’...” Let me add here that this includes not only her “keen” vision into Mother Nature’s secrets so evident in her *plein-air* landscapes, but also into *all* the illusions of existence we face every day. Clearly, I was taken by her genuine reverence for life, a reverence carried over to her personal life in the form of a new series of still lifes featuring fabric arts that pay homage to the work of her late mother. Marlene Wiedenbaum is a nonsense crusader on her chosen mission: bringing depth of perception and love of existence as she so clearly sees it to each of her viewers. Viewers, therefore, ought not only “look into” her paintings, but also allow them to “look into” *themselves* as well.



Marlene Weidenbaum



Sisters

— or motif — (and Marlene Wiedenbaum has an impressive background of both, including that of instructing in the arts) she captivates her viewers in a warm embrace of heavenly loving-kindness. Amble down one of her wooded paths, and you *know* that you are heading home. In her “Artist Statement” she professes that she “feels obligated as an artist to reflect the world [she] lives in, to look keenly at [her] environment, and to present it to the viewer in an engaging way.” Would all of mankind reside in the world Marlene Wiedenbaum lives in! Would all of mankind look as keenly at the world as does she! Would all of her viewers be so engaged!

Although I’ve written about Mar-

practical, everyday “to-do” lists that determinedly root her in the common work-a-day schedules with which we all must contend. And, of course, there is the cluttered ‘organization’ of all the accoutrements of any artist’s studio surrounding her workplace at the easel.

In speech, she is soft-spoken, sincere, insightful, and critically aware of intent and of nonsense. In brief, she is also keenly aware of *you*. One is instantly alert to her mission of enlightenment. In my above-mentioned review of her work when exhibited at The Brunswick Art Studio & Gallery, I had noted her ability to “get past painting trees, hills, fields, clouds and mountain streams and ultimate-

Primarily a classical ‘realist’ — she qualifies this classification with the adjective “passionate” — working in the medium of soft pastel on sanded paper, Wiedenbaum credits her past forays into abstraction as the ultimate basis of her refinement of her now-chosen medium as well as her “sharpened understanding of ... form as it manifests in the natural world.” There can be little argument here, since there are few artists today who match her skills and vision. In truth, she is one of the ever-shrinking number of serious artists who have not succumbed to the steady flood of soul-numbing gobbledygook that has so vitiated our culture, put out

by modernist pundits that have obsessed and transformed the artworld into a commodity-driven ‘business’ that reveals a near-total ignorance of the difference between cost and value. Judging from the number of awards, accolades, and recognitions in the form of reviews, honors, and articles across a wide venue, obviously I am not alone in my judgments. Visit Marlene at www.Wiedenbaum.com and make some of your own judgments.

You can also see these and more of Marlene’s paintings at arttimesjournal.com



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ART TIMES

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Peeks and Piques!

Thirty-Five years in Partnership with Cornelia Seckel, thirty-two of which spent in founding, publishing and building *ART TIMES* has been, for both of us, a heady, mind-expanding and extremely educational experience. The people we've met, the trips around the world — both the anxieties and accolades — all have enriched our lives, ourselves. Whatever my contributions, it was Cornelia's vision, her fearlessness, her will to make *ART TIMES* a reality that not only launched but kept alive our desire to foster the arts in all its guises. Yes, I was writing — some thirty odd years before I met Cornelia — but my poetry, my essays, my stories and musings would in all likelihood still be tucked away in drawers, between the pages of the books of other, braver souls who sought public print, in nooks and crannies far from the eyes of others — or simply scattered to the four winds as I roamed from place to place. When we first met, I had free-lanced a few artist's profiles for other publications, but was quickly discouraged by seeing my, more of-

ten than not, badly — even incorrectly — edited essays in print. The ex-English teacher in me shuddered — even more so when not only bad writing but mis-spelling of my subject's name was published under my name! My file drawers filled up even more. Then along came Ms. Seckel. And, in less than 4 years came: "If you're unhappy with what they do to your writing, why don't we publish our own newspaper? You be the editor and if there's any mistakes they'll be yours!" Off to the races. Of course, there were naysayers, but Cornelia has never been able to hear "no" (you might check out my profile on her that I wrote in March 2012 and online at <http://bit.ly/24DokrI>). A former teacher herself, a consultant, a consummate and tireless networker, a career counselor (who took her own advice) not only absorbed what she needed to know and do in just a few months, but also mocked-up a front page and got enough advertising in one month to begin our 'own' newspaper in July of 1984. Whew! I managed to keep up with this human dynamo with whom I found myself

in partnership (my friend Heinrich Jarczyk, a Cologne-based German etcher/painter about whom I have written some articles and a couple of books, refers to her as "Super Woman"!), but lately have had to curtail my going on press-trips with her, visiting our European friends, attending art openings, celebratory dinners, parties — pretty much limited to my study and home as ailments and age deprive me of my 'get up and go'. However, I'll continue to keep my hand in as Editor and art-writer as this, our 314th issue after 32+ years of publishing, will sadly be our last printed issue as we (or, I should say, Cornelia) moves *ART TIMES* to a fully-online presence. Yes, like many other newspapers, we have succumbed to the pressures of cyberspace. Oy! Another adventure I have to get used to! Meanwhile, please keep in touch by visiting us at www.arttimesjournal.com for new writings, videos, and resources.

Raymond J. Steiner 

Go to: arttimesjournal.com & rjsteiner.wordpress.com to read more of Steiner's writings.

OUR 314TH and Final Ink on Paper Issue. Now Green & Global
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From the Publisher

IT WAS A hard decision but we have "bitten the bullet" and we are going Global and we are going Green. This Summer issue of *ART TIMES* marks the beginning of our 33rd year, our 314th Issue and our final ink on paper Issue. The story of how we began can be found at <http://bit.ly/1TOGOnY4>. In 1984 I was in a great state of anxiety to begin this venture/business, as I had no experience in journalism or printing. What I did have was Raymond, an excellent partner, and I also had faith that I could learn what I needed to learn. It was a steep learning curve and I acquired the skills of desktop publishing, marketing and running a business. Today, I'm 33 years older and have another steep learning curve. We have had strong and consistent presence online for 13 years and for the last 10 I have been managing the site with help from various techies. We will continue to publish online at www.arttimesjournal.com updating frequently with new essays, videos, staff and guest blogs, calendar and opportunity listings and other resources. There will be lots of color images, links to all sorts of interesting things and if there is a typo or other glitches, it's easily fixed.

For the past year I've been engaging in Facebook, Instagram, and Twitter and started a blog that takes the place of my Culturally Speaking column. In my Blog there are categories that include: What's Up, Travel and Culture, Out and About, Thoughts, and I have been reprint-

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 Thank you for 32 Years in print.
 See you online!**

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ing press releases I get from major museums. The site is evolving, my Blog is evolving and I am providing links to guest Blogs & Videos considering Demos that Creatives would be interested in. Raymond's Blog will continue with his editorials, reviews of art shows, and his Peek and Piques!

Since making this announcement I have received dozens of testimonial letters (to be found on pages 12 & 13) expressing support, sadness, appreciation and understanding. They are heartwarming and offer support as we move forward.

We are confident that our decision is a good one, since we will now be providing a global stage for not only our advertisers but for our ever-growing cultural community of creatives as well. And, what could be wrong with going Green by eliminating the spread of more paper products? We hope that you will engage with arttimes online, follow and like us in all the social media outlets and spread the word to your social media contacts. We are taking a leap of faith (as I did 33 years ago) that it will work

and with your continued support, I am sure it will.

So my head is full, I'm waking up thinking about the various different ways to do things and am certainly open to your thoughts.

I want this to be successful for all of us and I can be reached by phone: 845-246-6944 or email: cs@arttimesjournal.com. Send me your email address and I can add you to the growing list of people and organizations who want updates. We continue to need your support with advertising and adding to the resources we offer. Calendar listings should be submitted via the online form (<http://bit.ly/1sA4EqM>) and opportunity listings emailed to us.

As long-time champions of Creatives, I feel that Raymond and I can count on you, our readers to confirm this timely evolution of *ART TIMES* to arttimes online.

In the Summer 2013 issue of (*ART TIMES*) I wrote (and couldn't say it any better today): "This issue marks the beginning of our 30th year of publishing *ART TIMES*. Throughout

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the years we have met fine people, traveled to places I never expected to get to (e.g., Singapore and China), attended wonderful exhibitions, concerts, theater and dance performances. Doing this work has enriched my life, challenged and engaged my intellect, and fed my soul. I can only thank you, our readers and our advertisers, for encouraging us with your support. Raymond J. Steiner, co-founder, editor and arts writer makes sure that in each issue there are interesting essays, new poetry and short fiction for you to read. My job has always been to make the paper happen. I sell the ads, manage the business and create the final product in print and online. It is more work than I ever imagined but when I get feedback about how important the paper is to our readers I am encouraged to go on to the next issue."

Thank you in advance for sharing and traveling this exciting new path with us.

Cornelia Seckel,
 Publisher 

Speak Out

Pat Allen's Open Studio As A Form Of Group Art Therapy

By ELIZABETH BRAM

IN THE WORLD of art therapy, the term "open studio" refers to a type of group art therapy in which no directives are given. For Pat Allen, "open studio" means much more than that. I will describe here Pat Allen's ideas and evaluate whether they seem to work and have value.

Pat Allen's ideas on group art therapy are in direct opposition to the more traditional approaches. First, many art therapists evaluate and interpret their patients' works using projective tests and through their own chosen psychological systems. For Pat Allen (1995, p.x), the artist is the authority on her own work. This idea plays a major role in the structure of the open studio.

Another advocate of open studio, Shaun McNiff (1998, p.8) writes, "Only now is the world beginning to realize that interpretations of art are projections of those who make them."

Harriet Wadson (2002, p.169) concurs, writing, "Given the massive documentation on the lack of validity for these three most widely used projective tests for over 75 years and the less-than-solid substantiation of art-based instruments, we must question the position of art therapists today in seeking to develop assessment instruments."

For Pat Allen, the authority of the artist in determining the meaning of her own artwork is a given. It is the basis on which she organizes her open studio as a form of group art therapy.

The next important concept in open studio is the relaxing of roles between the art therapist and the participants. In these groups, the therapist creates art alongside the participants, much like an artist-in-residence. According to Pat Allen (2008), "We viewed the latter role as that of a kind of fellow traveler whose primary contribution was to 'hold the space' by being fully present in his or her own creative process while cultivating a relaxed awareness or compassionate disinterest in what others were doing (Gadiel 1992)."

Here we envision a studio with the group participants as well as the leader creating art together as a community. Pat Allen (2008) writes, "In this view, the healing aspects of art-making arise from the making and doing, the trying and failing, the experimenting and succeeding, alongside others" (p.11).

These are the foundations of Pat Allen's open studio. However,

within this system of equality, self-determination and freedom, there are some very specific principles that are followed. First, open studio group art therapy can be used to discover answers to issues in one's life. The way this is done is by setting one's intention before beginning any creative work.

Allen (1995) writes that, "It isn't necessary to try to make a picture about the problem; you have only to form a clear intention to know something and then simply take up the materials and begin" (p.17).

Allen (2005) states that, "We may meditate, focus on our breathing or free write until an intention takes shape" (p.11). This seems to be a very meditative approach in which you allow images to arise freely from the non-thinking part of your mind in a stream-of-consciousness way. It involves faith and trust to relax into the process. Hopefully, the supportive community environment will then carry you along as the creative process unfolds in an atmosphere of safety.

After using intention as a guide in creating art, the next principle of Allen's open studio as group art therapy is witnessing the art that is created. The leader has already relinquished authority over the interpretation of your art as have the other participants. The artist herself will initially witness her own artwork. Allen (2005) writes, "Like intention, witnessing requires stillness" (p.61).

One way for the artist to witness her own artwork is to write about it. "We use writing both to extend the creative act as well as to record our experience of the image by focusing our attention" (Allen, 2005, p.62).

The describing of the artwork is not an analysis or an interpretation of the meaning. Allen (2005) gives an example of witness writing:

I see three images affixed to a gold sparkly cloth. There are eight feathers in the edge of the sparkly cloth: white, red, green, brown, beige, orange, yellow, red. Beginning on the left is an image of a tree in full leaf, bigger than the page. (p.63)

This type of witness writing is a continuation of Allen's non-judgmental approach to group art therapy. The images are described as phenomena using an existential approach in which you observe the images, noting what is seen.

Afterwards it is time for the image

to speak as well. According to Allen (2005), "I accomplish this by inviting the images to speak and recording the dialogues in my witness writing, I write down whatever comes" (p.64).

Here is an example of Allen's (2005) dialogue with an image she calls Crone Moon:

ME: Will you speak to me today?

CRONE MOON: You spout such false wisdom. Why do you think I am so compressed and black? ...

ME: I feel the truth of what you have to say. It's a little embarrassing. I know it intellectually, how can I really know it? (p.65)

Now you have witnessed the art and the art has witnessed you. You've had a conversation with your work. This automatically prevents you from turning the image into an object to be analyzed. It has its own life and you are learning things from another part of yourself. It hits home so much deeper when we hear wisdom coming from ourselves than from someone else.

Since open studio is a form of group art therapy, there is yet another step in the process. The artist may read her writing aloud to the group. Allen (2005) writes, "Those of us listening are privileged to be there, supporting the exchange between artist and image and often learning from it" (p.67).

Allen (2005) goes on to say:

We in the group act the way the internal witness does during traditional meditation; we are present, unchanging, yet somehow subtly registering the effect as best we can in a state of openness and compassion. It is a practice for the artist to be bold enough to speak the truth, no matter how full of "warts" or how tender. And it is a practice for the listening artists to recognize the experience of compassionate disinterest. We do not need to fix, correct, soften or enhance the experience of another. Sometimes there are sighs, tears and even laughter during a witness reading, but verbal comments are not made. (p.68)

So this is the open studio: self-determined interpretation of the artwork; the therapist as co-artist; the use of intention to focus the creative juices; the artist witnessing her own artwork by writing about it; dialoguing with the artwork in writing; reading one's writings aloud without verbal response from the leader or the rest of the group.

There is no interpreting of the

images on a cerebral level. There is no sharing of feelings and thoughts among the participants. There is no leader interpreting your work.

This type of group art therapy is very valuable for highly functioning populations who can understand all the different layers and aspects of the process and who are able to work independently.

Open studio is meaningful for people who are at a sophisticated level of personal growth and who do not need constant reassurance or guidance. It is a wonderful approach to creativity and exploring one's own soul, but it is not for everybody. In order to participate here, you must have the ego strength to integrate what you learn from your art-making on your own.

Open studio is far too advanced and evolved to be used by psychiatric patients or by the psychologically weak or faint-hearted. It is not for beginners who have never looked within and need someone to hold their hands.

The participants must have strong enough egos to essentially be their own therapists. They must be able to dialogue with different parts of themselves without hallucinating. They must be open enough to experience both discomfort and joy as it emerges from within. There is group support in that everyone in the room is involved in the same independent process. But this may not be enough for some people.

Art-making using intention, witness-writing, dialoguing with the images and reading one's writing aloud are the building blocks of this awesome form of group art therapy. Pat Allen's open studio method is a wonderful journey for those of us who are equipped for the voyage.

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Allied Artists of America extends best wishes to the *ART TIMES* for its years of providing advertisements announcing our annual exhibitions.

Allied will continue to support *ART TIMES* in the future as it continues with an online venue.



Roger Rossi
Allied Artists of America

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Leta and Leonard



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By CORNELIA SECKEL

Heidi and I arrived in Seattle, our final destination, after 10 days of gorgeous Pacific Coast views and lots of good times. The purpose of coming to Seattle was to visit Muriel Bressler, family friend (lived across the street from Little Neck, NY) for over 60 years. For many years I'd been thinking about visiting Muriel and combining it with a visit with childhood friend Leta Nadler and Heidi Robertson in LA and to see my niece Elliana Spiegel in SF and then to head to Seattle to see Muriel. On my last birthday I again thought about this trip: should I drive? fly? combine flying and driving? and then it hit me that Muriel was going to be 97 and WHAT WAS I WAITING FOR??? So I wrote to Heidi who was soon to retire to see if she was up for a road trip and she was. It was a fabulous trip with

gift to ourselves and to Muriel who is loving, appreciative, interesting and interested in the world. We laughed, drank wine, visited with her friends — one of them a former resident of Woodstock and we had many people we knew in common— and just enjoyed her company. I've known Muriel for 60 years but in this brief time together learned so many more things to appreciate about her. One night we went to the evening's entertainment a performance of French operatic favorites performed by the Ladies

from the Northwestern states and California. Winners are awarded cash-prizes and present concerts in communities in WA state that have limited access to live classical music. For more about the Club and this competition: LmcSeattle.org

Of course while we were in Seattle we went to the Space Needle, the Chihuly Garden and Glass and Pike's Market.

The Space Needle, known around the world, is the symbol of Seattle and was built for the 1962 Seattle World's

point, 56,715,766 visitors had signed in since 1962.

In the same complex is the Chihuly Garden and Glass.

Dan Chihuly is an American glass sculptor and entrepreneur. His works are considered unique to the field of blown glass, as many of his works are large-scale sculpture. He does installations and environmental artwork and that is what we were seeing at the Chihuly Garden and Glass. I hadn't been a fan of what I'd seen of Chihuly's work but felt that I was in Seattle and "should" go — it would be like being in Paris and not going to the Eiffel Tower. I am so glad that I went. I was mesmerized from the time I stepped into the outdoor garden with fabulous glass "flower" sculpture throughout. Once we went into the galleries we saw amazing sculptures and installations. In some ways I felt like I was floating through another world, as we saw the *Persian Ceiling*, *The Glass Forest* and *Ikebana and Float Boat*, *Mille Fiori*, Italian for "a thousand flowers." I could have been looking at the ocean floor with the vast plant life. This garden of glass with so many different shapes and forms has many different styles of work. According to the signage about the construction "he relied less on tools and more on the use of fire, gravity and centrifugal force." These installations went way beyond Chihuly's glass tubes that I'd previously seen. In the Northwest Gallery were baskets, rugs, and photographs of Native Americans of the southwest shown along with beautiful blown glass "baskets" very reminiscent of the place and materials of the actual baskets— all quite magnificent. After an accident that



Ladies Musical Club (LMC) of Seattle performing an aria from *Carmen*

Musical Club (LMC) of Seattle. The voices were excellent and I particularly liked the suggestion of costumes and props as they sang arias from *Carmen*, *Manon*, *Guillame Tell* and other well-known operas. This group was founded in 1891 by 24 women musicians who decided they wanted to bring Seattle into national status

Fair. The artist Edward E. Carlson was inspired by the Stuttgart Tower, when he was there in 1959 and his original design did have to go through numerous revisions before the tower was completed in 1962. Heidi and I took the elevator to the top and the observation deck up 520 feet where we



A view of Seattle from the observation deck of the Space Needle, Seattle, WA

lifetime memories and joy sharing this time together.

After a brief visit with Muriel's son Steven and his wife Janek we decided to stay with Muriel at the University House, a retirement home where she has been living since she left New York. What a wonderful

as an American city that valued great music. Today 150 women offer free music and education programs throughout Seattle in schools and public venues to people of all ages and diverse backgrounds. Each year the club sponsors a competition for emerging classical artists ages 20-35



Mille Fiori, glass installation at the Chihuly Garden and Glass

had a 360° wonderful view of Seattle, even if it was a gray and rainy day. Walking around the observation deck we saw the outline of the Cascades, the boats and ferries on Elliott Bay and the city of Seattle. An interesting display in the observation deck was a map of the world where visitors could key in their information. At that

left him blind in one eye and then in 1979 a dislocated shoulder, Chihuly could no longer hold the glass blowing pipe. He describes his role since then as "more choreographer than dancer, more supervisor than participant, more director than actor." He writes: "I want people to be overwhelmed with light and color in a way they



The Art Stall Gallery at Pike Place Market. Seated is artist Lauren Andrews.

have never experienced." I surely was and, it appeared, were the many different people of various ages and ethnic groups visiting.

We were hungry and went to the Collections Café where we had a scrumptious lunch. In the café were many of Chihuly's collections including: Keys, Ceramic Dogs, Bottle Openers, Vintage Christmas Ornaments, Fly-Fishing Poles and Reels, African Necklaces, Pocket Knives, Accordions, Tin Toys and many, many more. Apparently he began collecting when he was a small boy and hasn't stopped.

This was our last day and quite a full one. From the Space needle and Chihuly Garden and Glass we headed to Pike Place Market.

Pike Place Market was opened in 1907 so that farmers could sell their produce directly to consumers. Well over 100 years later this market continues to grow and now encompasses a nine-acre Market Historic District overlooking Elliott Bay with well over 250 independent businesses: produce, art and collectibles, clothing and accessories, restaurants and food stalls, flowers, bookstores, and a host of market and community



The Original Starbuck (opened in 1971) at the gateway to Pike Street Market, on 1st and Pike in Settle, WA



PIKE PLACE MARKET: Pictured above is Pike Place Market in 1915 and below the Market today.

Pike Place Market in 1915

services. There are street performers, artists and craftspeople having one of the largest craft markets in the country featuring all locally made handcrafted goods and a gallery that has been at Pike Place Market since 1964. The Art Stall Gallery, a cooperative gallery of 14 professional painters, opened in 1964 and became involved when there was a movement to demolish the Market for commercial development. I was pleased to meet Lauren Andrews who told me about the Gallery, a stall with works of their members on display. There is a great commitment by vendors to offer quality goods and produce and more. When I asked, vendors spoke very highly of being part of the market. A quarterly newspaper, *Pike Street Times*, serves as a guide to the Market as does the extensive website pikeplacemarket.org. This landmark of Seattle has over 10 million visitors a year. Pike Place Market is also a neighborhood with more than 400 residents, many, low-income seniors. I must say we tried but didn't succeed to see the entire market but we did get to the original Starbucks.

Our last meal with Muriel Bressler a dear family friend and the reason we came to Seattle. I feel such gratitude to have had this time with her.

Heidi got me to the airport in time for my flight (the only time commitment we had for our entire trip) and it was difficult to say good-bye for now. I'm sure we'll be heading out

on another road trip in the future. My trip home on the redeye (now I get why they call it the redeye) was uneventful. Now that I am back in the office I have memories of a glorious road trip and am pleased to be able to share it. So many times Heidi and I told people we met that we were on this road trip and had been friends for 60 years. I believe we inspired several of them to do the same with old friends as perhaps you will.



Heidi and I standing below the original logo at Starbuck

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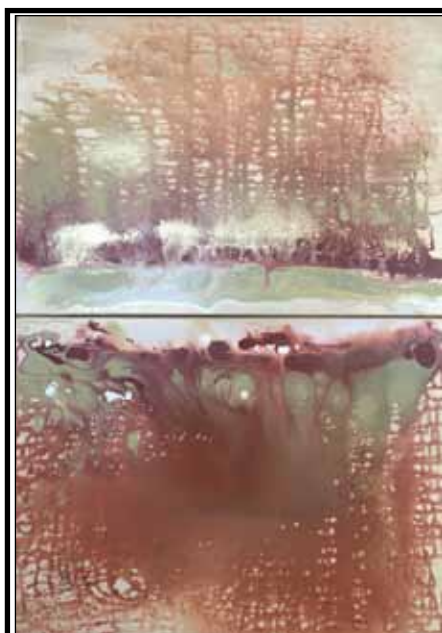
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Dance An Impressive Four: McGuire, Brown, Smith, Masilo

By DAWN LILLE

THIS IS ABOUT four young dancer/choreographers, all women, each

There is an intensity in both her movement and her stillness. Her torso, so capable of expressing different emotions and telling a story, is almost a fifth limb.

She whips in and out of shapes, twisting her body in the air and then landing in sudden quiet, but one never knows when she will erupt into another chain of movements, arms spiking or curling around some part of her body.

The first muse on the program was the Israeli Idan Sharabi, who choreographed *Til 120*, *Again*, the remaking of an earlier work to Chopin's music. Based on the

Hebrew birthday blessing to live as long as 120 years, it suggests that every day is a birthday. The piece seemed to send her on a journey of exploration, made use of video and ended in semi nudity. As a viewer, one was left asking where and for what purpose she would go next.

The most taxing work on the program was *Anthem for the Living*, by Sharon B. Moore, a Canadian choreographer and theater director, who has also worked in film and circus. This piece, to music by Alexander Balanescu, seemed to be a play as well as a dance, with its ropes spread across the stage and the continuous physical demands it made on McGuire.

Her own creation, *Fable*, to Wagner's music from *Tristan and Isolde*, gave the amazing impression that even the ends of her hair were taking instructions from her spine.

The third muse was Doug Varone, whose work, often quick and multi-directional, she knows from her time dancing with his company. His dance and theater credits include many operas, four at the Met. *Speaking English*, to J.S. Bach's music as played by Glenn Gould, suggested that it was concerned with how the movement was accomplished, not what it was. Somehow, hearing the iconoclastic Gould perform connected with the idiosyncrasies of McGuire's pulsating space explorations.

Solo performance is difficult, unforgiving, solitary and exhausting – but there is also freedom and choice. When done so well it is challenging and exhilarating to watch.

Camille A. Brown, a New Yorker, was trained in dance at La Guardia High School of the Performing Arts, the University of North Carolina

School of the Arts and the Ailey School. She started as a performer with Ronald K. Brown's *Evidence*, A Dance Company and has been a guest artist with Renny Harris Puremovement and the Alvin Ailey American Dance Theater.

Brown creates work for her own company, Camille A. Brown and Dancers, but her choreography may be seen on *Philadanco*, *Urban Bush Women* and the Ailey company, among others. She has also choreographed for many musicals and it was her work for *Cabin In The Sky* (Encores at City Center) that re-awakened my interest. This famous 1940 all black musical, which took place in the south, was credited to George Balanchine, but it was actually Katherine Dunham, whose company performed in it, who created most of the dances.

Dunham's work was influenced by Haitian dance. Brown's approach used her fusion of African, hip-hop,

Brown's choreography often combines politics and humor, one example being *Mr. TOL E. RANCE*, for which she won a Bessie. Her many other honors include a 2016 Guggenheim Fellowship for choreography.

When Bobbi Jene Smith was enticed away from Juilliard to perform with the Batsheva Dance Company in Israel, anyone who had seen her dance knew why. She was a firmly grounded performer who always gave the impression that she knew what every one of her movements meant. Her solid strength and calmly concentrated intensity made her a natural for this fearless ensemble led by Ohad Naharin.

Originally from Centerville, Iowa, Smith trained at the Royal Winnipeg Ballet School and the North Carolina School of the Arts. When she left Batsheva, after nine and a half years with the group, the *Jerusalem Post* noted that, in

a troupe with no soloists, her riveting presence would be sorely missed. She also staged Naharin's works on other companies and taught Gaga, his unique approach to movement.

Smith returned home in December 2014, and has embarked upon a new phase in her career. She is presenting her own works in concert, continuing and expanding upon the projects she began and performed in Israel.

Many of us have ideas and emotions smoldering within us; Smith, in mining and sharing these, wishes to eradicate the gap between her life on and off stage. She began this journey with a piece called *Arrowed*, a combination of performance art and role-play that was the result of her desire to create a dance without movement. Seen in Celia Rowson-Hall's film of the same name, it is performed with Shamel Pitts, using a script written by her that deals with personal questions and barbs. She is continuing to develop it as a vehicle with different male partners, females, and even two of each gender. She thinks it may be a life long endeavor.

Harrowing is a duet in seven multi-media scenes. It investigates the relationships we make and leave behind and how the emotions involved connect indelibly to the body. Smith performed an excerpt of this work with David Harvey, to music by Stars of a Lid, Jason Molina, Set Fire to Flames and Tim Hecker, at



Belinda McGuire (in the piece choreographed by Sharon Moore) Photo by Jubal Battisti

of whom left a lasting impression this past winter. Each has spent a decade or more honing her skills as a performer, exploring her art form and deciding how she wishes to investigate and communicate via dance.

Belinda McGuire is a modern dancer and choreographer from Mississauga, Canada, near Toronto. A graduate of Juilliard, she spent five years dancing with the José Limón Dance Company, two with Doug Varone and one with Gallim. Throughout this time she gave concerts of solo works, many of her own creation, and now she is concentrating on solo performances.

She has formed Belinda McGuire Dance Projects, through which she will also present the work of others. McGuire wishes to promote the research and development of interdisciplinary projects in order to stimulate what she terms the "conscientious capacity" of the public. Her work has been seen across North America and she teaches widely.

Last winter she produced the *Ex Cognito* Dance Festival in Brooklyn. One of the outstanding events was "Three Muses," a one woman dance event in which she performed four solos, one of her own and three by others. The title of the program was based on her reversed concept of the term "muse." Her interest is in what other choreographers can bring out in her, not in how she can inspire them.

McGuire is petite, with a small, etched, heart shaped face and a lithe, muscularly defined body, of which she uses every part. One has no doubt, watching her, that she has control over every movement, proprioceptively and intellectually.



Camille A. Brown Photo by Christopher Duggan

modern, ballet, tap and jazz, into which she often inserts words. In *Cabin* she incorporated gesture and pedestrian movement into a jazz rhythm that resulted in a smooth torso that told a story in itself.

Her movements are full of high energy and they emerge from all parts of her dancers' multi faceted bodies. She may have gotten her big movements from Ailey and hip-hop from Harris, but the fusion, with its linchpin in African social dance, is hers. Brown feels an artist has to do more than just create art about a social or political issue; it is necessary to dig deeper, to get beneath the mask.

She considers herself a storyteller who connects history with movement, through the eyes of a modern black female, using rhythm as a driving force. She is committed to "engaging audiences and empowering communities through dance and dialogue, with a desire to create safe spaces for growth and learning." She created *Black Girls Spectrum*, which uses dance and education to "amplify" the cultural and creative power of black females.



Bobbi Jene Smith photo credit Gagi Dagon

an APAP showing in January. In a program note she talks about the dual meaning of the word "harrow." It can be a tool used to turn over and smooth soil or a verb meaning to cause distress.

Dressed in a short, black, backless halter dress, with her long dark hair in a floating pony tail, she faced and came close to Harvey in a quiet, almost motionless embrace that then evolved into short rocking movements in synchrony. They separated, came together, explored a bit on their own and clung to each other. There is nostalgia, romance and vulnerability in this work, which was performed in its entirety at the San Francisco Conservatory of Dance. It is related to the emotional underpinnings of *Arrowed* and also to another piece seen in Canada.

A Study in Effort, a collaboration with the violinist Keir GoGwilt, was first presented at the Israel Museum in Jerusalem, and was seen in June at the Luminato Festival in Toronto. It involves ten tasks that "question physical, moral and emotional effort." Smith is asking how one receives pleasure from effort – which can involve such diverse things as lifting, pledging or not knowing – and is not necessarily a burden.

She finds a connection between effort and physical desire. Thus, she is continuing the wish, manifested in her other work, to connect her inner world with its physical manifestation, via her body. The girl who went to Israel has returned a woman who has much to explore

and share.

Dada Masilo grew up in Soweto, the impoverished township near Johannesburg, South Africa. She began dancing at age ten with an all girls group, The Peace Makers, who were influenced by Michael Jackson. In spite of family objections, she subsequently trained at The Dance Factory, graduated from Johannesburg's National School of the Arts, and spent two years in Brussels at the Performing Arts Research and Training School. She and her company have performed widely, including Germany, England and Israel.

I first saw her last September in the William Kentridge opera *Refuse The Hour* at BAM. She performed several solos and her quick, explosive movements, showing an African influence, caught and held the eye. At times she suggested a bantam rooster. She returned to New York, where the Joyce Theater presented her unconventional version of *Swan Lake*.

Masilo likes narrative because, to her, it is important to create stories that are understood. She has done a version of *Romeo and Juliet* with a multi-racial Capulet family, a *Carmen* that is African influenced flamenco with the bull in a central role, and a version of *Death and The Maiden* that emphasizes female strength and gender oppression.

She has purposely evolved a style that she terms "fusion." It uses the arms in a balletic manner, but the legs go into the ground, like African dance. Masilo feels strongly about the need for co-existence – in dance

and in people's concepts of dance and each other. She believes in putting different styles together, aware that dance is constantly evolving, and wishes to create an opening up rather than a boxing in.

Her concept of contemporary dance relates to her own training in ballet and modern; it includes strong footwork and torso movement and varying rhythms and directions. When she fuses two styles of dance she also fuses their rhythms.

Masilo's aim in choreography is not political, but rather to create a narrative art form. However, she deals with political issues such as homosexuality, race, gender, domestic violence and the differences in

Siegfried, who has come of age and must marry. He falls in love with Odette, a princess changed into a swan who can be saved only by faithful love, which Siegfried pledges. He is fooled by Odile, who makes him think she is Odette, thereby dooming all. In Masilo's version Siegfried is married off to Odette by his mother, but he is gay and loves Odile, who is danced by a male in pointe shoes. The ballet deals with homophobia, arranged marriage and physical violence and – like the original – does not end happily.

There are bare chested male swans in tutus, females in tutus, jazzy interludes, African hip circles, delicate ballet arms and much humor. One section, accompanied by the dancer's spoken words, is a take-off on ballet. It was performed by Nicola Haskins, a dancer/actress who is the only white member of the company. It will be interesting to see what "sacred" work Masilo will take over the line next. Hopefully, she will bring it to New York.

In this age of galloping technology, the destruction of the environment, madcap inside/out politics and the return of such phenomena as human slavery, art seems the only avenue that has a chance of disrupting what has become negative dominant narratives. Of these four artists, Brown and Masilo might be considered conscious

Dada Masilo in *Swan Lake* (photo: John Hogg)

cultures. One of her goals is to open minds and change traditions without destroying them.

Swan Lake, which Masilo first saw at the age of twelve, is the most classic of classical ballets. Her version keeps much of the Tchaikovsky score, adding music by Reich, Part, Saint-Saens and Avenant, but she has changed the story.

Traditionally the tale is about

disruptors. Their aim is to change. McGuire and Smith are concentrating on probing their own consciousness and capabilities, but their results can affect and change an audience, which is a disruption in itself.



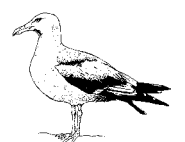
Go to: arttimesjournal.com & read more of Dawn's writing about Dance.

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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.

Wednesday, June 1

Housatonic Camera Club : Exhibition & Sale Merritt Bookstore Gallery 57 Front Street Millbrook NY 845-677-5857 free (thru Jun 20)

Laurie Kilgore Rolling River Cafe Gallery 25 Cooley Road Parkville NY 845-747-4123 free (thru Sept 25) <http://www.rollingriver.net>

Local Delicacies: Alison Winfield-Burns Gallery at Lifebridge Sanctuary 333 Mountain Road Rosendale NY 845-658-3439 free (thru Aug 15) <http://www.lifebridge.org/whatsnew.cfm>

Making Matters: Fresh Perspectives in Fine Craft Peters Valley School of Craft Sally D. Francisco Gallery 19 Kuhn Rd Layton NJ 973-948-5202 free (thru Aug 14) www.petersvalleygallery.org

Painting in North Light - Artworks by Cynthia Harris-Pagano Desmond Campus, Mount Saint Mary College 6 Albany Post Road Newburgh NY 845-565-2076 free (thru June 17) www.msmc.edu/communityed

Pastorial Peonies & Primary Florals: Group art exhibit Art Gallery at the Rockefeller Park Preserve Rockefeller Park Preserve 125 Phelps Way (Rte.117), One Mile East Of Rte 9 Pleasantville, Ny 914-631-1470 (June 26)

Robin S. Halpern: new paintings Reflections of an Inner World Longyear Gallery In The Common Building 785 Main Street Margaretville NY 845-586-3270 free (thru June 13) www.robinhalpern.com

Scenes of Newburgh SUNY Orange Cultural Affairs Mindy Ross Gallery, Kaplan Hall, SUNY Orange 73 First Street Newburgh NY 845-341-4891 free (thru Aug 4) www.sunyorange.edu/culturalaffairs

Side by Side: Robert Natkin & Judith Dolnick Edward Hopper House 82 North Broadway Nyack NY 845-358-0774 charge (thru Jun 26) www.edwardhopperhouse.org

Triptychs: Ten photographic digital triptychs depicting changing times. Arbor Ridge at the Brookmeade Community 11 Mountain Laurel Ln Rhinebeck NY 516-876-3344 free (thru Jun 30) www.communityatbrookmeade.com

Thursday, June 2

Cornelia Kubler Kavanagh - Solo Exhibition The Ice Age Goddess National Association of Women Artists, Inc. NAWA Gallery 315 West 39th Street, Suite 508 Manhattan NY 212-675-1616 Opening Reception 5:30 - 8pm free (Jun 29) www.thenawa.org

Helaine Soller: Metamorphosis- Paintings of National Park Environments Community Gallery, Riverside Branch, New York Public Library, 127 Amsterdam Ave, NYC (65th St.) Contact: 718 781-2615 Opening Reception 4:30-6:30; Gallery open M-Th 10-7pm; Fri & Sat 10-5pm (thru June 28) www.helainesoller.com

In Motion: Movement in Art: An exhibit by visual artist, Mansa K. Mussa Studio Montclair Montclair Public Library 50 S. Fullerton Avenue Montclair NJ 862-500-1447 free (thru Jun 29) www.studiomontclair.org

SMP's 19th Annual Juried Exhibition "Viewpoints 2016" Studio Montclair Aljira, A Center for Contemporary Art 591 Broad Street Newark NJ 862-500-1447 free (thru Jun 30) www.studiomontclair.org

TRASH! A Collaborative ECO Art Exhibit Cooperative Gallery 213 State St. Binghamton NY 607-724-3462 free (thru June 25) <http://www.cooperativegallery.com>

Friday, June 3

Catharine Lorillard Wolfe Art Club Annual Members' Exhibition 2016 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception & Awards 6-8pm (thru June 3) [clwac.org](http://www.clwac.org)

Opening Reception Improvisation Gallery 66 Main Street Cold Spring NY 845-809-5838 Opening Reception 6-9pm free (thru Jun 26) www.gallery66ny.com

Sculpture in the Garden: James Tyler & Santi Hitorangi Edward Hopper House 82 North Broadway Nyack NY 845-358-0774 Reception 6-8pm free (thru Oct 23) <http://www.edwardhopperhouse.org/>

Saturday, June 4

Alan Reich and Friends Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6 - 8 p.m. free (thru Jun 26) www.tivoliartistsgallery.com

Birthing the Ethereal; Susan Spencer Crowe ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-8pm free (thru Jun 26) www.artbar-gallery.com

Byromania Amity Gallery 110 Newport Bridge Road WARWICK NE 845-258-1044 Opening Reception 2:30 - 4pm free (thru Jun 26) www.amitygallery110.wordpress.com

Continuums and Connections, a solo show by Elan Lewis Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Reception 3-6 pm free (thru June 18) www.mamaroneckartistsguild.org

Figuratively Speaking: a juried exhibit Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 (thru June 26) www.artleague.li.net

Inventions of Nature: new woodblock prints by Eve Stockton Kenise Barnes Fine Art 1947 Palmer Avenue Larchmont NY 914-834-8077 Opening Reception 6:30 - 8pm free (thru July 9) www.kbfa.com

June Invitational 2016 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening Reception 3-6pm free (thru Jun 26) 510warrenstreetgallery.com

Kent Art Association Elected Artists' Invitational & Solo Show The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm free (thru June 24) www.kentart.org

LongReachArts in the Doghouse Dog House Gallery 429 Phillips Road Saugerties NY 845-246-0402 Artist's Reception 4-7pm (thru July 3)

Margaret Ann Moebius "Along the Coast: Watercolors of the Outer Banks and Chincoteague Island" Duck Pond Gallery Town of Esopus Library 128 Canal St Port Ewen NY 845-338-5580 Opening Reception 4-7pm free (thru Jun 25) www.esopuslibrary.org

Olivia's Birds Athens Cultural Center 24 Second Street Athens NY 518-945-2136 free (thru Jun 25) www.athensculturalcenter.org

Sunday, June 5

Art at the Farm Northern Westchester Artists Guild Main House Gallery at Muscott Farm 51 Rt 100 Katonah NY Opening Reception 12-4pm. free (thru Jun 26) www.nwartistsguild.org

The Rockland Camerata Salonmusik featuring Brahms Liebeslieder Waltzes The Rockland Camerata Clarkstown Reformed Church 107 Strawtown Road West Nyack NY 845-365-0224 4-5:30pm charge www.rocklandcamerata.org

Monday, June 6

In Motion: Movement in Art: An exhibit talk by visual artist, Mansa K. Mussa Studio Montclair Montclair Public Library 50 S. Fullerton Avenue Montclair NJ 862-500-1447 An opening reception 7:15 to 8:45pm. free (thru Jun 29) www.studiomontclair.org

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Art Review

Monsieur Plume: An Existential Anti-Hero

By INA COLE

IN 1946-47 JEAN DUBUFFET created a series of six portraits depicting the misfortunes of an enigmatic figure known as Monsieur Plume. But who was Monsieur Plume? He repeatedly appears in paintings and texts of the time, in the guise of a shadowy chameleon-like voyager. The mysterious Plume was, in fact, an absurd manifestation of the artist and writer Henri Michaux, who had created this fictional character as a doppelgänger, placing him within irrational situations that unravel through a series of narratives. The portraits of Plume, as created by Dubuffet, belong to a larger group of works the artist had made at the request of the American millionairess, Florence Gould, which depicted the writers, artists and intellectuals that regularly frequented her salon in the city of Paris.

Plume echoes Michaux's view of life and becomes a witness to the existential crisis of post-war Paris. At the time Europe was restoring itself after the Second World War, prompting an analysis of the human condition in light of the carnage that had been wrought. Belief systems were shook to the core and Dubuffet and his circle played a key role in leading national consciousness to new levels of understanding. In particular, it was thought that the disintegration of the body in art could heighten the expressive presence of human form, as captured in painting and sculpture. Dubuffet spoke of paintings that "aim to show the immaterial world which dwells in the mind of man: disorder of images, of beginnings of images, of fading images, where they cross and mingle, in a turmoil, tatters borrowed from memories of the outside world, and facts purely cerebral and internal".

The disintegration Dubuffet describes is fully explored in his portraits of Plume. Two of the most well-known are *Monsieur Plume Botanical Specimen* and *Monsieur Plume with Creases in his Trousers*, both of which simultaneously function as portraits of Michaux. In *Monsieur Plume Botanical Specimen* Plume's head looms large and his face wears a quizzical frown, whilst his eyes swivel to one side emphasizing a somewhat furtive appearance. Plume's fingers are nervously splayed, and his spindly legs strangely devoid of feet. Dubuffet favored intractable materials and the mixed media technique he used suggests that the character has emerged from a murky but geologically rich environment, rendering him a fossilized specimen rather than a fully integrated member of the human race. This hybrid creature, nonetheless, strives for communication in the way he pushes against the painting's borders to face the viewer, and it is precisely this gesture that endows the painting such poignancy.

Similarly *Monsieur Plume with Creases in his Trousers* uses oil paint and grit on canvas, yet in this version the figure seems to have become a

negative, losing the solidity present in his depiction as botanical specimen. Plume's outline is notably pale and sparse, roughly scored into thick paint, and his face is as pitted and creased as his shambolic attire. He is essentially passive yet, in Michaux's stories, carries out the most atrocious acts of violence due to circumstances beyond his control. Plume is distinctly tragicomic, and has been compared to Camus's Meursault, Sartre's Roquentin, even Charlie Chaplin. This absurdist territory has been fully explored in the writings of Kafka and Beckett. It is an enduring subject; that of the powerless individual consumed by incomprehensible inner forces and farcical bureaucratic structures. The creation of the ever-fallible Plume, therefore, can be seen to be as relevant now as during the post-war era of his creation.

All the portraits created at Florence Gould's request have a strong element of the grotesque and caricature, and when first exhibited horrified audiences in their crude representation of humanity and dense composite medium utilized in their rendering. Dubuffet quickly became the *bête noire* of the Paris avant-garde and his reputation soared. He had successfully subverted the laws of painting and his experiments and theories bore a strong influence on European and American art in the 1950s and 1960s. Furthermore, his influence on later artists, such as Jean-Michel Basquiat and Keith Haring, remains clearly apparent. It is perhaps not surprising that Dubuffet and his contemporaries gravitated towards creating harrowing work, where figures appear to be fused from mismatched body parts and unanimously exude an unforgiving sense of displacement. Many post-war artists had been forced into an isolated existence during the war years, their artistic output clandestine. All they witnessed, therefore, remained ingrained in the psyche, long after the war had ceased.

***Monsieur Plume Botanical Specimen* is in the collection of Albright-Knox Art Gallery, Buffalo,**

Sarah Vogwill

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Monsieur Plume Botanical Specimen (Portrait of Henri Michaux) 1946; Oil & mixed media on wood; Collection of Albright-Knox Art Gallery, Buffalo, NY; The Charles E. Merrill Trust and Elisabeth H. Gates Fund 1967; © 2015 ProLitteris, Zurich

New York and was at the Beyler Foundation, Switzerland until May 8 as part of an exhibition of over 100 works by Dubuffet. *Monsieur Plume with Creases in his Trousers* is in the collection of Tate Modern, London. The first museum exhibition of Dubuffet's drawings is on view at the Morgan Library & Museum, New York from Sept. 30 to Jan 2, 2017.

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Tuesday, June 7

RoseMarie Capiello Merritt Bookstore 57 Front Street Millbrook NY 845-677-5857 6:45 charge www.merrittbookstore.com

Thursday, June 9

Charlotte Tusch Scherer: Atmosphere Gallery Jupiter 31 Church Street, Little Silver, NJ (732) 530-8035 Artist's Reception 5:30-8:30 (thru July 16) www.charlottetusch.com

The Revival in Concert Paul Nigra Center for Creative Arts 2736 State Highway 30 Mayfield NY 518-661-9932 7:00-8:30pm charge http://www.pncreativeartscenter.org/concertseries/

Friday, June 10

A Photographic Diary by Franc Palaia of Joseph Bertolozzi's Eiffel Tower Music Vassar College Palmer Gallery 123 Raymond Ave Poughkeepsie NY 845-437-5000 free www.francpalaia.com

Open House: Programs for Young Children at Hoff-Barthelson Music School Hoff-Barthelson Music School 25 School Lane Scarsdale NY 914-723-1169 10 am-12 noon free www.hbms.org

Saturday, June 11

Alex Kveton: Sculptures & Prints Art Society of Kingston Art Society of Kingston 97 Broadway Kingston NY 845-338-0333 Opening Reception 5-8pm; musical performance by violinist Akkiko Kamigawara at 6pm (thru June 30) www.AlexKveton.com

Art At Ives - Juried Fine Art & Crafts Show Newtown Savings Bank Fine Arts & Crafts Series Ives Concert Park 43 Lake Ave Ext Danbury CT 203-837-9227 charge ivesconcertpark.com

Artist talk with Eve Stockton Kenise Barnes Fine Art 1947 Palmer Avenue Larchmont NY 914-834-8077 4:00-5:00pm free www.kbfa.com

Christopher Williams Dances at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge www.kaatsbaan.org

Concert: "Music That Shook the World"—Music that transformed our notion of classical music Close Encounters With Music Mahaiwe Performing Arts Center 14

Castle St Great Barrington MA 800-843-0778 6pm charge http://www.cewm.org

CT Open House Day Studio Showcase and Piano Concert CT Commission on Culture and Tourism Suzanne Benton Studio and Art Showcase 22 Donnelly Drive Ridgefield CT 203-438-4650 1-4 pm free www.cultureandtourism.org.

Hoff-Barthelson Music School's Festival Orchestra Finale Concert with world famous cellist Amit Peled Hoff-Barthelson Music School Recital Hall at Purchase Theatres 735 Anderson Hill Road Purchase NY 914-723-1169 8:00 pm donate www.hbms.org

Neo Calligraphy by Setsuhi Shiraishi; By the Light of the Moon by Kelly Ann O'Sullivan; Behold the Moon Mixed media; group exhibit ArtsWestchester Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 Opening Reception 1-3pm free (thru Sept 17) www.hammondmuseum.org

SMP's 19th Annual Juried Exhibition "Viewpoints 2016" Studio Montclair Aljira, A Center for Contemporary Art 591 Broad Street Newark NJ 862-500-1447 Opening reception and award ceremony 6 to 9pm. free (thru Jun 30) www.studiomontclair.org

The Phoenix Project Dances For A Variable Population Queensbridge Riis Senior Center 10-25 41st Avenue Long Island City NY 347-683-2691 11:30-1pm free www.dvpnyc.org

West Chelsea Artist Open Studios West Chelsea Artists Chelsea - various locations, see studio map New York NY 212-242-1909 12-6pm free www.westchelseaartists.com

Sunday, June 12

Art At Ives - Juried Fine Art & Crafts Show Newtown Savings Bank Fine Arts & Crafts Series Ives Concert Park 43 Lake Ave Ext Danbury CT 203-837-9227 charge ivesconcertpark.com

River Valley Artists Guild 2016 Summer Members Show SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange 24 Grandview Avenue Middletown NY 845-341-4891 Reception: 1-4pm, music provided by pianist Emily Landsman free (thru July 20) www.sunyorange.edu/culturalaffairs

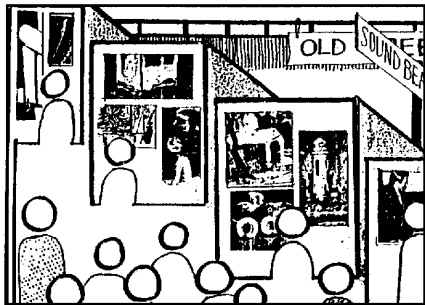
Robin S. Halpern: Artist's Talk Longyear Gallery In The Common Building 785 Main Street Margaretville NY 845-586-3270 2pm free www.robinhalpern.com

West Chelsea Artists Open Studios West Chelsea Artists Chelsea - various locations, see studio map New York NY 212-242-1909 12-6pm free www.westchelseaartists.com

Friday, June 17

American color Print Society at River Renaissance Center The American Color Print Society River Renaissance Center Millville NJ 267-385-6469 Opening reception 6-9 pm free (thru July 9) americancolor print society.org

Continued on Page 14



65th ANNUAL SIDEWALK ART SHOW and Sidewalk Show for Young Artists (pre-school to HS)
SOUND BEACH AVENUE,
OLD GREENWICH, CT.
Saturday & Sunday
Sept 10 & 11, 9-5pm

All artists are welcome to this outdoor show. This show is ASOG's biggest of the year & attracts many buyers.

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

Receiving: Sept 10 at Sound Beach Avenue.

For details, see: www.artsocietyofoldgreenwich.com

ASOG take no commissions on sales.



Call for Artists

North East Watercolor Society

40th International Exhibition, Kent, CT. Oct. 23 - Nov. 6
at Kent Art Association Gallery, Kent, CT.

Entries by CD or email: due July 22, \$8500 in awards; \$30/entry; \$40/2 entries

Juror of Awards: Robert J. O'Brien, AWS, NWS

Prospectus: www.northeastws.com • email info@northeastws.com
or send SASE to NEWS, 866 Cadosia Rd, Hancock, NY 13783

The society will sponsor a watercolor workshop with Robert O'Brien, AWS, NWS, Oct 18-20, at Sugar Loaf, NY, tuition \$300 members, \$325 non-members



Call for Entries

Allied Artists of America Celebrates their 102nd Anniversary

2016 Annual National Exhibition

September 1 — September 18, 2016

Exhibition reception September 18th, 2016

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

Open to all artists

Oil, Watermedia, Pastel, Graphics and Sculpture

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

Submission deadline July 16th, 2016

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

www.alliedartistsofamerica.org



LRA in the Doghouse

The Doghouse Gallery presents LongReach Arts

June 4 - July 3rd, 2016

Artist Reception June 4th 4-7 pm

www.longreacharts.com



Doghouse Gallery, 429 Phillips Rd, Saugerties, NY 12477
845-246-0402

Hours: Everyday 9-5 and by appointment. 845.246.0402 / doghousegallery@hotmail.com
Stair climbing necessary

Ariene Becker, Deborah Bein, Staats Fasoldt, Stacie Flint, Jose Gomez, Susan Fowler-Gallagher, Claudia Gorman, Rob Greene, Trina Greene, Robert Hastings, Carol Loizides, Ellen Metzger O'Shea, Carol Pepper-Cooper, Elisa Pritzker, Nancy Scott, Elaine Seaman, Michelle Squires, Marlene Wiedenbaum www.longreacharts.com

Image left: "Orange Tree," Mixed media by Elisa Pritzker; Image right: "Where Hope Lives," Ink & pastel by Carol Pepper-Cooper

Theatre *Why Do Spoilers Suck? Because Art Is Always New*

By WENDY CASTER

A RECENT COVER of Entertainment Weekly achieved a new low in spoilers. It blared out a big, juicy piece of information about a popular TV show. Yes, the episode had already aired, but nowadays, many people watch shows days, weeks, or months later. By waiting, do they waive the right to experience surprise and astonishment?

I get it that EW likes splashy covers; I get it that TV shows like free



Edwin Booth as Hamlet

publicity. But couldn't EW have announced, "Big, juicy spoilers inside," instead? Yes, they could have. But, no, they didn't care to, showing disrespect to the viewers, writers, and performers of this show.

What is the expiration date of spoilers? Ideally, never—not even for the most ancient of plays. After all, it takes close to zero effort to add a warning to an article or review or interview: "By the way, this piece discusses the entire plot of Oedipus Rex." Or "Warning: this recap in-

cludes spoilers from Hamlet." Or, my personal favorite, "Here be spoilers."

Does this sound laughable? After all, Oedipus Rex was written around 429 BC. Hamlet was originally published in 1603. Surely every one knows how they end? Surely their plots aren't that important?

No. And no.

It doesn't matter when a play was written. What matters is whether it is a living piece of art. Both Oedipus Rex and Hamlet are as alive now as they were hundreds of years ago. Both can be brand new to someone who hasn't seen them yet.

When reviewers, journalists, and interviewers don't label spoilers, they steal other people's right to see something for the first time. (I understand that some people don't care if they know the entire plot in advance. That's their business. It doesn't mean that people who like to be surprised should be denied that opportunity.)

I remember my first exposure to Hamlet (here be spoilers). I was reading it on a local bus on the way home from high school, and I was laughing my head off as all the dramatis personae murdered each other. What a

bunch of fools! (end of spoilers)

Yes, that's not the official accepted interpretation of the great tragedy of Hamlet, but it was my genuine, honest response—one that I would have been denied if I had been told the entire story in advance.

More recently I had the unique and wonderful experience of seeing *A Streetcar Named Desire* with two people unfamiliar with the play. One had grown up in Germany; the other is 22 years old. What fabulous opinions they brought to our post-



Poster From the Young Vic Production of *A Streetcar Named Desire*

show discussion, opinions that were totally their own and in some cases eye-opening. (yup, spoilers here) When I asked the 22-year-old what she thought of the rape scene, and did she even think it was rape in the first place, she gave me a thoughtful and smart answer rooted in the 21st-century language of consent. How wonderful that this masterpiece can still be understood, felt, and relevant 70 years after it was created, in a world where sexual mores have been rewritten and rewritten and rewritten again. *Streetcar lives!* (end of spoilers)

A show doesn't need to have a surprise ending or a dramatic twist to deserve to be seen on its own terms. Writers work incredibly hard to calibrate their plays, meting out information, carefully developing characters, and bringing emotions to a boil (or cooling them down) in exactly the best way to lead the audience through a particular experience. I don't understand why other people disrespect that calibration.

I may be extreme in my anti-spoiler stance. I don't read the backs or dust covers of books. I often skip trailers of movies I'm excited about. If I am invited to re-

view a new show, I frequently decide to know as little about it as possible. I trust the artists who make theatre, novels, movies, TV. I like nothing better than to put myself in their hands and say, "Take me where you want." They are the experts, and it is a delight to let them tell the story the way they think it should be told.

And all it takes is a spoiler warning...



Go to: arttimesjournal.com to read additional theater essays.

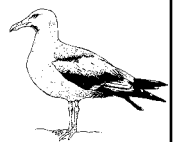


Oedipus and the Sphinx

available anytime, anyplace @ arttimesjournal.com



For the latest happenings in the artworld



Painting in North Light

Artworks by Cynthia Harris-Pagano

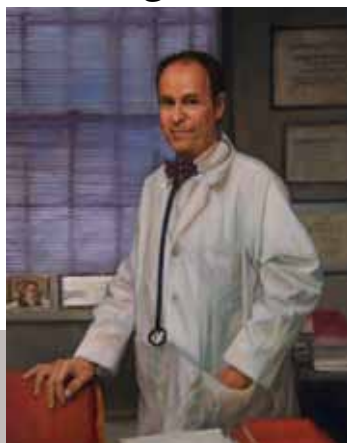
May 1 - June 17, 2016

Desmond Campus
Mount Saint Mary College

6 Albany Post Road
Newburgh, NY 12550

for gallery hours or interest in art classes
call Desmond Campus (845) 565-2076

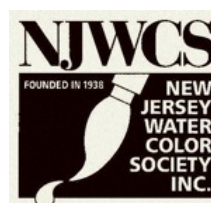
for advanced classes at Otisville Atelier
call artist (845) 386-1712
cpagano@citlink.net
cynthiaharris-pagano.com
portraitartist.com/pagano



Dr. Wagman
oil on canvas portrait

New Jersey Watercolor Society

is proud to present the



74th Annual Open Juried Exhibition

September 26 - October 30, 2016
at the Middletown Arts Center (MAC)

Entries will be accepted through our
online entry process only from May 24 through August 8.

See website for prospectus www.NJWCS.org

Letters to the Publisher and Editor

While I always look forward to Art Times, the current issue brought back a wonderful memory which I feel inspired to share with you.

As a child, one of my favorite outings was our car trip up to Calistoga from our home in Oakland. My parents were frequent guests at Dr. Wilkinson's Hot Springs while my brother and I took great delight in taking running leaps into the smelly but utterly fantastic warm swimming pool! And of course, we relished having delectable gourmet dinners at one of the local Italian restaurants!

I can't tell you how much your Pacific Coast article meant to me. Now that I'm an Ol' Geezerette of 80 (which my 10 year old grandson told me is a "nice round number"), you really made my day! In addition, Julia Schwartz' "Insomnia #12-17" reminded me of a poem I wrote some time ago which I am taking the liberty of attaching. Many thanks again for reviving some memorable moments!

Warm regards,
Cristina Ferrari-Logan
Lafayette, CA

Wow—the end of an era! Congratulations for 33 years—well done!

Phoebe Pollinger
Studio Montclair
Montclair, NJ

It seems like we've always known one another. I first became aware of your publication in the 1980's and started to develop a real understanding of what it is you do for the Art World. It's hard to imagine that you cover so much territory in your publication.

When I say territory I'm not just talking the tri-state area; your publication is a wealth of what is happening in the museums, galleries, Arts Education and a host of alternative and traditional ways of thinking about and viewing art both for the public and artists.

I had a gallery at that time in Central NJ called Art Forms and worked with you then and when I opened a second location in Woodstock, NY, I then had the pleasure of actually meeting you and recognized what a committed and valuable asset you are to the artist and the gallery as well as the art aware public. I'm now a full time painter and have found your publication so valuable to me. The articles and call for entries and the calendar help me keep my art life in order. Your input in the art world is only measureable by depth and quality of your writing and the writers that you select bring humor and understanding to the arts. I guess I could say you seem to leave no stone unturned.

The concept of going virtual as opposed to an actual in-hand publication feels right to me. Less paper to consume and to recycle and also the immediacy of an ease of checking out what's going on either on my iPhone, tablet, or laptop all of which we all seem to have a piece of.

My appreciation for ART TIMES runs deep as I understand the amount of time, effort, thought, creativity and love that is poured into the making of each publication.

Congratulations and thank you ART TIMES for becoming part of the virtual world and bringing yet more to our creative lives.

Charlotte Tusch (Scherer)
Woodstock, NY

Allied Artists of America extends best wishes to the Art Times for its years of providing advertisements announcing our annual exhibitions.

Allied will continue to support Art Times in the future as it continues with an online venue.

Roger Rossi
Allied Artists of America

Thank you for 32 Years in print. See you online!

Kate McGloughlin Studio
Olivebridge, NY
www.katemcgloughlin.com

The Spring Issue of ART TIMES looks wonderful! So interesting, varied and thought provoking. I would like to order several paper copies for the bj spoke gallery and myself. I think it would be important to introduce it to my 65 senior students, as well, in my Art classes sponsored by the Town of Huntington. Many are curious about ideas and current work and criteria.

Many thanks for your kindness and extreme patience in receiving copy for my ad and calendar listing with a reluctant computer! (The wizard repair fellow traced the difficulty to a local power failure and subsequent loss of my password).

The layout is handsome as well. Thanks for continuing to perform this valuable service for so many years. Do you welcome subscribers or prefer readers online? If you still have my credit card number, feel free to add charges for the papers. If not, I will be glad to supply it again. Hope all is well.

Best,
Connie Wain, Melville, NY



Very happy with the online issues. Big change for you. Good luck!
Love,

Anne Mason
NYC

Art Times Journal will go Digital. Farewell to yet another widely distributed, highly regarded non-commercial voice in print representing a broad spectrum of the independent artistic community, the Art Times Journal. This independent voice for the arts is after 33 years and 314 issues will print its final issue on June 1, 2016.

ArtSpeak, Manhattan Arts, all have faded from the scene while "independents- individual artists and art organizations" continue to wage a constant battle to be heard.

An art newspaper fulfills a need



Cornelia and Raymond, in the ART TIMES office drink a toast to the last ink on paper issue of ART TIMES. Galley and ads, having been created on a computer, are pasted up and then recreated on the computer before sending to the printer.

to document and to create a visual presence. A vehicle for reaching public scrutiny is once again lost.

Fellow artist independents, startups, and the old timers art institutions local and otherwise, have an ever-diminishing voice in the arts. All are dealing with increasing commercial competition for our voice to be heard in the arts culture. We are biding for local and national press lead by commercial interests to select what voice is to be published.

Yes, we all use the electronic devices and communicate readily. But it doesn't have the gravitas, feel, smell, comfort, quality and presence of a printed page. I personally mourn this loss. Yet we are led through necessity to be engaged with the new reality.

I am very sorry to learn that Art Times will no longer be in print.

It has been a great resource for our arts community and the primary platform for our outreach to them. Will you still be the contact, moving forward (CS Yes) and will you send out info on the best way for us to stay connected? (Yes Absolutely)

Helaine Soller
Bayside NY

...It is one of the most informative, intelligent and objective art publications I have known. As a former publisher (Manhattan Arts International was a magazine with the same name from 1983-2000) I have the utmost respect for ART TIMES and the manner in which they upload the highest standards in the field of journalism. I feel very honored to have known Cornelia for many years.

We are fortunate that the publication will continue to thrive and offer in-depth coverage of the arts....

... On behalf of myself and everyone associated with Manhattan Arts International we wish Cornelia, Raymond and the ART TIMES Journal staff a smooth transition and many more years of successful art coverage in the future.

Renée Phillips
Manhattan Arts International

The good news is that ART TIMES continues to publish. Still, even though these days I read much more electroni-

cally than I do on paper, I'll miss the print edition. It was an institution. But it's really ART TIMES itself that's the institution, and that continues.

Tad Richard
OPUS 40, Saugerties, NY

"Tough to say for sure, but possibly, 33 years and 314 issues of advertising in the ART TIMES has been the single most important media placement that has contributed to our modest continued success".

Paul Soli-Cohen
Catskill Office and Art Supply
Woodstock, Kingston, Poughkeepsie

The National Association of Women Artists, Inc. (NAWA) would like to thank Art Times for their years of dedication, loyalty and friendship to our organization. Founders: Raymond J. Steiner: Editor and Art Writer, and Cornelia Seckel, Publisher have been helpful and professional with NAWA's advertising and (classified) information. Although ART TIMES will still be available online we will miss having their art magazine in our office to share with the public, but understand that social media is the way to go. Good luck and best wishes,

Susan G. Hammond,
Executive Director, NAWA

Congratulations to you and Ray for 33 years of ART TIMES in print. A great run! I remember when you first started Art Times and am delighted to say, I'm still around to enjoy it and help spread the word.

I still have my Art Times 10th Anniversary celebration tee shirt and remember the party well!

I'm sure you will do well with an online version and hope that your audience supports this metamorphosis in whatever way they can. Banner ads, banner ads, banner ads!

May the learning curve be enjoyable and speedy. We already know "the Force is with you".

Kay Stamer, Executive Director
Greene County Council on the Arts, Catskill, NY
www.greenearts.org

A really big step, Cornelia, but the world is going digital, and online does have the advantage of speed and economy. Still, those of us who love the feel and smell of paper and ink and the crunch of pages turning will wax nostalgic and miss the original. But, on to the next chapter...

Barbara and Mike Bassano

I'll miss the paper version, but I certainly understand your reasons, though I can't put my feet up with a cup of coffee and read at the computer.... so I'd like to have a farewell to the paper ad I'll try to send a pdf

-we'll see if it works.

Fay Wood
"at the Magnolia on Market"
Street Saugerties, NY

Thank you for bringing *ART TIMES* to us for all these years. 32 years! Absolutely amazing. A terrific gift. I will look forward to seeing *ART TIMES* OnLine, wishing you many moments of joy and delight moving forward,

Ruth J. Hirsch

So sad to hear the news, I always enjoyed picking it up at the familiar art venues. The Art Times has been wonderful enjoyment for readers. I look forward to it being online.

It is the beginning of a new frontier. Best of luck with it!!

Warmest,
Gabriela Delosso GD
New Jersey

"So sad to hear this. *ARTTIMES* is an institution unto itself, a wonderful resource, found locally and throughout New York State- one so many of us have enjoyed. Thank you for all these wonderful years being the voice of the creative population. I'll be sure to follow you on line!"

Ann Haaland

It must be interesting to be in touch with such an important sector of our Hudson Valley community. I hope to meet you in the near future!

Marjorie Van Kirk

Your *ART TIMES* has served the Hudson Valley well and will continue to do so online. Nonetheless I'm sorry to see your message and understand how difficult your decision must have been.

Kathryn Paulsen

Wow - the end of an era! Congratulations for 33 years - well done!

Best,
Phoebe Bollinger
Studio Montclair

Too bad - I for one will really miss the printed version, which I love to read at my own pace, on the train, etc. I do not



enjoy reading online.

In any case, thanks for all those years of fine work with the newspaper.

Deborah Beck, artist
(NAWA member, etc.)

I will really miss the printed issue but I can understand the work it must take! Thank you for all those years!

Oh you know I'll be online reading!!! Also looking for Raymond's paintings as they are a true inspiration to my oil painter side.

Kate Hyden

**Thanks to all
of you for your
support and
encouragement
Cornelia & Ray**

will miss those printed issues of *ART TIMES*!!

Claudia Gorman, Poughkeepsie

I suppose it was inevitable. I commend you for the transition - you do it so well.

Louise Kalin

I'm Very sorry to hear that you are discontinuing the print edition. I used to pick it up at the Art Students League in NYC. Based on your coverage of the Hudson Valley Art Scene, I decided to rent a cabin in Woodstock and I did this for 7 years starting in 2001 (so I could paint). I can honestly say your paper had a huge impact on my life!!

Thanks for sharing so much good art coverage.

Diane Drescher, NYC

Wow... Granted, on-line media has become so popular, but we will so miss picking up a copy of *ART TIMES*. We were always impressed that its reach was so far up and down the river. Congratulations on establishing such a fine and focused paper that's been around for so many years. And much good luck in continuing your so appreciated efforts. All things must change but *ART TIMES* will just bend into a new shape!

Onward you go! We think of you both!

Cheers,

Alyson and Patrick Milbourn
M Gallery, Catskill, NY

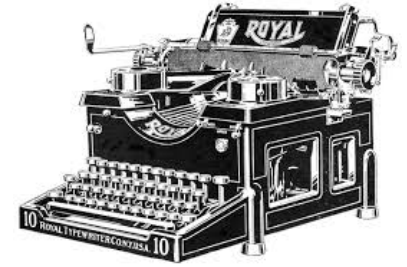
I have been privileged and very happy to have been part of the creative team in recent years and I'd like to send my best wishes to the Founders, Publisher Cornelia Seckel and Editor Raymond J. Steiner for their online endeavors and to their future good health and prosperity.

Leslie Herman, Wales

Thank you for contributing so much to the art scene over the past 3+ decades. It is sad to think the first time I had a reason to advertise is the last paper issue. I'll cherish the memories of going thru the paper dog earring pages, circling items of interest & pinning stuff on my bulletin board for future reference. The one that is closest to my heart is the ad for Ray's book "The Mountain" which I finally purchased a year later thanks to taping it to my desk! After learning I could meet you both during the Saugerties Studio Tour I found two

new & now very dear friends. I hope to share many more years with you in person, and online. You are not gone, just changing with the times. I wish you all the year's success continues in a new, fresh way. I have complete faith it will!

With bittersweet emotions,
Raychel. Kingston, NY
www.raychelwengenroth.com
Hudson Valley Silverworks
www.hvsilverworks.com



We wish you the very best and know you will reach even more patrons through the social media channels.

Congratulations to you! Your contribution to the arts and culture over the past 33 years is more than admirable... your hard work and passion has meant so much to our arts community. I wish I could give you a hug...perhaps between the four of us (including you, Raymond and Kay) we can develop a human hug mobile phone app and software platform that gives huge hugs to wonderful people like you!

I will see you "on-line" and thanks again for all you do and will continue to do! Best of luck to *ART TIMES*!!

Sincerely, Sharon

Sharon Hulett-Shepherd
Assistant to the Executive
Director, Membership Coordinator and Arts Alive Editor

I would like to take this opportunity to thank you for 32 glorious years in print! From its inception *ART TIMES* has been the regional (and beyond) "go-to" publication for all those interested in both contemporary and historical art and artists. In addition to all the wonderful reviews of different art forms I applaud you for publishing contemporary works of fiction and poetry by those who may have found it difficult to achieve this status otherwise.

While we will miss the print edition of *Art Times* we look forward to continuing our decades long relationship in the digital format. See you online!

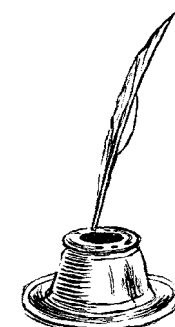
With sincere gratitude,
Christopher Seubert,
Executive Director
Woodstock School of Art

All the best to you. It's been a pleasure!

Joyce Picone
Executive Director &
President

With best wishes for a smooth journey to on-line publication of *ART TIMES*. Please advise me about how to put an ad. in your commemorative issue and the cost. Thanks.

Sisir Kanjilal
(Came via Manhattan
Arts linkedIn)



I can certainly appreciate how difficult this decision was for you, Cornelia. You have an amazing body of print to yours and Ray's credit! What an accomplishment! Here's to many more years online... xo

Cheryl A. Rice
Kingston, NY

I am sorry to see the print edition come to an end, but with online now being the future, I wish you the best as you go forward in a new direction. We will continue to advertise on your online site when we have upcoming artist opportunities.

Annette Bernhardt
Art League of Long Island

It has been a such a pleasure working with Art Times (you) all these years (since 2001) and hopefully for many more to come! I'm going to miss the printed version - kind of old school, I guess, preferring to hold and turn pages...

I'm told the White Plains Outdoor Arts Festival has been advertising with you since January 1995! The success of Art Times is largely due to the quality, variety and in-depth coverage of creative people/places and your intelligent and patient personality! You always seem to make things magically happen - even at the last minute! :)

Thank you for studying beautiful things and sharing them, so eloquently, with all of us!

Sincerely,
Cheryl Bartholomew-Miller,
WPOAF Committee



Cornelia laying out Vol 1 No 1 (June 1984). Still doing it much the same way except no need for typesetters with the beginning of desk top publishing in 1986.

Calendar

Continued from Page 10

Saturday, June 18

28th Annual Spring Fine Art and Crafts at Brookdale Park Rose Squared Productions, Inc. Brookdale Park 473 Watchung Avenue Montclair NJ 908-874-5247 free www.rosesquared.com

Company XIV Kaatsbaan International Dance Center Tivoli, NY 120 Broadway Tivoli NY 845-757-5106 7:30 - 9:30 pm charge www.kaatsbaan.org

Flute Plus 40: A Flute Playdate Party to Celebrate 40th Anniversary of the Flute Orchestra Hoff-Barthelson Music School 25 School Lane Scarsdale NY 914-723-1169 1-3pm free www.hbms.org

HOG FAB Ride to Benefit Center for Spectrum Services Woodstock Harley-Davidson Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 9-12pm charge woodstockharley.com

Olivia's Birds Athens Cultural Center 24 Second Street Athens NY 518-945-2136 Artist's Reception: 6-8PM free (thru Jun 25) www.athensculturalcenter.org

Poetry Reading by poet Laura Byro Amity Gallery 110 Newport Bridge Road WARWICK NY 845-258-1055 2:30 - 4pm free www.amitygallery110.wordpress.com

Stacie Flint Paintings Roost Studios Inc. Roost Studio and Art Gallery 69 Main St. New Paltz NY 845-568-7540 Opening Reception 6-8pm free (thru Jul 13) www.roostcoop.org

The Particle and the Wave: Exhibition features artists using light as a medium. Index Art Center 237 Washington Street Newark NJ 862-218-9725 Opening Reception 7-10 free (thru Jul 15) http://www.indexartcenter.org

Sunday, June 19

28th Annual Spring Fine Art and Crafts at Brookdale Park Rose Squared Productions, Inc. Brookdale Park 473 Watchung Avenue Montclair NJ 908-874-5247 free www.rosesquared.com

Hudson Valley Bachfest: Keyboard Marathon Hudson Valley BachFest St Andrew's Episcopal Church, Beacon NY 17 South Ave, Beacon NY 845-534-2166 3 pm donate hudsonvalleysocietyformusic.org

National Society of Painters in Casein & Acrylic 62nd Annual Exhibit Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru July 1)

Schubert Trout Quintet and works by Gaubert, Mahler and Schulhoff Cooperstown Summer Music Festival Otesaga Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30 pm charge http://www.cooperstownmusicfest.org

Monday, June 20

Stacie Flint at the Stone Ridge Library Diane DiChillo, Director The Stone Ridge Library 3700 Main Street Stone Ridge NY 845-687-7023 free (thru Sept 19) www.stoneridgelibrary.org

Workshop with JaFang Lu Incamminati Oil Portrait Workshop 215 592-7910 Haines, Alaska (thru June 24) studioincamminati.org

Tuesday, June 21

Newburgh Now and Then: photo exhibit by Joe Santacrose SUNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange 73 First Street Newburgh NY 845-341-4891 free (thru Aug 4) www.sunyorange.edu/culturalaffairs

Wednesday, June 22

Summertime 1 and Summertime 2 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru July 30) www.mamaroneckartistsguild.org

Thursday, June 23

ELLY WANE: Paintings Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist's Reception 2-5pm (thru July 10) Piermontfineartsgallery.com

Jan L. Davis oil paintings: Fantasy Florals 3 The Piermont Flywheel Gallery 223 Ash Street Piermont Landing Piermont NY 845-365-6411 free (thru July 10) piermont-flywheelgallery.com

Saturday, June 25

Campsite: Hudson Valley Artists 2016 Exhibition Samuel Dorsky Museum of Art Samuel Dorsky Museum of Art 1 Hawk Drive New Paltz NY 845-257-3844 Opening reception 5-7pm donate (thru Nov 13) www.newpaltz.edu/museum

Hudson Valley BachFest: Young Performers North Hudson Valley Society for Music New Paltz United Methodist Church 1 Grove St New Paltz NY 845-534-2166 2:00 pm free hudsonvalleysocietyformusic.org

Hudson Valley BachFest: Young Performers South 2pm; Hudson Valley BachFest: Chamber Concert 7:30pm Hudson Valley Society for Music Cornwall Presbyterian Church 222 Hudson St Cornwall on Hudson NY 845-534-2166 2:00 pm free hudsonvalleysocietyformusic.org

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

Marquise Productions presents YOL, a new kind of circus! PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:30-9:00 pm charge http://ps21chatham.org

Rhinebeck Arts Festival Artrider Productions Dutchess County Fairgrounds 6550 Spring Brook Ave Rhinebeck NY 845-331-7900 Sat 10-6 charge www.artrider.com

"Scenes of Solitude" Solo Exhibit for DeAnn L. Prosia Arundel Farm Gallery 76 Arundel Road Kennebunkport ME 561-702-6396 free (thru July 23) www.ArundelFarm-Gallery.com

Summertime 1 and Summertime 2 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Summertime 1 reception 3-5 pm free (thru July 30) www.mamaroneckartistsguild.org

The Supernatural World of Shakespeare ~ a presentation by Joanne Zipay SUNY Orange Cultural Affairs Mindy Ross Gallery and Foyer, Kaplan Hall, SUNY Orange 73 First Street Newburgh NY 845-341-4891 5pm free www.sunyorange.edu/culturalaffairs

Sunday, June 26

ELLY WANE: Paintings Piermont Fine Arts Gallery 218 Ash Street Street Piermont NY 845-398-1907 Artist's Reception 2-5pm Artist's Reception 2-5pm (thru July 10) Piermontfineartsgallery.com

Hudson Valley Society for Music: Choral Concert Hudson Valley Society for Music Christ Episcopal Church 20 Carroll St Poughkeepsie NY 845-256-9114 7:00 pm free hudsonvalleysocietyformusic.org

Rhinebeck Arts Festival Artrider Productions Dutchess County Fairgrounds 6550 Spring Brook Ave Rhinebeck NY 845-331-7900 10-5 charge www.artrider.com

Thursday, June 30

"Struck" by Sandy Rustin, A World Premiere at NJ REP! New Jersey Repertory Company 179 Broadway Long Branch NJ 732-229-3166 charge www.njrep.org

Table Reading: The Importance of Being Earnest Merritt Bookstore 57 Front Street Millbrook NY 845-677-5857 6-9pm free www.facebook.com/merrittbooks/events?ref=page_internal

Continued on Page 16



ARTS SOCIETY OF KINGSTON REGIONAL CENTER FOR THE ARTS

Call for Entries

September 2016 Members & Non-Members Sculpture Exhibit

"Sculpture, the Third Dimension" Curated by Philip Monteleoni Sept 3-24
Opening Reception, Sept 3, 5-8pm

Submission fee for ASK members \$10; non-members \$20. Email submissions by August 10th to phmontel@me.com. For Prospectus: askforarts.org • 97 Broadway, Kingston, NY Questions may be addressed to: ask@askforarts.org or by calling 845- 338-0333



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Music Anthems: We All Sing Together

By LESLIE R. HERMAN

WE ARE IN the thick of a presidential election, a great tug-of-war for our loyalty. Who can we trust; who can we believe in? Who do we distrust; who do we actually despise? Who are we able to ally ourselves with? Who will win our allegiance and, ultimately, our vote? These questions have been our daily bread for months and the principal focus of the national mindset and news media.

There must be an unimaginable level of pressure on the contestants of this arduous event, but it also takes its toll on ordinary citizens. And we must take a break from the incessant blasting of noise and constant barrage of bad news this tempestuous battle has incited. A walk is a sure and simple way to escape. Walking encourages blood flow which, in turn, clears our minds and promotes positivity.

Walking also inspires creativity, which is well-documented by 21st century scientists, but was beautifully captured by earlier great minds: in 1889 the philosopher Friedrich Nietzsche wrote, 'All truly great thoughts are conceived by walking'. And Henry Thoreau mused, 'Methinks the moment my legs begin to move, my thoughts begin to flow'. Personally, with the deadline for the last print edition of Art Times Journal pending, I'd been waiting for my muse to appear. A dose of fresh air on a gorgeous sunny day, and with the good posture and gentle, deep breathing it imposes, a walk gave me a chance to recharge both my brain and body. And as I passed one of the key landmarks of my childhood, my elementary school, I uncorked not just the tune and the words to my school song, but the strong feelings that this well-respected NYC Board of Education institution, through this song, pressed into me 45 years earlier.

Hail to our school!
Its praises loudly sing.
We work and strive to make it great
And honor to it bring.
221
Where we will learn to be
Better boys and girls
for all the world to see.

It was impossible not to sing out loud and proud, and the inspiration for an essay about the collective voice flowed.

We learn to live with others big and small;
For we know the chance to learn is free to one and all.
Helping each other,
Learning, as we do.
That's behind the spirit of the gold and blue.

My singing sent a surge of reverential respect through me, the words still ringing true, confirming that I have remained faithful to those most democratic and humanitarian

of pledges. I wondered whether the song had changed over the years, whether it had been replaced by a different message or a more modern tune. A phone call to the school the following Monday morning reinforced the lasting power of the anthem. The song remains the same: a simple song sung over and over; a powerful way to inspire young minds to work together in harmony to build a productive, purposeful community. And singing continues to be another chart topper for its benefits to our well-being.

Simply put by author Stacy Horn in her article 'Singing Changes your Brain' (Time magazine, August 16, 2013): 'When you sing, musical vibrations move through you, altering your physical and emotional landscape. Group singing...is the most exhilarating and transformative of all. It takes something incredibly intimate, a sound that begins inside you, shares it with a roomful of people and it comes back as something even more thrilling: harmony.'

Horn continues: 'Science has been hard at work trying to explain why singing has such a calming yet energizing effect on people. What researchers are beginning to discover is that singing is like an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits...'

'Another study even attempts to make the case that 'music evolved as a tool of social living,' and that the pleasure that comes from singing together is our evolutionary reward for coming together cooperatively, instead of hiding alone, every cave-dweller for him or herself.'

A discussion on National Public Radio (NPR, June 3, 2013) between host Ari Shapiro, Stacy Horn, and Daniel Levitin, psychology professor at McGill University, and author of This is Your Brain on Music, further explains the science of group singing: -

Levitin: 'There's a whole neurochemistry to singing. We now have evidence that when people sing together, it releases oxytocin. This is the neurotransmitter that...'

Shapiro: The friendship chemical, or the trusting chemical, or the empathy chemical.

Levitin: Exactly. It's associated with social bonding. So, for example, if you show people speeches of politicians, different politicians, and you give them a dose of oxytocin before they see one particular speech, they're more likely to trust that candidate, want to vote for him, give him money. It just - the oxytocin sets up this real bond and sense of trust and well-being towards the other person. And we get that when we sing.'

Anthems are songs that promote a sense of belonging, a sense of pride, and which inspire loyalty and passion — the dictionary definition: a rousing or uplifting song identified with a particular group, body, or cause. In an article entitled,

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'What Makes a Great National Anthem' (The Atlantic, September 15, 2015), Jillian Kumagai interviews Alex Marshall, author of Republic or Death!: Travels in Search of National Anthems (Random House Books) who comments: 'Singing an anthem is very active. Even if you're just standing there, standing still for a minute is quite hard. Even the countries which have wordless national anthems, they're not passive things'.

Oh, say! can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming;
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there:
Oh, say! does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

Marshall considers that the anthem is its own genre. And clearly the genre of anthem goes way beyond a collective chirp for king and country. The term 'anthem' is used by popular music artists around the globe, and a hit anthem is a jackpot in every sense of the word. In another contemporary sense of the word, anthems are also a 'call to action'. Whether it is an anthem for a good cause or a social action campaign, a country, school, summer camp, sports team, or even a commercial brand, not only do anthems evoke strong emotions, the most effective ones reach out and touch you; they inspire you to want to do something.

First Lady Michelle Obama launched a government-led initia-

tive called 'Let Girls Learn', to educate girls around the world who do not have access to education. Using music to heighten and extend the reach of her advocacy, the First Lady launched an all-female girl-power anthem, 'This is For My Girls', which is belted out by popular music artists, including Kelly Clarkson.

Listen to 'This is For My Girls' on YouTube:-
<https://www.youtube.com/watch?v=2dLX7rGEGSw>

With a US presidential election campaign comes hot debate, and, shamefully this campaign has provoked violence. Politics divides us. Americans are fighting for what they so greatly prize: their country. Who will lead it; who will protect it; who will nurture it; who will save it?

My country tis of thee,
Sweet land of liberty,
Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From every mountain side,
Let freedom ring!

These are intensely challenging times, and they require dimensions of leadership beyond compare. As ever, but perhaps like never before, the country needs great thinkers, influencers, role models. And winning this leadership competition requires tactics and strategies which target every nuanced-inch of the American human being. It is this kind of challenge, at pivotal times such as these, which reflect needs that shout out for an anthem. In a race that has employed every other tool in the box and trick in the book, it's a wonder that the warring camps haven't utilized this most powerful musical tool.

✎

Go to: arttimesjournal.com
to read additional theater essays.

Calendar

Continued from Page 14

Friday, July 1

Lecture: From Railroads to Rooftops Hopper & Hitchcock Edward Hopper House 82 North Broadway Nyack NY 845-358-0774 6pm free www.edwardhopperhouse.org/

Saturday, July 2

Kent Art Association President's Show The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening & Awards Reception 2-4pm free (thru Aug 4) www.kentart.org

Long Island Life: Photography Exhibit Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru June 26)

Music and Art Center of Greene County Fundraising Concert Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Hunter NY 518-989-6479 8 - 10 pm donate www.grazhdamusicanart.org

Our Spaces: Heartwarming, Expansive or Fantastic : group show with 25 artists The Unframed Artists Gallery 173 Huguenot St New Paltz NY 845-255-5482 Opening Reception 4-6pm Open weekends 1-5 with 1 of the 25 artists present. (thru Sept 25) unframedartistsgallery.org

Pablo Shine and Dina Pearlman ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-8pm free (thru Jul 24) www.artbargallery.com

Paul Grunberg Memorial Bach Concert: Jeremy Kittel Band PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:30-9:30 pm donate http://ps21chatham.org/event/eleveth-annual-paul-grunberg-memorial-bach-concert/?event_date=2016-07-02

White on White/Black on Black: Photography by H. David Stein 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 2-5pm free (thru Jul 31) 510warrenstreetgallery.com

Friday, July 8

Beauty and the Beast Miller/Howard Investments Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 12498 Woodstock NY 845-679-6900 7:30 Performances with Sunday 2PM Matinees charge (thru Jul 24) <http://www.woodstockplayhouse.org>

Just for Fun: Mime Eddie Allen 1:00-1:45pm; Red Hot Patriot: the kick-ass wit of Molly Ivins 8-9:30pm PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 1:00-1:45pm free http://ps21chatham.org/event/mime-eddie-allen/?event_date=2016-07-08



OPEN CALL FOR SUBMISSIONS "Anything Goes!" - a small works show September 10-25, 2016 (reception 9/10 from 2-4pm)

The Putnam Arts Council, Mahopac, NY, announces an open call for submissions in all media. Two dimensional art must not exceed 5X7" and three dimensional art must not exceed 7"sq.

There is a limit of three pieces per artist. The entry fee is \$20.00 members, \$25.00 non-members. Hand Delivery to PAC @ 521 Kennicut Hill Rd, Mahopac, NY 10541: Sunday, August 28, 12-4pm or Tuesday, September 6, 3-6pm. PAC accepts a 35% commission on all sales.

Exhibit prospectus available

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Notification: Saturday, Sept., 10, 2016

Delivery: Saturday, Sept., 17 10am 1pm

Reception: Sunday, Sept., 25, 2016

Removal: Sunday, October 23, 2016

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"Crackle" multi-media exhibit, Oct. 30th - Nov. 27th

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Film The Dangers Of Garbage

By HENRY P. RALEIGH

IT IS ABOUT time that the most pressing issues of our time is fearlessly and honestly faced up to by movie makers. And such a film I can tell you is "3 Headed Shark Attack". At this writing no other critic, not even those internet busy-bodies, have yet tumbled to this remarkable movie. Ok, it doesn't boast a cast of celebrity stars although Danny Trejo is a name sort of recognizable - you know, he's that scary looking, tattooed, all purpose Hispanic in every B film of the past thirty years. And this 2015 movie should not be confused with the 2013 "Sharknado" which is little more than a silly remake of "Jaws" with a lot more sharks, all one-headed and with no significant "meaning" other than a vague passing reference to global warming. "3-Headed Shark Attack" has "meaning"- hard hitting, scientific meaning. Right off the bat the movie starts out in a scientific research facility and a dedicated team of scientists intently studying the "giant vortex of ocean pollution." You see that's where the ocean's garbage goes. Called the garbage patch (the vortex not the facility) and where perfectly, innocent sea creatures feed on a rich diet of garbage, largely composed of beer cans, carelessly discarded by heedless youths, members of the millennial genera-

tion, and willy-nilly mutate (the sea creatures not the millennials.) The 3-headed shark is one of the more spectacular mutations possessing an ability to growl under water. It has devastated a resort, growling and eating up all the young, heedless, beer guzzling millennials, save one. We might be reminded of those late 70's piranha movies where large quantities of heedless, wild partying members of a generation known then as "yuppies" met a similar fate. In a grisly repeat this current generation of garbage tossing, beer swilling, heedless youths come again to this bloody end. In quick succession the science facility is destroyed by the monster, the scientists escaping along with a gaggle of right thinking, animal rights activist millennials who had shown up to assist in the garbage study. Hoping to be rescued by a cruise ship packed stem-to-stem with more heedless, sex crazed, partying, garbage tossing millennials. Well, you can bet the three-headed beast makes pretty short work of most of this bunch, too. Even when Mr. Trejo, coming upon this carnage, lops off one of the shark's heads three more replaced it

gulping down the luckless Mr. Trejo. Nothing seems to stop this rampaging creature until the millennials, in a moment of brilliance, propose to throw even more garbage into the garbage patch attracting the shark, who now with five-hungry heads to satisfy, will go into a feeding frenzy and will consume itself along with all those beer cans and other miscellaneous debris swirling in the vortex. And that's what they do.

The film ends with one of right-thinking, teetotaler activist millennials sternly pronouncing these prophetic words. "This is what happens when people

just throw their garbage where ever they want."



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Elly Wane
paintings



Peonies watercolor

June 23 - July 10, 2016
Reception, Sunday June 26, 2-5pm

~

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Opportunities

Writers: 2016 Hollywood Book Festival Seeks entries for 11th Annual Book Awards Festival email or visit website for details. Deadline Jun 25. Hollywood-BKFest@aol.com www.hollywoodbook-festival.com

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

Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. 212-645-1345 Call for Entries for the 88th Grand National Exhibit Nov 6-18 at the Salmagundi Club, NYC. Accepting Oil/ Acrylic, Graphics, Pastels, Sculpture, Watermedia & Mixed Media. Judges TBA. Send #10 SASE to AAPL or visit website. Deadline Sep 10 office@aaplinc.orgoffice@aaplinc.org www.americamartistsprofessionalleague.org

Artists, Photographers, All Media: Art Kudos, 1820 Peachtree St. NW, Atlanta, GA 30309 Seeks entries for 12th Annual Art Kudos International Juried Competition Aug 15, 2016-Aug 15, 2017. Email or visit website for details. Deadline Jun 30. info@artkudos.com www.artkudos.com

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

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

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 Seeks participants for 65th Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sept 10 & 11. For more information see website Receiving Sept 10 www.artsocietyofoldgreenwich.com

Sculptors: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks work from members and non-members for Sep 2016 Sculpture Exhibit "The Third Dimension" Sep 3 - 24. Website for prospectus. Deadline Aug 10 ask@askforarts.org www.askforarts.org

Artists: Audubon Artists Art Society, 732-903-7468 Seeks entries for 74th Annual Exhibit at Salmagundi Club, NYC Oct 24 - Nov 4. Download prospectus from website. Deadline Aug 27 nardoneart@comcast.net www.audubonartists.org

Artists: Barryville Area Arts Assn. Nick Roes (845)557-8713 Seeks participants/entries for "Brides in Art" at Highland Senior Ctr, Eldred, NY show on Jun 25 Email for details. Deadline Jun 21 barryvillearts@gmail.com

Women Artists: Catharine Lorillard Wolfe Art Club, Inc. Seeks entries for the 120th Annual Open Juried Exhibition at the National Arts Club, Nov 29-Dec 16, 2016. Media: Oil, Acrylic, Watercolor, Pastel. Graphics, Sculpture. Over \$10,000 in awards. Entry fee \$40 Members, \$45 Associates \$50 non-members. Download info/prospectus from website. Deadline Oct 3 www.clwac.org.

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

Musicians/Bands/Videos: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 Seeks entrants for 2016 FOLD Music Festival Aug 12, 13, 14. Call, email or visit website for prospectus. Deadline Jun 26 gallery@eastendarts.org www.eastendarts.org.

Visual Artists 25 to 45 from Dutchess, Westchester or Putnam Counties: Eric Arctander, Artist Grant Opportunity. Seeks submissions. Visit website for details. Deadline Aug 15. www.collaborativeconcepts.org/opportunities

Artists (All media)/Photographers: Friends of The Great Swamp (FrOGS), PO Box 373, Pawling, NY 12564, Nancy Clark (845) 878-9248, Edie Keasby (945) 878-6169. Seeks entries for Annual Celebration & Art Show at Christ Church, Pawling, NY Oct 22-23. Email or visit site for details. Deadline Oct 6 info@frogs-ny.org www.frogs-ny.org

Artists: Jana's RedRoom Gallery, Arts Factory, 107 E. Charleston Blvd. Suite 135, Las Vegas, NV (240) 401-9298 Seeks original artwork for the Las Vegas Invitational Juried Art Competition To submit visit janasredroom.com Deadline June 15 ldaypublicrelations@gmail.com

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Aug 13 - Sep 2. You may join at receiving. Download prospectus at website. Deadline Aug 6 kent.art.assoc@snet.net www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for President's Juried Show July 2 - Aug 4. Cash awards. Prospectus, list of prizes on website; call for more info. Receiving Jun 24. kent.art.assoc@snet.net www.kentart.org.

Choreographers: Nacre, Inc. Executive Woods, 4 Atrium Drive Albany, NY 12205. (518) 435-0510 Seeks guest choreographer 2016-2017 season. Call 518-817-3833, E-mail or visit website for details. Deadline Jul 1 Beth@Nacredance.com www.Nacredance.com

Artists: National Association of Women Artists, 315 West 39th St. Suite 1210 (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

NJ Watercolor Artists: New Jersey Water Color Society 609-386-5482 Seeks entries for 74th Annual Juried Open Exhibition at Middletown Art Center Sep 26-Aug 8. We've Gone Digital! Entries only thru online entry process. See website for prospectus. Deadline Aug 8 www.NJWCS.org

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 101st Annual Open Juried Show. \$2500 in cash and art related awards. All media including digital and photography. Hand delivery. NO SLIDES or jpegs See website for prospectus. Deadline Sep 2. www.nraaonline.org

Artists (Watercolor): North East Watercolor Society, NEWS, 866 Cadonia Rd., Hancock, NY 13783 (607) 637-3412. Seeks entries for 40th International Juried Exhibition at Kent, CT Oct 23-Nov 6. Robert J. O'Brien Juror of Awards. Download prospectus at email or site. Deadline Jul 20 email: info@northeastws.com www.northeastws.com

Artists, All Media: Pascack Art Assn., 201-664-6664 Seeks entries for 52nd Annual Art in the Park Sun Jun 19 10am-4pm. Visit or email website for prospectus. pascackart@optonline.net www.pascackartassociation.org

CT, NY & NJ Artists, All Media: Pascack Art Assn., 201-664-6664 Seeks entries for 4th Annual "Tri-State Judged Show" at Ridgewood Art Inst, Ridgewood, NJ, Sep 17 - Oct 1. Email or call Lou Spina at 201-785-4556 FOR PROSPECTUS, INFO. Deadline Aug 19 pascackart@optonline.net www.pascackartassociation.org

Soft Pastel Artists: Pastel Society of America. Seeks entries for 43rd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 6-Oct 21 Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline for CD: June 14 psaoffice@pastelsocietyofamerica.org www.pastelsocietyofamerica.org.

Artists, Craftspeople & Vendors: Pawling Chamber of Commerce, PO Box 19, Pawling, NY 12564 (845) 855-0500 Seeks entries for Juried Arts & Crafts, Antiques & Collectibles Festival Sep 24, 9-3pm (rain or shine). Contact Marie 845- 855-1632 or Pat at martinscc@aol.com Deadline Aug 15. martinscc@aol.com

Artists: Putnam Arts Council, 521 Kennicut Hill Rd., Mahopac, NY, 845.803.8622 Seeks entries for "Anything Goes!" a small works show Sept 10-25 Call or visit website for prospectus. Hand deliver Aug 28 12-4pm; Sept 6, 3-6pm www.putnam-artsCouncil.com.

Artists, Performers: RedHook Community Arts Network (RHCAN), 7516N Broadway, Red Hook, NY Seeks entries, performers for "Artz Dayz Festival" at historic St. Margaret's Home, 7260 S. B'way, Red Hook, NY Jul 15-24. Visit website for info. Deadline Jun 25 www.rhcan.com

Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 39th Annual Juried Exhibition, Sept 24 - Oct 23. Hand deliver work only. Cash awards. Juror: Kathryn Markel, Kathryn Markel Fine Arts Receiving Sat Sept 10-12 rgoa@sbcglobal.net. www.rgoa.org.

Performers, Artists, Arts Organizations: Schoolhouse Theater and Galleries, 3 Owens Rd, Croton Falls, NY (914) 277-8477 Seeks proposals for art exhibitions and performance projects to be held at the Schoolhouse Theater and Gallery email proposal ongoing info@schoolhousetheater.org schoolhousetheater.org

Sculptors/ Curators: Sculpture-Center, 44-19 Purves St., Long Island City, NY 11101 (718) 361-1750 Seeks proposals for new projects in early 2017 Call or email for details Deadline Jun 15 inpractice@sculpture-center.org sculpture-center.org

Photographers: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780, 631-862-6575 Seeks work for 35th Annual Juried Photography Exhibition "Home" Sep 24-Oct 23. SASE for prospectus or go to website. gallery@stacarts.org. www.stacarts.org.

All Creatives: The Artist's New Work Forum, Rosendale Theatre 408 Main St, Rosendale, NY Seeking new works or works-in-progress. The categories include: Choreography, Music, Sound, Playwriting, Screenwriting, Performance Art, Dance, Film, Staged readings, and Monologue. The program is eligible to artists, writers, directors, producers, editors, and choreographers, who are residents of the Hudson Valley. For guidelines and submission form https://www.rosendaletheatre.org Deadline July 1 info@rosendaletheatre.org rosendaletheatre.org

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for exhibit "Our Places" Jul 2-Sep 25 Call or visit website for details. Deadline Jun 12 unframedartist@gmail.com www.unframedartistsgallery.com.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, PMB 441 - 333 Mamaroneck Ave, White Plains, NY 10605 (866) 210-7137 Seeks entries for 55th Annual Juried Show, June 3 & 4, 2017, 10am-5pm at Tibbits Park, White Plains. See website for application: www.whiteplainsoutdoor-artsfestival.com

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

Speak Out is your forum! We will continue to publish this column online and seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to three (3) double-spaced typewritten pages and email to: info@arttimesjournal.com or send with a SASE to: "Speak Out," ART TIMES, PO Box 730, Mt. Marion, NY 12456-0730. A by-line and tag-line identifying the writer accompanies all "Speak Out" articles.

Fiction Bird Calls

By MARGARET HERMES

Christine phoned her son's house in Scottsdale (the one on which she had lent him the down payment) on a Sunday morning. As they were not a family of churchgoers, she imagined she could trap one or more of them into a little conversation. With the alacrity of someone viewing Caller-ID, Jeff announced an early tennis game and passed the cordless to his wife. Breathless, apparently caught in mid-stride, Hilary apologized but had to continue her dash to Trader Joe's before the pesky weekend shoppers filled the parking lot. Palm ineffectively muffling the receiver and sounds of a testy mother-daughter exchange, Hilary thrust the phone at teenaged Jordan upon whom it proved incumbent to jump into the shower without delay or she would never be ready in time for something extremely crucial to her present and future happiness. Christine's granddaughter tossed the phone to middle-schooler Lucas who couldn't be bothered to produce an excuse and just growled "Wait" as he ordered three-year-old

Marlon to say "Hi, Gummy" into the phone. Christine was never certain how she felt about Jordon's early articulation of Grandma that had stuck, reinforced by her son and daughter-in-law. She talked for several minutes to her youngest grandchild before realizing he had wandered off, probably right after the greeting. She colored to find she'd been speaking to empty air. But not quite empty. Draco, their hyacinth macaw, rewarded her with a "Good girl!" Startled, Christine squawked "Hello, birdie" back. "You want a nut?" Draco asked and then followed up with "Come here!" Christine laughed. The bird laughed too. She remembered the macaw's favorite game. It had been all her grandchildren's favorite at one time. "Peek-a-boo," she said. "Peek-a-boo" she received several times in return.

The following week, she asked to speak to the bird.

(Margaret Hermes lives in Saint Louis, Missouri)



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Calendar

Continued from Page 16

Sunday, July 17

Blue, A Group Show Mark Gruber Gallery 271 New Paltz Plaza, Suite 17 New Paltz NY 845-255-1241 Opening Reception 5-7 PM free (thru Aug 27) markgrubergallery.com

Guilford Art Center's Craft Expo 2016: 180 Fine Craft Artists Guilford Art Center The Guilford Green Whitfield and Boston Street Guilford CT 203-453-5947 2-5 charge www.guilfordartcenter.org

Monday, July 18

Non-Members Painting & Sculpture Exhibition Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru July 29)

Summer Sings with David Smith, Director of Concerts in the Village PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7-9pm charge http://ps21chatham.org/event/summer-sings/

Friday, July 22

Just for Fun: Vanaver Caravan - A Celebration of American Dance Styles. PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 1:00-1:45 pm free http://ps21chatham.org

Monday, July 25

Summer Sings with David Smith, Director of Concerts in the Village PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:00-9:00pm charge http://ps21chatham.org/event/summer-sings

Friday, July 29

Cherry's Patch Suburban Propane Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 845-679-6900 charge. A portion of the proceeds will be given to the support of local firefighters and their families in our community. http://www.woodstockplayhouse.org

"Sunset Boulevard" Up In One Productions Center for Performing Arts 661 Rte. 308 Rhinebeck NY 845-876-3080 charge (thru Aug 21) www.centerforperformingarts.org

Saturday, July 30

ART4theEnd ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-9pm Benefit to support the Rainbird Foundation to end child abuse! free (thru Jul 31) www.artbargallery.com

Cherry's Patch Suburban Propane Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 12498 Woodstock NY 845-679-6900 charge www.woodstockplayhouse.org

Extreme Ballet 2016 Showcase Kaatsbaan International Dance Center Tivoli, NY 120 Broadway Tivoli NY 845-757-5106 12 - 1:15pm free www.kaatsbaan.org

Howard Fishman Quartet PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00-10:00pm charge http://ps21chatham.org

Sunday, July 31

Cherry's Patch Suburban Propane Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 12498 Woodstock NY 845-679-6900 charge www.woodstockplayhouse.org

Monday, August 1

Film Festival - CONSTRUCT IT About buildings and those who design them

- Unfinished Spaces PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:30-10:00pm free http://ps21chatham.org

Non-Members Photo & Graphics Exhibition Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 12)

Tuesday, August 2

Film Festival - CONSTRUCT IT About buildings and those who design them - Bauhaus in America PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:30-10:00pm free http://ps21chatham.org

Thursday, August 4

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 20 events: Operas, World Music, Concerts, Plays, Children's Shows PhoeniciaVoiceFest.org

Friday, August 5

Jasper String Quartet in concert Cooperstown Summer Music Festival Christ Church 46 River Street Cooperstown NY 877-666-7421 7:30 pm charge http://www.cooperstownmusicfest.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 20 events: Operas, World Music, Concerts, Plays, Children's Shows PhoeniciaVoiceFest.org

Pippin Paper House Productions & Rondout Savings Bank Woodstock Playhouse 103 Mill Hill Road, Woodstock, NY 12498 Woodstock NY 845-679-6900 charge (thru Aug 21) http://www.woodstockplayhouse.org

Saturday, August 6

Barbara Gordon Solo Exhibit ARTBAR Gallery 674 Broadway Kingston NY 845-338-2789 Opening Reception 5-8pm free (thru Aug 28) www.artbargallery.com

Concert Honoring Founder Dr. Ihor Sonevtsky Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Hunter NY 518-989-6479 8-10 pm donate www.musicandart.org

Film Festival - CONSTRUCT IT About buildings and those who design them - Concert of Wills: Making the Getty Center PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:30-10:15pm free http://ps21chatham.org/event/movie-tuesdays-strangers-on-a-train/

Nancy Ghitman: Encaustics 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 3-6pm free (thru Aug 28) 510warrenstreetgallery.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 20 events: Operas, World Music, Concerts, Plays, Children's Shows PhoeniciaVoiceFest.org

Portraits Exhibition: 16 artists, Traditional & non-traditional portraits The Howland Cultural Center Gallery 477 Main Street Beacon NY 845-831-4988 Opening Reception 3-5. free (thru Aug 28) information@howlandculturalcenter.org

Continued on Page 22

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The Acrylic Painter: Tools and Techniques for the Most Versatile Medium by James Van Patten. 176 pp.; 8 1/2 x 10; 310 Color Illus.; Index. \$29.99 Softcover. *****

WESLEYAN UNIVERSITY PRESS: Rare Light: J. Alden Weir in Windham, Connecticut 1882-1919 (Ed.) Anne E. Dawson. 156pp.; 6 x 9; B/W & Color Illus.; Bibliography; Index. \$24.95 Softcover. *****

D GILES LTD: Sublime Beauty: Raphael's Portrait of a Lady With a Unicorn (Ed.) Esther Bell, et al. 64pp.; 8 x 11; 33 Color Illus.; Notes; Bibliography; Index. \$24.95 Hardcover *****

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Elected Artists Show Judge,
 Abe Echevarria, "Headlines Run Red", oil

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For more information about Steiner's work see www.RaymondJSteiner.com or email rjs@arttimesjournal.com

Calendar

Continued from Page 20

Sunday, August 7

Film Festival - CONSTRUCT IT About buildings and those who design them - Playtime PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:30-10:30pm free <http://ps21chatham.org/event/film-fest-playtime/>

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 20 events: Operas, World Music, Concerts, Plays, Children's Shows PhoeniciaVoiceFest.org

Sinatra-inspired jazz with Loren Schoenberg Cooperstown Summer Music Festival Otesaga Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30 pm charge <http://www.cooperstownmusicfest.org>

Friday, August 12

Adirondack Plein Air Workshop and Exhibit with Enid Braun Appleby Foundation (NYC) Tahawus Center - Windows Gallery 14234 Rt 9N (Main St) Au Sable Forks NY 212-431-8489 Reception 5:30-7pm (thru Aug 26) www.TahawusCenter.org

RIOULT Dance PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00-10:00pm. charge <http://ps21chatham.org/event/rioult-dance/>

Saturday, August 13

"Heal" by Erin Tapley Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 Artist's Talk: 3:30 pm free (thru Oct 1) www.wisdomhouse.org

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

RIOULT Dance PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00-10:00pm. charge <http://ps21chatham.org/event/rioult-dance/>

Sunday, August 14

Rock Rose Reflections Art Gallery at the Rockefeller Park Preserve Rockefeller Park Preserve 125 Phelps Way (Rte.117), one mile east of RTE 9 Pleasantville, NY 914-631-1470 (Sept 11)

Friday, August 19

Bach & Sons concert Cooperstown Summer Music Festival Christ Church 46 River Street Cooperstown NY 877-666-7421 7:30 pm charge www.cooperstownmusicfest.org

The Chase Brock Experience: This contemporary dance company mixes witty Broadway sensibility with rock-and-roll zest. PS21: Performance Spaces for the 21st Century 2980 Rte 66 Chatham NY 518-392-6121 8-10pm. charge <http://ps21chatham.org>

Saturday, August 20

Choreographer Chase Brock talks about making dance at the Chatham Public Library PS21: Performance Spaces for the 21st Century Chatham Public Library 11 Woodbridge Avenue Chatham NY 518-392-6121 3:30pm free

Extreme Ballet 2016 Showcase Kaatsbaan International Dance Center Tivoli, NY 120 Broadway Tivoli NY 845-757-5106 12 - 1:15pm free www.kaatsbaan.org

Peter Nelson Jazztet Music and Art Center of Greene County Grazhda Concert Hall Ukraine Road Hunter NY 518-989-6479 8-10 pm donate www.musicandart.org

Riverside Crafts Fair Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 10 to 5 Rain or Shine. charge <http://www.garrisonartcenter.org/#!annual-fine-crafts-fair/cx1q>

The Chase Brock Experience: This contemporary dance company mixes witty Broadway sensibility with rock-and-roll zest. PS21: Performance Spaces for the 21st Century 2980 Rte 66 Chatham NY 518-392-6121 8-10pm. charge ps21chatham.org

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A LESSON FROM ICARUS

*...for he did fly,
wings stretching to the sky,
his sinew and strength
matching rhythm and pace
with mallard and goose
on a warm summer day.*

*And we did love,
our limbs lustrous with sweat
in the fading mist of tomorrow,
knowing that we, like Icarus,
didn't fail, but simply arrived
at the end of glory.*

Beth Staas
—La Grange Park, IL

Poets' Niche

LUST IN HIS HEART

*he hunches
in his
wheelchair
black gloved
hands
propped on
silvered
circles
both ankles
Velcroed
onto black
foot
rests
he watches
a blond
girl
strip off
her
sock
and wiggle
her
toes*

Sheryl L. Nelms
—Clyde, TX



KINDNESSES

*I was feeding the birds today
reflecting on your kindnesses
how my food helps keep them sustained
yet you do the same everyday
for me you keep me fed with love and attention
keeping my need for adoration contained
It's you who blesses me with crumbs
like the sparrows I see
making sure I'm healthy and well with generosity
A true Angel of Mercy
I never return to my bed
starving for provisions
you are what God provided for me to love
better than I could've ever envisioned
I am your bird
you are my generous hand that feeds
I'll return forever to your kindness
because you're all I'll ever need*

Jason Compte
—Cranbury, NJ

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Fiction Fire

By DAVID A. GOLDSTEIN

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, your beginning.

"They took a graft from my hip. Skin'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 a man.

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... 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'm 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 feelers—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"

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

"She'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 Saturday 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. Fact 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

"Well 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 times 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 had distanced 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 what 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 survived misfortune... but still I did not know whether I could accept her fifty-two year old body and spirit.

Her symbolic self-mutilation spoke not only of her love but the charring her spirit had taken. She was not present when her husband burned to his death. On the seventh anniversary, she lit a candle for him. She placed it in the center of the floor in her bathroom. Got into a warm tub. I am sure she cried. I know that she remembered how they took baths together, talking as the water grew cold.

She stepped out of the tub. Slipped into pajamas. Brushed passed the candle on the floor. The bottom of her trousers began to burn. She just looked at it... not understanding.

"I thought about rolling on the floor" she said "but I couldn't... I just watched my pajamas go up."

She did know to call a friend. By the time the friend arrived, the fire was out, Patricia was in shock and the leg was burned through to the bone.

Sarah's skin was intact, this I knew but it concerned me, that the buried scar tissue was a much greater threat.

"She hasn't matured... that's why she looks so young... hasn't felt... being blocked... can keep you young... but there's a price"

A friend had said that about my wife. True... who knows? I think so... seems so...looking around me... other women I have known... in the past... Observation of women I encounter... now... maybe so... something to consider. If they look "too good" its because they have felt little, suffered not enough.

I mulled over it for about a day: whether to call Sarah back. Did I want to know Sarah or did I already know Sarah?

I began to replay our luncheon conversation in light of the new information about her, her apologetic return phone call, that had withheld information.

"I'm tired of being the third wheel," she said. "All my friends are married... I go out with them.... or their partners.... Almost every week."

"Doesn't that create a little...a... 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 teasing 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 that kind of relation.

"Two plus two equals four," I said to myself. Old people know some things that young people do not and hot tubs with girlfriend's hubby, plus late returned phone calls equal... I can add.

I did not 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).



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