

Our 25th Year!

Inside:
Raleigh on Film; Bethune on Theatre;
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Critique: Timothy J. Clark at Hammer Galleries;
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New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 25 No. 7

March 2009

Timothy J. Clark at Hammer Galleries

All photos courtesy of the Hammer Galleries

By RAYMOND J. STEINER

PAINTERS WHO HAVE tried their hand at representational art in the medium of watercolor know that it takes more than the will to succeed... much, much more. First and foremost the accomplished watercolorist needs a sure hand, since each stroke of the brush is not only telling but permanently "on record" for all to see, each misstep a glaring distraction from the motif and/or effect desired. In short, it takes the confidence of a mature draftsman, one with a seasoned eye for light and form, a sure sense of composition, a sensibility that is trained

in the use of colors and how they work one against (or for) the other, a fluidity of brushstroke, and lastly, an innate instinct for just what makes a 'good' picture. The 30+ paintings in this solo exhibition at the Hammer Galleries* certainly reveals Timothy J. Clark as firmly in charge of all of the intricacies of this most demanding of mediums...without doubt, Clarke's "Sense of Solace" reflects the craft of a master watercolorist.

It ought to be noted that there were several oils in the show - "McSorley's Bar", "Serenity", and the charming little study, "Studio Sink" - but, for this viewer, it was the watercolors that consistently drew me onward through the several galleries that housed the show. If the two paintings displayed in Hammer's front windows - "The Bicycle" and "San Carlos al Corso Crepuscular" - offered a 'sneak preview' of the range of motifs that lie in store for the viewer inside, a large watercolor hanging on the right wall as you entered set the stage for the complexity of Clark's overall aesthetic vision. "Study for My Garage", a painting of the interior of a workshop, is literally crammed from floor to ceiling with



Family Reunion, 2008 watercolor on paper



Study for My Garage 2001 watercolor on paper

tools, tubs, fan belts, cans, jugs, vises, machines, and whatever flotsam and jetsam has been banned from the house (including a pin-up hanging on the far wall), Clark's skillful handling of color, form, and composition never allowing this incredible hodge-podge of objects to remain - well, a hodge-podge - but, instead, presenting them

as a finely-crafted panorama of mini-still lifes, each separate and fully-realized, each perspectively 'correct', each comfortably nestled alongside its neighbor.

Range - from portraits of homely hand tools (among my particular favorites, reminding me of John Carlson who, while teaching at the

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PO Box 730
Mt. Marion, NY 12456-0730
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ART TIMES
 Commentary and Resource for the Fine & Performing Arts

ART TIMES (ISSN 0891-9070) is published monthly by CSS Publications, Inc. with 28,000 copies distributed along the Northeast Corridor primarily throughout the Metropolitan and Hudson Valley Regions, Connecticut, Massachusetts and New Jersey each month. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2009, CSS Publications, Inc.

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

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

Deadline for Advertising is the 15th of the month preceding inclusion.

Items for inclusion in the Calendar and Opportunities section must be emailed, mailed or faxed to the ART TIMES office by the 12th of the preceding month. Email for guidelines.

ART TIMES solicits short fiction and poetry — see our listing in Writer's Market, Fiction Writer's Market, Poet's Market and other trade magazines or send a legal-sized Self Addressed Stamped Envelope (SASE) for Guidelines. Guest articles on the arts are also considered but must be preceded by a written Query. Our "Speak Out" section is a forum for reader's relevant opinions on art-related matters; viewpoints expressed in the "Speak Out" section are not to be construed as positions held by the publisher, editor or staff of this publication. Queries, Mss. without SASE included will not be acknowledged. We do not accept electronic submissions. Sample copy: 9x12 SASE.

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Peeks and Piques!

I DON'T KNOW what goes on behind the closed doors of fine art galleries, auction houses, or museums. How, for example, do curators, restorers — even delivery men — feel when they handle some old masterwork that has just come into their possession? Nor have I had the good fortune to experience the once-famous "Fogg Method" (alas, now no more), in which Harvard art history majors had first-hand exposure to the Fogg Museum's considerable treasures of major artworks (which, thankfully, *do* still exist). The closest I came to holding the "real thing" was during a trip to the Staatliche Museen Preussischer Kulturbesitz's Kupferstichkabinett in Berlin and was allowed to hold (properly attired with white gloves, of course) one of Rembrandt's 'Hundred Guilder Prints' ("Christ Healing the Sick"). For the most part, we mere mortals — art critics included, I might add (who, in some estimates, are the 'merest' of all) — are used to "keeping our distance" from masterpieces that hang on museum or gallery walls. Even at press openings, where the only visitors are (presumably) art critics, viewers with pens or pencils in their hands are warily watched. Get too close to examine texture, for instance, and bells and gongs and whistles bring on the storm troopers to warn you back and away. In one instance, the pen I was plying while jotting down notes was replaced — with a slight frown on the face of the uniformed guard — by an 'approved' museum pencil (they did give me my pen back as I left, though). Protection of old masterworks — the extreme, perhaps, the extensive roped-off area surrounding the "Mona Lisa" at the Louvre, where there is little chance for anyone — critic or otherwise

— to get a close look at da Vinci's brushstrokes — is, of course, understandable. Too many times deranged individuals have slashed paintings or hammered on statues, disfiguring them forever. But how does it feel to actually touch a masterwork from the past, to hold one in your hands? Well, I have finally found out! A couple of years ago, I chatted with a woman who had attended one of my lectures on "The Art of Art Criticism" and that chance meeting led to lunch some months later at a restaurant in New York City. During our conversation, she told me that she had "some wonderful old paintings" that her father had brought to the United States from Europe. I was of course curious but, not being an appraiser or dealer, I took the information as just that — a casual aside that this woman had chosen to share with me. Luncheon over, as we were leaving the restaurant, she said, "I'd like to show them to you some day." Look, I'm a writer who spends most of his time holed up in a studio without phone or computer, happy in my enforced solitude and surrounding shelves of artbooks. I read, I write — I am no social butterfly, a middling conversationalist, and most assuredly do not travel in the social circles that this lady seemed so much a part of. So, would I *really* get to see those paintings? To make a short story long, I *did*, and not only see them, but to touch them and to hold them this past January! I received a note (snail-mail, of course) to come and see — see what? — a Courbet, a Diaz, a Corot, a Gerôme, a Utrillo, a Vlaminck, and a Roybet, all set out for me to gaze at, to run my fingers over, to lift and to hold in my own hands! And not just *any* Corot or Courbet or Gerôme, but all first-tier

works, paintings that my gracious host told me had never been publicly exhibited! I turned them over, looked at how they were fitted to stretchers, noted in what manner they were framed — but mostly I just looked at how they were painted, my eyes and fingers following brushstrokes (or how they were obliterated, especially in the Courbet — "licked smooth" as they once phrased it), noting touches of light, color, trees and shrubbery in the Diaz, Gerôme, Corot (with, of course, its tiny signature touch of red buried in the motif) and Utrillo. Though of less interest to me, the turbulent sky in the Vlaminck and the painterly flourishes that delineated collar ruffles and hands in the Roybet, were still special to see up close and at first hand. The experience was both awesome and thrilling (hence the long preamble here, since I really cannot put into words what I was feeling at the time), the afternoon playing over in my mind as I rode the bus back to my upstate studio, a never-ending reel of pleasure that continued to loop back upon itself as images flashed behind my closed eyelids. I do not know how curators or restorers feel, but I know that I felt privileged, honored, trusted, my breast so filled with emotion as I picked up or touched each of these masterworks that I could not adequately thank this lady for the gift she had given me. I still can't. How fortunate I was to have her come to share a few words with me after my lecture that day! At the age of seventy-five — over thirty-five of those years devoted to writing about art and artists — I simply have no comparable experience to equal that afternoon.

Raymond J. Steiner

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Letters

To the Publisher:

In 2009, N.A.W.A. will be 120 years old. We are very excited about our upcoming exhibitions and planned events to celebrate this special Anniversary.

Cornelia, we respect the work you have done to promote artists, and also your own personal achievements with *ART TIMES*. We admire your connection with the arts, your patronage to so many art exhibitions and events, your encouragement and admiration of women artists, and because of your involvement with the art world we would like to invite you to be an Honorary Vice President.

As an Honorary Vice President you will have your name on our letterhead and office correspondence, and you will be included among a prominent list of women in the arts: Pat Adams, Judy Chicago, Ann Chwatsky, Miriam S. Enders, Faith Ringgold and Dorothea Rockburne.

We would be honored if you would consider this invitation. Please notify our office of your decision...as we have to prepare for the necessary revisions to our letterhead and correspondence.

If you have any questions or concerns about this, please contact the office.

**Susan G. Hammond, President
 National Association of Women Artists (NAWA), NYC, NY**

To the Publisher:

Dear Cornelia!

Congratulations to you and to *ART TIMES* on 25 years in business! It's truly quite amazing—a testament both to your persistence and to your passion for the arts.

When I moved to the Hudson Valley seven years ago, *ART TIMES* was the first arts publication I discovered. It provided me with my introduction to where the region's artists lived, where they worked and where they showed their art. Finding *ART TIMES*, I knew that I had found a place that I could call home.

Thanks, Cornelia, for keeping us informed about what's going on in the Hudson Valley and for allowing us to accompany you on your cultural travels. If the Hudson Valley has become a contemporary destination for artists and arts lovers, it is in part because publications like *ART TIMES* have helped us to find our way here.

Sincerely,

**Sara Pasti
 Beacon resident and Director,
 Samuel Dorsky Museum of Art
 SUNY New Paltz, NY**

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NATIONAL OPEN SMALL WORKS EXHIBITION, thru March 20th
 N.A.W.A. Gallery, M - F, 11am - 5 pm - Artists' Reception: March 3, 2009, 6 - 8 pm

Fall, 2009 membership application deadline Sept. 15th

- N.A.W.A. Celebration of 120 Years - Delaware County Community College - thru April 13th
- N.A.W.A. 120th Anniversary Exhibition, HUB-Robeson Gallery, Penn State U. - thru April 26th
- N.A.W.A. at 120, The Noyes Museum of Art - March 6th thru August 30th
- N.A.W.A. Symposium Commemorating 120 Years National Museum of Women in the Arts, Washington, D.C., Sat., March 28th, 10am-5pm

Information on membership & all events: www.nawanet.org

Speak Out

Prepublished

By W.E. REINKA

WITH SOME PRIDE I recently discovered that the writing community, in which I've claimed membership for nearly twenty years, is following the business world's lead in expanding language beyond Webster's staid confines. For years, writers stood handcuffed by tradition while business brains relabeled "problems" as "opportunities" and transformed "impact," "mentor" and "partner" into verbs. Imagine my delight, therefore, when I recently learned through a writers' website that I am not a "rejected" novelist as I had harshly misbranded myself, but "prepublished."

Four prepublished novels jam the second drawer of my file cabinet. My first novel was a literary effort, of course. Like many new authors, I envisioned myself as my generation's Faulkner. After dozens of tries, I found an agent who agreed to represent it. Advised at a writers' conference that authors should leave their agents alone because most assuredly agents would contact us when they had good news, I left my agent alone for six months. When I finally called her, she responded drunkenly as I tried to refresh her memory about both me and my novel. However disappointed I felt back then, now that

that my first novel has been upgraded from rejected to prepublished, I again look forward to the day when it anchors *The Portable Reinka*.

Not realizing that my debut novel was merely awaiting publication, I decided that literary novels from first-time authors were tough sells and followed a safer route for my second book, an old-fashioned two-kids-in-the-woods children's adventure. Perhaps my mistake was not including wizards, noisy bodily functions or real-life historical figures that all seem so popular today. Instead, I modeled it after the endless stream of mysteries with titles like *The Treasure of Cougar Cave* or *The Tunnel to the Tree House* I read when I was kid. Don't kids always latch on to books with caves, tunnels and tree houses? Apparently not. I found a sober agent for that book, one with considerable success for other children's authors but not with me. Wisely, I did place a Lake Superior lighthouse near the kids' cabin—lighthouses being another perennial hook—which may lure readers to future installments when my prepublished adventure grows a cover.

My third novel was a cozy adult mystery set in San Francisco that

revolved around a writer's disappearance. Talk about ear candy to a prepublished novelist, a New York agent told me she was "desperate to represent my novel." I visualized bicycle messengers dodging Manhattan traffic to deliver trim white manuscript boxes to the pantheons of publishing. As luck would have it, all of those bicycle errands turned into round-trips. But now that that book has been upgraded to prepublished, I'm again looking forward to cyclists cutting downstream against Broadway's spawning yellow taxis.

The fourth book was a post-apocalyptic time travel Young Adult epistolary novel. No surprise that few agents read past that description to the rest of my query letter because that book remains not only prepublished but "preagented." The awful truth is that we might even say that it's "pre-read" because no agent asked for the standard three sample chapters. My teenage daughter liked it better than the two-kids-in-the-woods book. But I didn't mention her praise in my queries to agents because the same writing conference experts who advised about leaving agents alone also cautioned against ever telling prospective agents or

publishers how friends and family love your book.

To be honest, I did write a fifth novel that is not prepublished. Actually second in my writing order, it was a thriller about a guy who gets away with killing his boss. I got as far as a first draft before I threw the manuscript into the fireplace. After that, I erased it from my computer. Then I threw the computer in the fire. It's an incident we never speak of, sort of like when my teenage cousin Anita went away to spend the summer with a relative I've never heard of before or since.

Now that I'm no longer rejected, I've changed my job description from "freelance writer" to "novelist." And don't think I don't deserve the title. Unlike all those (published) novelists who whine about writer's block, I never lack for ideas. Give me five minutes and I'll give you ten plots. I must have twenty novels fighting for space in my head. This isn't the time to list them all but perhaps I'll start to tag my reviews along the following lines: "W.E. Reinka is the author of twenty-four novels."

Now that problems are opportunities and partner is a verb there's no need to elaborate that four are prepublished and twenty prewritten.

(W.E. Reinka of Eugene, OR is the author of twenty-four novels).

InView

Center for the Arts
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*** 2009 Workshop Schedule ***

March – July

March 26 -29~ Louise Minks:

A Creative Artist's Retreat in Acrylics & Oils

May 20-23 ~ Martha Stevenson's

Folk Art: Vinegar Graining

May 29-31 ~Gerd Hirschmann

The Art of Argentine Tango

June 8-12 ~ Judi Wagner

On Location Watercolor Workshop

June 16-18 ~ Martha Stevenson

The Style of Rufus Porter

June 22-25 ~ Cathy Taylor Mixed Media Collage

July 13-17 ~ Barbara Seuling

Writing Children's Literature

July 20-23 ~ Robert K. Carsten, PSA

Paired Paintings in Pastels

July 20-24 ~ Barbara Seuling

Writing Children's Literature

July 26-31 ~ Barbara Seuling

Advanced Fiction Writing

July 27-30 ~ Louise Minks

Plen Air Painting in Acrylics & Oils

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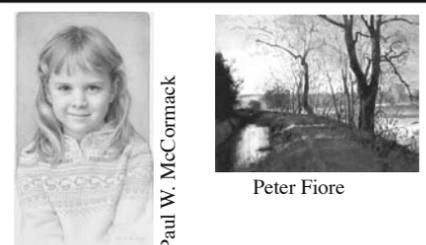
"Studio Interior," Elizabeth Torak, oil

SPRING AUCTIONS

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Calendar

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

Ongoing

Fr-Su 8pm & Su Mar 14 2pm Mar 13-21 "THE WATER ENGINE" Fort Hill Players, Rochambeau School, 228 Fisher Ave., White Plains, NY (914) 309-7278 **Westchester**
Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**
Mar 1-31 IRISH CULTURE Rockland Community College's Library Rotunda, 145 College Rd., Suffern, NY (845) 574-4531 **Rockland**
Mar 1 thru Mar 21 and MESHUGGAH NUNS AAA ONGOING Mar 26-Jun 14 FUNNY GIRL Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge **Westchester**
Mar 5-29 "BIOGRAPHY" The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY (914) 277-8477 **Westchester**
Mar 5,6,7 8pm; Mar 1,8 2pm "AS BEES IN HONEY DROWN" Parker Theatre, SUNY New Paltz, (845) 257-3880 **Ulster**
Mar 6-29 URINETOWN Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 **Dutchess**
Mar 12-29 "STELLA RISING" The Marjorie S. Deane Little Theater, West Side YMCA, 5 W 63rd St, NYC (212) 932-3737 charge **NYC**
Mar 14, 15, 21, 22, ANNUAL MEMBERSHIP EXHIBIT Wet Paints Studio Group, BAFFA Art Gallery 47 Gillette Ave., Sayville (631) 589-7343 **Suffolk**

Sunday, March 1

23rd ANNUAL INT'L JURIED SHOW Visual Arts Center of New Jersey, 68 Elm St., Summit, NJ (908) 273-9121 (thru Mar 27) **NJ**
A COLLECTION OF MINIATURE PAINTINGS: group exhibit West End Gallery, 12 West Market St., Corning, NY (607) 936-2011 (thru Mar 13) **Steuben**
ABRAHAM FERRARO & SHAWN LAWSON: Art Machine The Arts Center Gallery at 320 Broadway, Saratoga Springs (518) 584-4132 (thru Mar 28) **Albany**
ADELE GRODSTEIN Oil Paintings Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Receptions all Gallery hours Th & Su 1-6; Fr & Sa 1-9 (thru March 15) **Rockland**
AMERICAN WATERS: Celebrating the 400th Anniversary of Hudson, Fulton & Champlain National Academy Museum, 1083 Fifth Ave., NYC (212) 369-4880 charge (thru Apr 5) **NYC**
AN AFTERNOON OF WINE ART & JAZZ Agudas Achim, 254 Lucas Ave., Kingston, NY 845-339-1030 Opening Reception 2-5pm. charge **Ulster**
ANDY WARHOL: POP POLITICS (thru Apr 26); ANDY WARHOL: SNAPSHOTS (thru May 17); New Media: why (thru Jun 28); American Gothic (thru Jun 7) Neuberger Museum of Art, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Apr 26) **Westchester**
ANN CHERNOW MEETS PABLO PICASSO ArtSpace, Housatonic Community College, 900 Lafayette Blvd., Bridgeport, CT (203) 332-5052 (thru Mar 22) **CT**
ART BRUT: Group Exhibit Ann Street Gallery, 104 Ann St., Newburgh, NY (845) 562-6940 x119 (thru Apr 18) **Orange**
CUTTERS (thru Jun 7); AMY WILSON and CHOTSANI ELAINE DEAN (thru Mar 29) Hunterdon Museum of Art, 7 Lower Center St., Clinton NJ (908) 735-8415 **NJ**
ELIZABETH SOLOMON: Oil Paintings Eyebuzz Fine Art, 15 Kaldenberg Place, Tarrytown, NY (914) 631-1080 (thru Apr 3) **Westchester**
ELLEN GRIESE DIECK, artist & Founder of American Mural Project Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Mar 7) Litchfield, CT
EVA WATSON-SCHÜTZE: Photography / BRADFORD GRAVES: Selected Works / GROUPINGS: Selections From The Collection (thru Jun 14) / TAKING A DIFFERENT TRACK: Maggie Sherwood And The Floating Foundation Of Photography (thru Apr 8) Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 5-8pm (thru Jun 14) **Ulster**
FLORENCE WEISZ: Jerusalem Stone Series Woodstock Jewish Congregation, 1682 Glasco Turnpike, Saugerties (thru Apr 23) **Ulster**
FOR THE LOVE OF ART: Group exhibit Yamet Arts, The Hat Factory, 1000 N Division St Suite 4, Peekskill (914) 737-1646 (thru Mar 15) **Westchester**
GREENE COUNTY YOUTH EXHIBIT GCCA Catskill Gallery, 398 Main St., Catskill, NY (518) 943-3400 (thru Apr 11) **Greene**

GROUP EXHIBIT OF DRAWINGS The Clement Art Gallery, 201 Broadway, Troy, NY (518) 272-6811 (thru Mar 25) **Rensselaer**
HOWARD GOODMAN: Photographs The Bean Runner Gallery, 201 S. Division St., Peekskill, NY (914) 737-1701 (thru Mar 11) **Westchester**
ILYA YAKUSHEV: Pianist Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 3pm charge **Ulster**
JAMES MURRAY, SCULPTURE; Kevin Kearns and Mikiko Kanno Exhibit Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 (thru Mar 29) **Putnam**
JEFFERSON STARSHIP Woodstock Byrdcliffe Guild, Bearsville Theatre Rte 212, Bears-ville, NY (845) 658-9133 6:30pm charge **Ulster**
LEST WE FORGET: Images of the Civil Rights Movement (thru Apr 12) and TRAVELER'S TALES: Artists at Home & Abroad (thru Mar 22) Mattatuck Museum Arts & History Ctr, 144 W. Main St., Waterbury, CT (203) 753-0381 x 10. charge **CT**
MARY ANN G. NEUMAN Travel Photography (thru Mar 31) and TURKISH EDUCATIONAL MAPS (thru April 30) Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 Opening Reception 2-4pm **Orange**
MEL SMOTHERS: Dear Andy: Postcards from Montauk The Hebrew Home of Riverdale, 5901 Palisades Ave., Riverdale, NY (718) 581-1596 Opening Reception 6:30-8pm (thru May 10) **Bronx**
N.A.W.A. CELEBRATION OF 120 Years HUB - Robeson Galleries Penn State University, University Park, PA 16802 (212) 675-1616 (thru Apr 26) **PA**
N.A.W.A. CELEBRATION OF 120 Years National Association of Women Artists Delaware County Community College, 901 S. Media Line Rd. Media PA (212) 675-1616 Reception: 3-7pm (thru Apr 13) **PA**
N.A.W.A. NATIONAL OPEN SMALL WORKS EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue @ 14th St., Suite 1405, New York, NY (212) 675-1616 (thru Mar 20) **NYC**
NICK FLORIO: Pencil Drawings of Roselle Park The Gallery at the Casano Community Center 314 Chestnut St, Roselle Park, NJ (908) 241-5874 (thru Apr 17) **NJ**
NOEL DEGAETANO Art of Assemblage Noel Fine Art, 80 Kraft Ave., Bronxville, NY (914) 337-4050 (thru Mar 31) **Bronx**
ORIGINS Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 4pm (thru Jul, 26) **Westchester**
PETER CHARLAP: DRAWINGS AND PAINTINGS Warner Gallery, Holbrook Arts Center, Millbrook School (845) 677-8261 (thru Apr 18) **Dutchess**
PHILLIP TOLEDANO: America the Gift Shop (solo show) & SITE SEEING: Explorations of Landscape Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 (thru Mar 29) **Ulster**
PHOTOGRAPHS BY JOHN ISAAC and A GROUP EXHIBIT OF DIGITAL PAINTING OSilas Gallery at Concordia College-NY, 171 White Plains Rd., Bronxville, NY (917) 337-9300 x2173 (thru Apr 8) **Westchester**
PHOTOGRAPHY EXHIBIT Westchester Photographic Society, JCC of Mid-Westchester, 999 Wilmot Rd., Scarsdale, NY (914) 472-3300 (thru Apr 11) **Westchester**
RE...INVENT, CYCLE GCCA Mountaintop Gallery, Main St., Windham, NY (518) 734-3104 or (518) 943-3400 (thru Apr 4) **Greene**
REH HOOK PASTEL GROUP The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 (thru March 31) **Dutchess**
SEYMOUR J. KENT Exhibit Town of Greenburgh Arts and Culture Committee, 177 Hillside Ave., Greenburgh, NY (thru Mar 23) **Westchester**
SHAWN DELL JOYCE and GENE BOVE: Orange County Paintings Wallkill River School, 232 Ward St (17k), Montgomery, Montgomery Village Museum NY (845) 457-ARTS (thru Mar 22) **Orange**

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Art Review

Drawings from the Collection of Jean Bonna at The Metropolitan Museum of Art

By RAYMOND J. STEINER

Photos courtesy of The Metropolitan Museum of Art



Jean-Baptiste Greuze (French, Tournus, 1725–Paris, 1805) *Pouting Girl*



François Boucher (French, Paris, 1703–Paris, 1770) *Bust of a Young Woman in a Shift with Her Hair Tied Up, Seen from Behind*



Jean-Antoine Watteau (Valenciennes, 1684–Nogent-sur-la-Marne, 1721) *Three Studies of Female Heads*

SOME 120 WORKS, all from the impressive private collection of Mr. Jean Bonna (Geneva) and each a master work that demands slow and careful scrutiny, make up this wonderful exhibition in The Metropolitan Museum's Galleries for Drawings,



François Clouet (Tours, about 1515–Paris, 1572) *Portrait of François II*

Prints, and Photographs.* Comfortably spaced for viewing in three well-lit galleries, this is surely an opportunity that drawing aficionados will not want to pass up. An all-too-rare experience, the exhibition of drawings — especially old master works — seem often to get short shrift, most museums and galleries preferring crowd-pleasing “blockbuster” shows of paintings and/or sculpture since they draw the biggest crowds. Granted that drawings appeal mostly to the delicate tastes of the connoisseur — which seem to

be a dwindling population (at least in the U.S.) — but it is precisely in the pages of private workbooks that we most often see the artist — great or otherwise — at his/her most intimate moments of aesthetic reflection.

Such sketchbooks are, in fact, akin to private diaries, many with annotations on proposed motifs not meant for the rude and untrained eyes of public viewing — or comment. Indeed, in my many years of interviewing and profiling artists, it was rarely without some inner struggle that they were willing to hand over tucked-away sketchbooks for my perusal. “They are just jottings to myself,” most would say as they reluctantly placed their dog-eared, smudgy, workbooks in my hands. Yes! But what those intimate ‘note-takings’ revealed! Here you would meet the mute artist unable to translate his “jottings” into clumsy words, un-self-conscious, spontaneous, one-on-one with a budding motif, exploring a nascent vision *sans* artifice, technique, flourish, or formula — in brief, images naked and *true*, as close to that original creative impetus that we can only hope to share in.

And, these are not the drawings of just *any* artists — the list includes a four-hundred-year range of the work of such giants as Carracci, Canaletto, del Sarto, Tiepolo, Rembrandt (don't miss his miniature townscape “View of Sloten from the East”), Jordaens, Greuze, Lorrain, Chardin, Boucher (see especially his “Bust of a Young Woman in a Shift with Her Hair Tied up, Seen from Behind”, a lovely sketch revealing that most sensuous part of a woman, the nape of her neck), Fragonard, Ingres, Dela-



Raphael (Raffaello Sanzio, Italian, Urbino, 1483 Rome, 1520) *Study of Soldiers in The Conversion of Saul*

croix, Watteau, to name but a handful among other masters, as well as some lesser-known but equally talented artists as Carlo Dulci (see his angelic “Young Boy in Left Profile, Eyes Raised”), Giulio Cesare Prosaccini (with his lovely “Female Figure Seen from Behind with Two Putti”), Théodore Chasseriau (who could not fall in love with the eyes in his “Portrait of Berthe de Prailly as a Child, Bust in Three-Quarter View”), and, finally, Baccio della Porta (Fra Bartolommeo) (especially his exquisitely detailed village-escape, “Landscape:

Farm Buildings on a Ridge, a Haystack, and a Flock of Birds Circling Above”).

Strong stuff, this! It is difficult — at least for this viewer — to comprehend why good draftsmanship has so fallen out of favor with moderns...ironically the beginning of its deterioration writ large in this very exhibition when we come to the more “modern” works of, say, Manet, Cézanne, Renoir, Gauguin and their fellows.

My hat is off to George R. Goldner and Carmen C. Bambach for ‘bearding the lions’ and the Gail and Parker Filbert Fund for helping to make this exhibition possible.

***“Raphael to Renoir: Drawings from the Collection of Jean Bonna” (thru Apr 26): The Metropolitan Museum of Art, 1000 Fifth Ave., NYC (212) 535-7710. A fully-illustrated catalogue is available (see New Art Book Listing this Issue).**



Vittore Carpaccio (Venice, 1455/65–Capo d'Istria, 1525/26) *Kneeling Figure in Prayer*

Calendar

Continued from Page 4

Sunday, March 1 continued

STUDENT SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 (thru Mar 9) Litchfield, CT

THE BEST TALENTS OF THE LAST DECADE at the Belskie Museum Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 (thru Mar 8) NJ

THE ECONOMIC STIMULUS PACKAGE SHOW: Multi Media, Multi-Artist Show G.A.S Visual Art and Performance Space, North Main Gallery, 196 N. Main Street, Poughkeepsie 845-486-1378 (thru Mar 29) Dutchess

THE MIGHTY HUDSON RIVER Albany Institute of History & Art, 125 Washington Ave., Albany, NY (518)463-4478 (thru Jan 2010) Albany

THOMAS CHAMBERS (1808-1869): American Marine & Landscape Painter The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 (thru Apr 19) Warren

THOMAS TORAK PAINTINGS Southern Vermont Arts Center, Wilson Museum, West Rd., Manchester, VT (802) 362-1405 (thru Mar 10) VT

WCO CHAMBER SPECIALS: Trout Quintet and more Woodstock Chamber Orchestra, Holy Cross Church, 30 Pine Grove Ave., Kingston, NY (845) 246-7045 3pm charge Ulster

WHAT'S THE WORD Exhibition Lyman Allyn Art Museum, 625 Williams St., New London, CT (860) 443-2545 (thru Nov 30) CT

WILLIAM SILLIN Landscape Paintings Carrie Haddad Gallery, 622 Warren St., Hudson, NY (518)828-1915 (thru Mar 29) Columbia

WOMEN: Portrait and Figure Group Show; BROOKE NOBLE Solo Show Ferrin Gallery, 69 Church St., Lenox, MA (413) 637-4414 (thru Apr 18) MA

WOMEN'S STUDIO WORKSHOP: Collaborations a Group Show Islip Art Museum, Carriage House, 50 Irish Lane, East Islip, NY (631) 224-5402 (thru April 19) Suffolk

WORK BY WSA INSTRUCTORS: A Sense of Place Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 (thru Mar 7) Ulster

X FACTOR AS INSPIRATION: Group Exhibit Media Loft, 50 Webster Ave., New Rochelle, NY (914) 235-9027 Opening Reception 1-5pm (thru Apr 4) Westchester

YOUTH ART MONTH Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception with Student Performance: 2pm (thru Mar 29) Westchester

Monday, March 2

SCNY SPRING AUCTION & EXHIBITION and THEME SHOW: SALMAGUNDI OBJECT PROJECT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (THRU MAR 27) NYC

Tuesday, March 3

ASIAN JOURNEYS: Collecting Art in Post-War America (thru Aug 9) SEVEN SAGES in a Bamboo Grove (thru Apr 26) YANG FUDONG: Seven Intellectuals in a Bamboo Forest (thru Sep 13) Asia Society, 725 Park Ave., NYC (212) 327-9271 (thru Apr 26) NYC

INNISFREE McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge Ulster

KARL SODERLUND: Seascapes, Landscape & Small Paintings Karl Soderlund Gallery and Studio, 1657 Post Road, Fairfield, CT (203) 319-1929 (thru May 30) CT

N.A.W.A. NATIONAL OPEN SMALL WORKS EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue @ 14th St., Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 6-8pm (thru Mar 20) NYC

Wednesday, March 4

ASSOCIATE AWARDS SHOW Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru Mar 21) Westchester

DON FREEMAN: Prints Art Students League, 215 W 57th St., NYC (212) 247-4510 (thru Mar 31) NYC

Thursday, March 5

ART INTO LIFE/LIFE INTO ART: Celebrating Women's History The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Mar 29) NYC

CUBATA: PAINTINGS BY CORSO DE PALENZUELA Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 (thru Mar 19) Dutchess

Friday, March 6

31st ANNUAL PHOTOGRAPHY REGIONAL Opalka Gallery at Sage Colleges, 140 New Scotland Ave., Albany, NY (518) 292-7742 Opening Reception 5-9pm (thru Apr 12) Albany

ARItmetic: a group exhibit Albany Center Gallery, 39 Columbia St., Albany, NY (518) 462-4775 Opening Reception 5-9pm (thru Mar 28) Albany

FASHIONING FELT and WORK FROM PERMANENT COLLECTION Cooper-Hewitt, 2 East 91 St, NYC (212) 849-8420 charge (thru Sept 7) NYC

FREIDA WRIGHT: Photographs East Fishkill Community Library, 348 Route 376, Hopewell Junction, NY (845) 226-2145 Opening Reception 7pm (thru Mar 31) Dutchess

MARIA PIA MARRELLA: Painting; IVAN CHERMAYOFF: Mixed Media Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 Opening Reception 6-8pm (thru Mar 29) Putnam

N.A.W.A. 120th ANNIVERSARY HISTORICAL EXHIBIT Noyes Museum of Art, Lily Lake Rd., Oceanville, NJ (609) 652-8848 (Aug 30) NJ

PATRICK GORMAN PETTIS Exhibit and N.FOX LANCASTER: Through the Eyes of the Vulpine Boy Romaine Brooks Gallery, 332 Hudson ve., Albany, NY 12210 (518) 462-6138 x 15 Opening Reception 5-9pm (thru Mar 31) Albany

STUDENTS OF PETER CLAPPER, JAMES GARVEY & ANTHONY PADOVANO: Class Show Art Students League, The Elizabeth V. Sullivan Gallery, Vytlaclil Campus, 241 Kings Highway, Sparkhill, NY 10976 (212) 247-4510 Opening Reception: 5-7pm (thru Apr 1) Rockland

Saturday, March 7

46th ANNUAL MEMBERS' SHOW Putnam Arts Council, Tilly Foster Farm, the Lodge (Bldg #8), 100 Rte 312, Brewster, NY (845) 278-0230 Artist's Reception 2-5pm (thru Mar 27) Putnam

A Shared Aesthetic: Artists of Long Island's North Fork The Long Island Museum, 1200 Rte. 25a, Stony Brook, NY (631) 751-0066 x248 (thru Jul 12) Suffolk

AIR FORCE LIBERTY BIG BAND The Grand Montgomery Chamber & Theatre Series, New Senior Center, 36 Bridge St., Montgomery, NY 7pm Orange

CLASSIC LUMINISM: Group Exhibit Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 Opening Reception 6-8pm thru Apr 15) Ulster

ELIZABETH ENDERS: Landscape/ Language/ Line Lyman Allyn Art Museum, 625 Williams St., New London, CT (860) 443-2545 (thru Apr 23) CT

KATE OKESON, MONICA GOLDSMITH, LISA ZUKOWSKI Exhibition Good Question Gallery, 210 East Harford St., Milford, PA (570)296-5066 Opening Reception 7-9pm (thru Mar 29) PA

KEVIN HALL: "Taking Off" Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 Artist's Reception: 4-7pm (thru Apr 26) Westchester

LIA VAN ENGELENHOVEN: Exhibit Canfin Gallery, 39 Main St., Tarrytown, NY (914) 332 4554 Opening Reception: 4-8pm (THRU MAR 29) Westchester

MARIANNE HEIGEMEIR: Pastels Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception 5-8PM (thru Mar 28) Ulster

PAST, PRESENT, FUTURE: Artists of the Hudson Valley Cornell Street Studio, 168 Cornell St., Kingston, NY 12401 (845) 679-8348 Opening Reception: 6-9:30pm (thru Mar 31) Ulster

RECENT WORK: Group Show; DINA BURSZLYN Solo Show; HEATHER PAROUBEK "Small Works" Active Member Wall Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Mar 29) Ulster

TOMORROW'S ARTISTS Gallery Link, Ellenville Public Library & Museum, 40 center St., Ellenville, NY (845) 647-5530 Opening Reception: 12-2pm (thru Apr 1) Ulster

ULSTER COUNTY PHOTOGRAPHY CLUB EXHIBIT Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ 0338-5580 Opening Reception: 5-8pm (thru Mar 28) Ulster

WORKS ON PAPER: Group exhibit Tivoli Artists' Co-op, 60 Broadway, Tivoli, NY, (845) 757-2667 Opening Reception 6-8pm (thru Mar 29) Dutchess

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Film

My Million-Dollar Plan

By HENRY P. RALEIGH

NOW YOU DON'T get many chances to make an easy million dollars and I think I've got a good shot at this one. It's a contest, you see, set up by Netflix, the Web-based DVD rental company, back in 2006 and yet without a winner although plenty have tried and are still working on it. You have to be a subscriber, of course, but for \$16.99 a month Netflix will mail to you the number of films you select from its over 100,000 titles — postage paid return as well. Curmudgeon that I am, I figure 99,000 of these titles are most likely losers from the past and considering that four to six-hundred films are produced yearly and most of these are buried even before they hit the graveyard of DVD distribution — well sir, that doesn't leave you much to choose each month, does it? And who is going to search through 100,000 titles to find something they might recognize, I ask you?

Right there you have Netflix's problem. Customers sign up for a few months, run through their favorite films, gamble unhappily on some unknowns and then throw in the towel. The company's tracking engine, Cinematch, does its digital best to second-guess what each customer likes or dislikes based on available viewer's ratings and make helpful recommendations for further orders — with about 60% success. It's the missing 40% that hurts. Suppose you had gobbled up Woody Allen films like "Take the Money and Run" and "Bananas". Cinematch, insidiously recording this (personally I don't want my taste in films inscribed in a data bank for history to snigger at), smugly tries to pile on Adam Sandler films — that's enough to do you in, I think. No, Cinematch needs a better way to zero in on what you really want in the way of satisfying films without prying into your ancestry, medical records, or neighbors' gossip. Here's where the contest comes in. If you can come up with a scheme to boost the odds of

predictability by 10% you win the million. The company reckons that that much of a jump is worth a lot more than a million in profits.

Up till now its been mostly mathematicians who have been puzzling over the data gathered up from a half-million Netflix customers who have scored 18,000 films with plenty more to go. These math types keep fiddling around with something called algorithms, which I'm sure, is a big mistake. I don't actually know what an algorithm is; I didn't in high school either, which is why I decided to become a cineaste — it's common knowledge that cineastes have no use for algorithms. They also toss about mind-boggling terms like 'collaborative filtering' and 'singular value decomposition' which, to put it plainly, means nothing more than finding a sure-fire pattern of what each and every Netflix customer will order and keep those \$16.99's rolling in.

So far 9.94% of the desired 10% has been reached by the leading contestant — pretty good but short of grabbing off a million. The other top contenders are nearly as close, churning out algorithms a mile a minute but all have hit a mysterious point beyond which it seems impossible to go. It's called the "Napoleon Dynamite" factor and it has them dumbfounded, a film that polls all over the place, from lowest score to highest and never settles into a reasonably predictable position. I know just how this works. I couldn't get through my first viewing of "Napoleon Dynamite" — damn, another teenage high school fic, nerdy, goofy kid beset by bullies — these clunkers are a dime-a-dozen. Endlessly making its way through cable film channels, I watched a bit more a second time, tried again — hey, not bad, quirky, some original stuff in there all right — maybe I even liked it, albeit reluctantly. There's the rub, you see, films like "Napoleon Dynamite", usually indies, produce such an erratic, capricious reaction among film renters that the algorithms throw

up their digits in despair. *But there is a solution and I have it.*

To begin with, I discard all algorithmic approaches to the problem and propose instead — now get this — the *Ciné Alienation Mentale* rule or, as I like to say, the CAM (I use the French, more or less, to keep up that fine tradition in film-speak like montage and mise-en-scene). This takes several obvious observations into account and it's surprising those algorithm fanatics never thought of it. Let's begin with the basics:

1. People who subscribe to film rental services are most likely hooked on film, and may even be under the illusion their critical judgments are informed and worthy.

2. Such people, unfortunately, have only a tenuous relationship to reality and unknowingly suffer CAM. To put this another way, they aren't playing with a full deck, yet are harmless in all other respects.

3. Through no fault of their own, the judgments of these mentally disadvantaged film lovers are about as reliable as you are of being absolutely sure to draw to an inside straight.

4. The above applies equally to amateur and professional film goers alike. In any given year, it is a fact that working film critics across the country agree on the best and the worst of the year's films less that 60% of the time — what can you expect of the average film goer, I ask you?

5. The smarter anyone gets about film the more erratic to the point of total lunacy his or her assessments



become. A thoroughly trained post modern deconstructivist can find enough significantly deep meanings in "Teenagers From Outer Space" to make your head swim.

So my proposal to Netflix is to go for the CAM rule. Cinematch looks over the renter's previous picks, decides his next selections will make no rational sense whatsoever and recommend accordingly.

I will wait for my winner's check in the mail, thank you.



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Music

Super Star = Super Troubles

By FRANK BEHRENS

THERE ARE MANY cautionary tales out there about reasons for the failure of seemingly promising Broadway musicals. One of the reasons is the ill-advised decision to take a Super Star and build a show around that luminary. As the recent history of the American musical theatre can abundantly demonstrate in three words: *It don't work!*

Take this case in which a Super Star was contracted to play a secondary character.

One of Eugene O'Neill's lighter plays is "Ah, Wilderness" (1933); and some decades later, David Merrick thought it might be ripe for musicalization. Once the idea gelled, Walter Pidgeon and Eileen Hurlie were cast (both excellent actors but really non-singers) along with the immensely popular Jackie Gleason in the role of Uncle Sid. This character was a sort of comedy relief role, but Gleason was the Great One, as he liked to be called, and secondary roles were too small for him.

Gleason also insisted that he get \$50 more than the then highest paid actor on Broadway and wound up with \$5050 a week! As his role took on more importance, the balance of the show went all out of kilter; but he did draw audiences. However, when the audiences dwindled, the Great One got bored and began to deviate from the script and from the dance routines. When he pulled a ligament on stage, he left the show, but Merrick hired a detective to be sure Gleason really was incapacitated. His replacement was the less flamboyant but more dependable William Bendix.¹

When the show closed, it closed with a deficit, while Gleason got a

Tony Award for Best Actor in a musical. (Considering what he did to the show, I think this was a shame.) One should always be aware of the Super Star comedian. But that lesson has to be learned over and over again.

Another comedian known to be uncontrollable but still cast to bring in audiences was Jerry Lewis. Now the old Olsen and Johnson "Hellzapoppin" is not exactly an intellectual evening in the theater and it can bear a star whose unpredictability might be an asset. However, Lewis decided he could dictate what should be done about the show that had little to do with his role. For example, there was his insistence that a young female protégé of his be cast in place of more seasoned performers.

Although we must never second-guess what motivated a person to do this and that, his connection with the female concerned might have caused the more-than-just-friction between Lewis and his co-star, the excellent Lynn Redgrave. Rumor had it that Redgrave's fine performance was putting the younger woman into the background—which was almost certainly true.

It is also true that incompetence was shown by others on other levels. But the fact remains that the show's Broadway opening was cancelled and that was that.²

Even worse is the story of Rodgers and Hart's "I'd Rather Be Right." Egos did not come larger than that of George M. Cohan, who was coaxed into playing President Franklin Delano Roosevelt. For starters, he detested Roosevelt. Worse yet, he was used to starring only in shows with music and lyrics by...George M. Cohan! From early on, he made it clear to Richard Rodgers that not

one song was good enough. Rodgers, always hypersensitive to criticism, felt his music was running a poor third to lyrics and book, and lacked inspiration to produce anything really good for the show.

The show ran 290 performances and would be only of historical interest if revived today. Cohan, of course, is still Mr. Broadway in the annals of the American Musical.³

There is one more danger that must be mentioned in the context of the troubles of building a show around a Super Star. When the immensely popular Lucille Ball was given the lead in "Wildcat," the critics pointed out that she was the only positive factor in a less than mediocre musical. The show ran only 171 performances, but there were many nights in which Lucy was simply too exhausted to appear—and who wanted to see a rotten show without the star, who was the only reason for having purchased the tickets in the first place?

Rule: When the situation dictates that the STAR must go on, the SHOW has little hope.



Sources

- (1) The program notes for the RCA Victor CD of "Take Me Along."
- (2) *Second Act Trouble* by Steven Suskin (Applause Theatre & Cinema Books, 2006)
- (3) *Somewhere for Me: a Biography of Richard Rodgers* by Meryle Secrest (Knapp, 2001)

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- Kingzett, Gary (Ship Model Society of NJ) 2006
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Critique *Timothy J. Clark at Hammer Galleries*

By **RAYMOND J. STEINER**

Continued from Page 1



Vernazza 1994 watercolor on paper

summer sessions during Woodstock's heyday as an art colony, admonished his students to skip the exotics and paint what they could find "in their backyards"), to portraits of beautiful women in interior settings, to snatches of architecture in foreign lands, to landscapes of exotic climes - and complexity - as noted in his "Study for My Garage", but evident throughout the exhibit - are not the only hallmarks of Clark's visually-stunning oeuvre. He switches easily from soft- to hard-edge, from bold statement to nuanced suggestion, from small- to large-scale, all the time subtly modifying and muting his color (often using soft, lavender/violet tones) in ways that invite the viewer "inside" - whether it be a living room - "Reading" (and others); a Plaza - "Clock Tower, Venice" (and others); a street scene - "Water Carrier Rhythms"; or a church interior, "Serra Chapel" - or, indeed, even into his Garage with his signature purplish wash on floor and ceiling. As if this were not enough to challenge his resources, Clark even includes a night scene, "Moonlit Night, Maine" ' but it is his deft play of light (see, for example his skies in "Angra Rooftops and Sky", Piazza del Popolo", and "Clock Tower, Venice") that is his forte.

Were I pushed to 'pigeon-hole' Clark (which is always a risky thing in critiquing an artist), I would characterize his work as 'Impressionistic Realism' - though, of course, each individual viewer will come away with his/her own conclusion. And though he can certainly put to paper the lovely form of a woman in the intimacy of her home ("On the Sofa"), an architectural detail ("Bernini Balcony and Angels"), or a view of a townscape ("Vernazza"), it is when Clark tightens his focus on a hand tool, a bicycle, a tractor, or a corner of a shed, that I feel both his power and his warmth as a chronicler of our passing world. I applaud the perspicuity of the Hammer Galleries in mounting this show and hope that this first solo showing of Clark's work in their showrooms is only the beginning of a long and lasting relationship.



The Bicycle 2008 Watercolor on paper

("Timothy J. Clark: Sense of Solace" Jan 13-Feb 7): Hammer Galleries, 33 West 57th St., NYC (212) 644-4400. www.hammergalleries.com. A fully-illustrated catalogue is available (see New Art Books listing this Issue).

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Culturally Speaking

By CORNELIA SECKEL

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margaritas we were left to enjoy the music at the piano bars, the lounges with excellent guitarists, the theater with entertainment every night which included a **Cirque du Bijoux** show (a take off of **Cirque du Soleil**) a talent show by the crew, and a performance by **The Second City Comedy Show**. I was curious about the Art Gallery and visited several times. Located next to the Internet Café, it certainly had most everyone on the ship (2400 passengers



A Cha-Cha lesson on board the Norwegian Cruise Line's The Jewel.

well-established banner ads. Many of you noticed that the J/F issue was available as a pdf on our website and I will do that with each issue. Given the continuing rising cost of paper, printing, postage and delivery we will move to a bi-monthly format beginning with our 26th year the Jul/Aug 2009 Issue. We will publish six times a year as opposed to our present practice of publishing ten issues. Months that we don't have a print issue we will be uploading new opportunity and calendar listings as well as new essays. Last year we had over 750,000 hits to our website. This is an exciting new direction and one that I believe will provide our readers with good resources and fine writing. With so many publications folding their tents, I just wanted you to know that our long-established advertisers and growing readership have insured that we will not be among them.

It was a delightful month of R&R which included a family cruise, exploring the arts in **Coconut Grove**, seeing what old (long-standing) artist friends are up to, and of course some fishing and hanging out on the beach.

This was the first time I had been on a cruise, a 5 day trip with my mother, sister and niece, with stops in **Cozumel** and **Grand Cayman**—where we watched the presidential inauguration from a beach bar. In many ways the ship is a floating Las Vegas hotel—lots of entertainment, a huge casino, drinks and food. Once the waiters knew we weren't interested in hourly piña colodas and

and 1000 crew) passing through and therefore potential customers (location, location, location). There were 2 auctions over the 5-day period (seemed out of proportion, but what do I know) and I stopped in to see if I could get a better handle on the attraction to what I thought was not exceptional work that was selling from \$50-\$250,000 by **Dali, Picasso, Renoir, Chagall, Kinkade, Max, Agam, Ritto, Tarkay** and many others — I did like the **Rembrandt** etchings a lot. Being curious as to why purchase art in this environment I spoke with several people who had been to auctions and bought paintings on other cruises. What I learned is: there is no tax on the paintings, it is a friendly easy atmosphere, paintings can be returned, they are easily shipped and mostly they are at leisure to look. Additionally, I think that people are on vacation "living it up", in a spending mode, alcohol is prevalent and served at the auction, and that buying art was something they felt good about and bringing it home as a "souvenir" showed their sophistication. This is a way that brings art to people who would otherwise not be buying art, not be going into a gallery where they feel intimidated, and not even sure what to wear or how to behave. **Park West** seems to have the monopoly on all cruise ships and also has auctions on land. According to their publicity it is their mission to make good art available to middle America. Their headquarters is in Southfield Michigan where there are 23 galleries to explore or

get a virtual tour at www.parkwest-gallery.com

The Artists' Guild of the Boca Raton Museum is enjoying its new home on Atlantic Boulevard, Delray Beach, Florida and it was here I had the pleasure of catching up with **Lorrie Turner**, teacher artist and signature member of **Pastel Society of America** and now gallery director (I first met her many years ago via phone when she did the publicity for one of our advertisers) as well as artists **John** and **Teresa Frazee**, formerly of Kingston, NY. These 3 artists are long time friends of **ART TIMES** since nearly the beginning. What a pleasure to see them and to see how the Guild continues to evolve and succeed (15 works sold in the first 2 months!). Currently there are 426 members; 230 of them signature members eligible to show and be part of the **Guild Gallery**. Each show is juried by outside juror and they have 10 exhibits a year. The work I saw at the Juried Exhibition was excellent and comparable to some of the National Organization shows I see in NYC. I first learned about the guild and the museum in the late 80's on one of my January trips to Florida when I visited them at their first home. In 1950, Boca Raton, Florida, had a population of less than 1000 and the library was the cultural center. Community members began

lectures, gallery tours, and studio art classes. More at www.bocamuseumartistsguild.org

It was probably in the early 70's when I was last in Coconut Grove, a time of wandering and hanging out with free spirits (now I hang out with artists who are also free spirits!). **Michael J. Brody** of **TALEO Arts** in Woodstock, NY, invited me to come to his winter home and say hello and meet up with artists **Fred Hunt** and **AnnaMaria Windisch-Hunt** whom I had met at **TALEO** and wrote about in the Nov '07 issue of **ART TIMES**. **TALEO**, according to Michael, is derived from the ancient Nomadic expression for "Creativity" and is housed in a former **Trinity Baptist Church** now a multi-use studio for **Meditation, Music, Art, Drama and Film** with 2 theater spaces, a full kitchen, office space, and wonderful mountain views. When I saw AnnaMaria this past summer she also encouraged me to visit and promised a tour of **The Grove**. Quoting from the Grove's website: "Coconut Grove is best known for its quietly breathtaking natural beauty, a lush green landscape bordered by the shimmering blue waters of Biscayne Bay. From its beginnings in the late 1800's, this magical place has attracted tycoons, artists, writers, and musicians galore, and—truth be told—more than its share of kooks,



(L to R) Artists John and Theresa Frazee with Lorrie Turner Artist & Gallery Director at the Art Guild of Boca Raton Gallery, Delray, FL.

an "Open House," to exhibit their individual arts and crafts and in 1951, the **Art Guild of Boca Raton** was organized and later incorporated. In the early 60's the group had their first home where they could teach classes and hold exhibitions. In 1975, the Center changed its name to **Boca Raton Center for the Arts**, and then, 10 years later, the **Boca Raton Museum of Art** of which the Guild is still an integral part. Look what a small group of artists and craftspeople did and can do. The museum is one of South Florida's finest cultural attractions, presenting changing exhibitions of national and international importance, and a wide range of educational programs,

eccentrics, and free spirits." Sounds like a lot of places artists end up! I met AnnaMarie at her gallery, **Windisch-Hunt Fine Arts** on Grand Avenue where she shows a dozen or so artists' work, has a gift shop, and rents out some wall space to artists. We began the tour and as we walked I learned about the evolving arts community. In the 60's there may have been 20 galleries; now just 8 and some artist studios as well as many high-end clothing, jewelry shops, and restaurants. About 15 years ago AnnaMaria began a gallery that then became a coop and is now **The Heart of the Grove**, a group of about 30 members that came out of the **One Ear Society**,



AnnaMaria Windisch-Hunt (L) with Chloe Burke (R) discussing an upcoming visit by the students of Carrollton School of the Sacred Heart

an organization that continues to find opportunities for artists. www.oneearsociety.blogspot.com. We continued on our way to **Focaccia**, a delightful bistro which features, along with fine food and an excellent cup of coffee, "**Breakfast with the Artist**", the Grove's answer to what is often the overdone Art Stroll, 2nd Friday, 3rd Sunday etc. which seems now to be in every city. Another innovation I came across is **Art Happy Hour** at the **Blu Moon Studios** where **Sheri A. Friedman** works and teaches. Each month she invites a different artist to give a workshop. A fee covers the materials and class where refreshments are also served. www.sheraif.com. Lots of good ideas coming from the Grove as well as the **Coconut Grove Arts Festival** presented by **Blue Cross and Blue Shield of Florida** which is held annually (and for the last 46 years) in the streets of Coconut Grove, Florida, and produced by the **Coconut Grove Arts & Historical Association, Inc.**, a non-profit organization that receives no commission for the sale of artwork. A portion of the proceeds from Festival admissions benefits the Coconut Grove Arts and Historical Association's Building Fund. The Festival attracts more than 150,000 people annually to view the works of over 330 of the finest artists and craftsmen in the world and, according to the business people of the Grove, generates for most the same \$ as the week before Christmas.

And back to the Northeast: A few places have recently opened up including: **Good Question Gallery**, a new gallery located at 210 East Hartford Street in Milford, PA and will open with "**The Art of Numbers**" a group exhibit, on March 7th and runs through March 29th. According to **Richard Cutrona**, director of the gallery, "we are a commercial art gallery with an academic core and a belief in the ability of visual art to serve as a catalyst for critical thought that has led us to create a program of exhibitions both visually compelling and intellectually engaging. The gallery is committed to sup-

porting the work of unknown, emerging, and mid-career artists, working across a wide range of disciplines." For more information 570-296-5066



Sheri A. Friedman, Blu Moon Studios, Coconut Grove, FL with Cornelia Seckel

or visit online at www.goodquestion-gallery.com • **Antonia's Academy for the Performing Arts** located in Peekskill, NY opened by **Scarlett Antonia**, an accomplished dancer and choreographer whose connections with NYC dancers and dance companies will create a bridge between the Peekskill Community and NYC talent and arts resources. Antonia said, "it was an opportunity for her to give back to the Peekskill Community in a manner that best utilizes my talents and connections and fulfills a need in Peekskill." She has already invited NYC guest instructors and dance companies to present to her students in Peekskill and has brought her Peekskill students to NYC to attend workshops in prestigious dance training schools. For more information www.antonიაarts.com • **Peter Charlap** drawings and paintings at the **Millbrook School**, Millbrook NY, will be at their **Warner Gallery** through April 18. (www.petercharlap.com) There is a free-flowing gentle movement in his work and I was pleased to see his show and to get

a tour of the **Holbrook Arts Center**. The center has a large theater (groups might inquire about renting out the space for productions), dance studio, photography studio and pottery studio all with top quality equipment. Founded in 1931 by **Edward Pulling** as a coeducational independent high school, Millbrook offers a rigorous college preparatory education to its 255 boarding and day students.

Also noteworthy: **Art Calendar** announced the launch of **The Alliance of Professional Artists**. The APA is a national artist organization committed to supporting and educating art-driven individuals and groups, while serving as an advocate for the art community. For more about APA: www.allproartists.org • **Ralph DiBart**, Executive Director of the **New Rochelle Business Improvement District (BID)** announced a new development initiative, the "**BID Artist Spaces Program**" that will bring together property owners with long-term va-

a critical mass of artists in Downtown it will work with these artists to help them promote their work and to organize activities to bring the public to Main Street. For more information: **Ralph DiBart** 212-866-0191 or RalphDiBart@rcn.com. In some ways I think it was **Judith Weber** of **Media Loft** that laid the foundation for turning unused space into studios for artists. Founded in 1978, Media Loft was established to provide a unique working environment for artists, designers, craftsmen and a variety of art-related businesses. In 1983 it moved to its present site in the historic Knickerbocker Press building complex in New Rochelle, NY and expanded to create affordable live-work space for its artist community. In 2003, Media Loft converted to an Artist's in Residence Condominium offering, in addition to affordable space, the security of ownership. See their site for more information www.medialoftarts.com • I was pleased to see a column by **Maureen Morgan** in the journal **HV biz** (Jan 19, 2009) about the role of the arts in the age of frugality. She is reminding all of us about some very impressive numbers. Art in its many forms brings in \$25 billion a year in economic activity in NYS alone; nationally it is \$166 billion and nearly \$30 billion in revenue to local, state and federal government. "... contributions of the arts are many and include making a community more desirable for economic development. As the arts flourish so will creativity and innovation - the fuel that drives the global economy." A way we can all support the arts is to buy, subscribe and participate in whatever ways we can.

See you out and about as we welcome Spring and a time of growth and revitalization.

Just to remind you to visit our website www.arttimesjournal.com where you can read previously published essays with pictures in color!



cant upper floor space and artists and arts businesses seeking to lease affordable studios in downtown New Rochelle. Once the BID establishes



There's more than just fishing and hanging on the beach in Florida: Musicians John Melnick (L) and Matt Stanley (R) at the 33rd Street Wine Bar, Ft. Lauderdale, FL in the background are paintings by Mark Vose.

Fiction

By J. A. POLLARD

I'D NEVER HEARD a man plead before. Never seen his face. Never seen eyes beg, eyebrows question, body droop: a slender bow sans arrow. "Please, *Madam?*" in French, although my French was long-ago forgotten. But I understood.

"*Avec— moi? Madam?*"

And I could see a line of light along his shoulders like a narrow golden wire, opened shirt (a western shirt), dark trousers tied with rope (dark blue or maybe brown); his upper body risen like a sculpted torso just above the dune grass shimmering with wind and sun.

"*Plaisir?*" His hands were raised, palms up.

"*Plaisir?* Where did you come from!"

"*S'il vous plait?— Madam?*"

You're asking?— Of an infidel? When the Koran warns that 'he that lusts after other than wife or slave-girl— is a transgressor?'⁽¹⁾ Are you transgressing? Although it also says that "women are your fields: go, then, into your fields as you please"⁽²⁾ (Trembling). Yes. But that's for wives. And slave girls. Who am I?— a slave?— where "men have authority over women because Allah has made the one superior to the other—"⁽³⁾ And we're not talking about male inferiority! Are you superior to ME?

Flush of anger washing my mind. I felt my baby move inside, a delicate, tight squirming, pictured tiny hands and feet, soft lips, closed eyes, while sun like silken gold slid down my hair, my dress—my blue-and-white, long-skirted, long-sleeved dress that blew around me like a flag in clouds of scent and heat. *Haven't you heard that women 'guard their unseen parts because Allah has guarded them'?*⁽⁴⁾ *And that I'm surely guarding! Did you smell me? Did you smell my 'secret parts'?*

"*Mais— monsieur!*" I said, and quivered in the scalding sun, ensorcelled by the memory of eyes. And hands. For they had touched me—men. Pushed fingers in between my legs, clutched at my breasts. North Africa. Beside the 'wine-dark sea'. *The wine-dark sea—Odysseus: 'And if a god will wreck me yet again...'*⁽⁵⁾

If God will wreck me—

I can bear that too, with a spirit tempered to endure.

Much have I suffered, labored long and hard by now in the waves and wars.'⁽⁶⁾

Ah! Waves! And wars! And all of it so— typical— the probing, leering males, the squint-eyed youths, mouths gaping— like the gangs I'd met in New York City!

For a moment I was back there in the subway racing for the train, up stairs and down again, nearly retching in the dust, the sparks, the squeal of brakes, of iron rubbing iron, reaching for the doors, which closed as I squeezed through, and left my would-be rapists hooting on the platform: "Fuck you, bitch!"

But 'Women are your fields—'

Troy

Not there, by god! Not in New York! Prey, perhaps, but never 'fields'! And you, oh righteous ones? Righteous ever since Mohammed. Ever since—

But wasn't this Tunisia? Libya? Land of the lotus-eaters where Odysseus—? Long ago— long, long ago— Before Islam? Before—? Yes. After decimating Troy? The hero wandering all those years still seeking home, until—

The wind lifting his spirits high, royal Odysseus

spread sail— gripping the tiller, seated astern—

and now the master mariner steered his craft,

sleep never closing his eyes, forever scanning

the stars, the Pleiades and the Plowman late to set

and the Great Bear that mankind also calls the Wagon...'⁽⁷⁾

Odysseus! Brave man. But still, Poseidon, savage, wrecked him thus:

'...he rammed the clouds together— both hands

clutching his trident— churned the waves into chaos, whipping

all the gales from every quarter, shrouding over in thunderheads

the earth and sea at once— and night swept down from the sky—

East and South Winds clashed and the raging West and North,

sprung from the heavens, roiled heaving breakers up—⁽⁸⁾

Oh yes!

...At that a massive wave came crashing down on his head,

a terrific onslaught spinning his craft round and round—

he was thrown clear of the decks—

the steering-oar wrenched

from his grasp—

and in one lightning attack the brawling

galewinds struck full-force, snapping the mast mid-shaft

and hurling the sail and sail-yard far across the sea.

He went under a good long while, no fast way out,

no struggling up from under the giant wave's assault...

his clothing dragged him down— divine Calypso's gifts—

but at last he fought his way to the surface spewing

bitter brine, streams of it pouring down his head.⁽⁹⁾

Even Athena said at last, 'the gods thwart his passage!'⁽¹⁰⁾

And Penelope, holding Odysseus later: 'The gods, it was the gods who sent us sorrow—'⁽¹¹⁾

But 'Zeus harangued the immortal powers':

"Ah how shameless— the way these mortals blame the gods.

From us alone, they say, come all their miseries, yes,

but they themselves, with

their own reckless ways,

compound their pains beyond their proper share."⁽¹²⁾

I have a fine memory for pain! As, apparently, had Homer.

But wasn't the soil I stood on the bread basket where the Greeks had landed and Rome grew its grain? Oh yes. And weren't there tesserae from villas everywhere along the coast, and sometimes ancient coins and little figurines? Maybe of Athena? With another name? And wasn't I free to breathe it all in?

You fool! Can anyone breathe air without the weight of history come swirling in the sand? And hadn't I learned, like royal Odysseus, to groan like a ghibli, like the rust-red sandstorm when Sahara flings it at the sea? Like the sherji blowing out of Persia always burying Babylon? Over and over. Burying ME— over and over. Drowning us all in 'the wine-dark sea'— Better yet, beaching us in forgetfulness— Land of the Lotus Eaters. Right?

I escaped them then by screaming "Imshi! Dogs! You're dogs!" Knowing that Arabs hated dogs. Stoned dogs. The way they stoned me once— I never found out why.

But there he was, this Arab in his western shirt, the line of light along his shoulders like a thread of gold, his trousers belted with a rope, his stance so hopeless, helpless. "Please— *madam?*" So yearning.

Madam? Yes, I'm married. "Oooh—"

And he was waiting there, hands raised, palms up. But then he clasped them to his breast, beseeching, bowing slightly, body slumped, face slack with need.

My baby moved. *Hush, little one. Your mummy is Odysseus-trained! "Merci, monsieur, mais—" Tilt of head, slight shrug, my body, now, no longer rigid. "Ah— merci, mais—" Twirl of wrist. (I thought of Troy.) What was the word for husband? Hector? I, Andromache? L'homme? L'amour? Where was he anyway? Off wandering! (Odysseus, Penelope awaits! Odysseus—? Enjoying, in his mind, the nymph Calypso? Or her island? Maybe sailing on his*

raft.) He'd—sauntered off— oblivious per usual, notebook in his backpack, map, a hammer for collecting rocks: geologist. Did he seem foolish: a husband striding, forgetful of his wife (*Penelope?*) behind a dune somewhere along the edge of Africa where desert touched the sea and clusters of prickly pear clambered over what had been mud walls— maybe a Roman's villa— where we were quite alone, this Arab man and me?

"*Moi— moi l'homme—*" I tried again.

"*Ah— ah, oui, madam. Mari.*" So sad.

"*Oui. Yes. Mari!*" I gestured toward the sea. "My husband. *L'homme!*" I shrugged again, half-smiled. *You want me— so polite—* In spite of Zeus or Allah or Jehovah, or— whatever names we give to God, whatever rules we think God wants— "I would— but there's my husband—" gesturing. Half meaning it.

"Oh. Oui, Madam."

I'd never seen such eyes, such yearning. *Suitor for Penelope? And she?* He bowed and backed away, a sculpture sinking down behind the sand till only dune grass rippling in the light remained.

You want me— not to destroy— but to enjoy. I stood quite rooted.

Sun licked down my neck, my shoulders, folded warmth around my belly. *Yes. It happens: kindness. Now and then. Even— sometimes—after Troy.*

(J. A. Pollard lives in Winslow, Maine)

¹ The Koran. trans. by N. J. Dawood, p. 58.

² Ibid, p. 347.

³ Ibid, p. 360.

⁴ Ibid, p. 360.

⁵ Homer. The Odyssey, trans. Robert Fagles, Penguin Books, NY, 1996, p.159.

⁶ Ibid, p. 159.

⁷ Ibid, p. 159.

⁸ Ibid, p. 161.

⁹ Ibid, p. 162.

¹⁰ Ibid, p. 83.

¹¹ Ibid, p. 462.

¹² Ibid, p. 78.



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Dance

What Next for a Broadway Baby?

By FRANCINE L. TREVENS

A FOURTEEN YEAR old girl, Mary Claire Miskell, who has taken dancing lessons since she was four, "more like calisthenics then," she recalls, moved into modern dance and movement which introduced her to "the musical thing."

"My mom always liked musicals, my dad was not a big fan."

When she was six, Mary Claire wanted to style food for magazines or the food network. At seven-ish she found TADA! children's theatre, where her mom took her to see different plays. Then she entered their summer program and enjoyed it immensely. Later she joined the regular school year program and even played the lead in one production. She really enjoyed it.

At thirteen, she realized "I can't keep doing this. I can't rely on it. So I wanted to be a teacher, teach little kids, connect with younger kids in a way they can understand."

Working at the kids theatre had shown her she had a flair for dealing with the younger children. It also had shown her being in a musical was lots of hard work. Still, when an audition notice was posted and a lot of her cast mates decided to audition for "13", a musical to be produced on Broadway, she decided to audition too.

She never dreamed she'd end up

expecting any.

So when one day in school she was called to the office, she wondered if either her mom or dad were ill, or what was wrong that she had a phone call important enough to take her out of class.

After the call she rushed downstairs to call her mom.

"I was not emotional, I thought, 'are they kidding?' I was surprised. It opened up so many things. Don't know if another call for the rest of my life could make me so happy."

Her reaction was as much a surprise to her as the call itself. Maybe it was only then that she realized she really wanted this. Her mom was thrilled and her dad totally supportive. Both parents had to put themselves out to help Mary Claire getting to and from rehearsals and performances and sometimes picking up and delivering homework when Mary Claire had to miss classes.

Mary Claire learned she had been hired to understudy five roles in "13." "Each role was more difficult than anything I had ever done," she said.

She was tentative before her first rehearsal, because she was used to the warm, supportive atmosphere of TADA! and feared she'd feel out of place at the "13" rehearsals. The other kids were mostly strangers to each other also, and they were all



Caption: (L to R) Mary Claire Miskell as Princess Phooey and Jasmine Perez as Princess Phooey in TADA! Youth Theater's 2008 World Premiere of Princess Phooey (Photo Courtesy: TADA! Youth Theater)

thrown off. Getting all of this straight in her head and memory, while keeping up with schoolwork was indeed a challenge.

"After performances began, we got our understudy rehearsals, we worked on stage and they concentrated on us."

All understudies were assured they would get to go on Broadway at least once. Still it was boring sitting at the theatre during performances, a major part of the understudy routine.

lotte on Nov.16. I had to go on as Lucy right away on Nov. 11!"

Charlotte is the one who spreads gossip, more part of the ensemble than a major role. Lucy is a stereotypical wealthy girl, everyone praises her, she takes control. She was like a little Napoleon as she was the smallest in the group and she was bossing a girl 5' 9".

Mary Claire was much taller than the original Lucy, but she played it just fine.

"That first performance I was on auto pilot. I had so much adrenaline. I was so focused. It all went by really fast. 'What just happened?' I asked myself. Getting into the high heels the buckle went through my finger, it was throbbing all through the performance. I held my hand at an odd angle and almost lost my balance. I was so relieved when it was over."

All of the understudies did go on at least once, one went on twelve times. Mary Claire went on again as Lucy Jan 3 for both performances, four times on Broadway total. The kid with the most previous experience went on the least often.

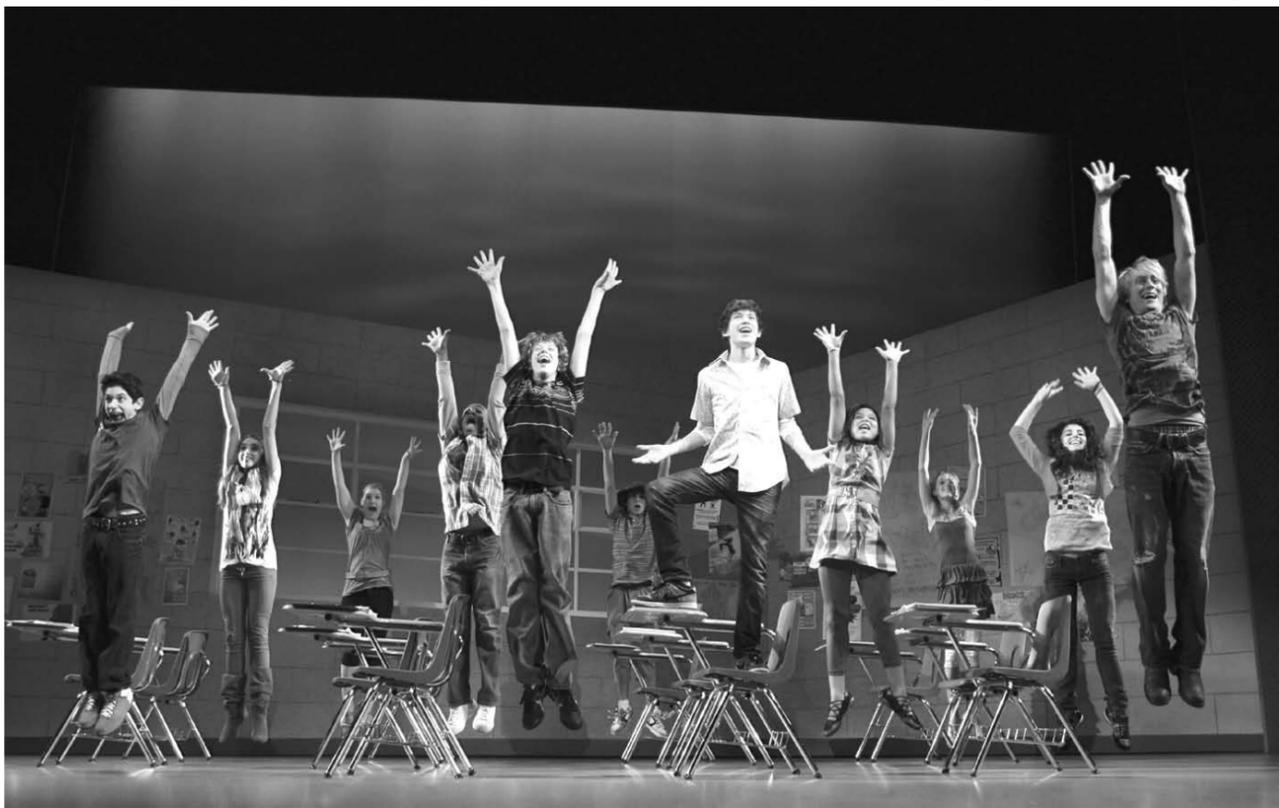
Christopher Gattelli, the choreographer was very different than choreographers Mary Claire had worked with before. "It was an honor to work with him. He was always serious and worked faster than the ones I was used to working with. Lots of drilling and correcting us constantly."

She reports all her friends at school and TADA! were delighted and excited for her. They came to her performances. It made no difference in their relationships with her at the children's theatre. "We're all close there and happy for each other," she summed up their reactions.

Her plans for the future – she'll go back to TADA! and continue her training and old routine.

Who can predict what her life's goals will be when she's seventeen? Maybe we have a clue in her remark, "Don't know if another call for the rest of my life could make me so happy."

Whatever the future holds, Mary Claire Miskell has been on Broadway, an experience she will never forget.



The cast of 13 (Photo credit: Joan Marcus Photo courtesy of TADA! Youth Theater)

on Broadway as 2008 drew to a close.

"I was really surprised during my audition: everyone was so professional and calm and assured. Many had been on Broadway before. I didn't think I stood a chance.

"I said to myself, 'just do this, get through it, you can't compete,'" recalled the longhaired youngster. She went to several callbacks with the same lack of expectation as she learned of the impressive credits of the others auditioning. Mary Claire had only performed with children's theatre, while one kid auditioning had been on Broadway 4 times.

Convinced she didn't have a chance, she wasn't awaiting word or

friendly.

She attended rehearsals, followed the various actors, writing down their blocking. Occasionally, there'd be a call, "Understudies, kick into gear." One smart move she made, among countless others, "I used a different color to write down each person's blocking."

It's often hard enough for an actor or dancer to remember her place on the stage – but remembering for 5 different people was indeed a challenge. Writing it all down and being able to figure it out at a glance was especially important in terms of the many dance numbers, for one misstep and a whole group of dancers could be

When told what day she was scheduled to go on Broadway, she told pals, and 50 people made a group from TADA! to attend her Broadway debut.

But something happened before that date.

She was sitting around in her p.j.s doing homework when the phone call came, she was going on sooner than expected – right away - and in a different role!

"We called everyone in our phone books. I kept playing the music as I was getting ready. Mom did my hair. I was so overwhelmed, I had no time to be nervous. It was days before I was scheduled to go on to play Char-



New Art Books

YALE UNIVERSITY PRESS: Richard Parkes Bonington: The Complete Paintings by Patrick Noon. 472 pp.; 10 x 13 1/4; 440 Illus., 380 in Color; Appendices; Chronology; Abbreviated References; Additional Bibliography; Index. \$125.00 Hardcover. The stunning result of twenty-five years of study and research, *Richard Parkes Bonington: The Complete Paintings* is the first catalogue raisonné of this artist's (over 400) artworks confirmed to be from his hand. Exhaustively researched and annotated, this fully-illustrated, oversize volume will undoubtedly stand as the definitive text on Bonington for years to come. Impressive. *****

Federico Barocci: Allure and Devotion in Late Renaissance Painting by Stuart Lingo. 294 pp.; 10 1/8 x 11 3/4; 200 Illus., 100 in Color; Notes; Selected Bibliography; Index. \$75.00 Hardcover. Studiously researched and comprehensively covered, *Allure and Devotion in Late Renaissance Painting* reclaims the stature and influence of Federico Barocci, 16th-century, late-Renaissance painter. Handsomely produced and lavishly illustrated. *****

Holman Hunt and the Pre-Raphaelite Vision (Eds.) Katharine Lochan and Carol Jacobi. 224 pp.; 9 1/4 x 11 1/4; 200 Illus., 100 in Color; Bibliography; List of Plates; List of Illustrations. \$75.00 Hardcover. Published in conjunction with a series of exhibitions (Manchester City, Manchester; Ontario, Toronto and, in the U.S., at the Minneapolis Institute of Arts — Jun 13—Sep 6, '09), *Holman Hunt and the Pre-Raphaelite Vision*, a beautifully-bound work of art in itself, presents a comprehensive overview of the life and work of one of the founders of the "Pre-Raphaelite" movement. A gorgeous

addition to any art library. *****

Raphael to Renoir: Drawings from the Collection of Jean Bonna (Eds.) Stijn Alsteens, et al. 324 pp.; 8 1/2 x 11; 298 Illus., 143 in Color; Bibliography; Index. \$60.00 Hardcover. The accompanying catalogue to an exhibition presently at The Metropolitan Museum of Art (thru Apr 26), *Raphael to Renoir* presents some 120 drawings that range over 500 years of art history. Excellent reproductions. (See Art Review this issue). *****

CHRONICLE BOOKS: Underground Together: The Life and Art of Harvey Dinnerstein by Gabriel Weisberg, et al. 208 pp.; 9 1/4 x 12 1/4; 200 Color Illus.; Appendices. \$50.00 Hardcover. The first retrospective overview of the artist's life and work, *Underground Together* handsomely makes up for lost time. Excellent reproductions of Dinnerstein's impressive work. *****

FURTHER BOOKS RECEIVED:

YALE UNIVERSITY PRESS: John Talman: An Early-Eighteenth-Century Connoisseur (Ed.) Cinzia Maria Sicca. 330 pp.; 7 3/8 x 10 1/4; 112 Illus., 75 in Color; Chronology; Notes; Index. \$75.00 Hardcover.

Merchants, Princes and Painters: Silk Fabrics in Italian and Northern Paintings, 1300-1550 by Lisa Monnas. 408 pp.; 10 1/8 x 11 7/8; 250 Illus., 150 in Color; Notes; Bibliography; Index. \$75.00 Hardcover.

Art, Marriage, and Family in the Florentine Renaissance Palace by Jacqueline Marie Musacchio. 320 pp.; 9 x 11 1/4; 200 Illus., 120 in Color; Notes; Bibliography; Index. \$65.00 Hardcover.

Unseemly Pictures: Graphic Satire and Politics in Early Modern England by Helen Pierce. 224 pp.; 7 3/4 x 10 1/4; 100 B/W Illus., Notes; Bibliography; Index. \$60.00 Hardcover.

Pierre Bonnard: The Late

Still Lifes and Interiors (Ed.) Dita Amory. 208 pp.; 9 x 12; 146 Illus., 125 in Color; Selected Chronology; Bibliography; Index. \$50.00 Hardcover.

Picasso and the Allure of Language by Susan Greenberg Fisher, et al. 272 pp.; 7 3/4 x 10; 211 Illus., 155 in Color; Exhibition Checklist; Index. \$40.00 Softcover.

Choirs of Angels: Painting in Italian Choir Books, 1300-1500 by Barbara Drake Boehm. 64 pp.; 8 1/2 x 11; 79 Illus., 76 in Color; Map; Notes; Bibliography. \$19.95 Softcover.

Duccio and the Origins of Western Painting by Keith Christiansen. 62 pp.; 8 1/2 x 11; 55 Illus., 52 in Color; Bibliographic Notes. \$19.95 Softcover.

Tea Culture of Japan by Sadako Ohki. 112 pp.; 8 1/2 x 10 3/4; 174 Color Illus.; Exhibition Checklist; Map; Glossary; Further Reading. \$19.95 Softcover.

UNIVERSITY OF WASHINGTON PRESS: Literati Modern: Bunjinga from Late Edo to Twentieth-Century Japan by Paul Berry and Michiyo Morioka. 368 pp.; 9 x 12; 584 Illus., 209 in Color; Appendices; Selected Bibliography; Index. \$65.00 Hardcover.

Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collection at Columbia University by Leopold Swergold, et al. 126 pp.; 11 1/2 x 14 1/2; 108 Illus., 71 in Color; Map; Glossary; Appendices; Selected Bibliography. \$45.00 Hardcover.

PRESTEL: Avenue Patrice Lumumba by Guy Tillim. 192 pp.; 9 1/2 x 13 1/2; 80 Color Illus. \$65.00 Hardcover.

The Unknown Hundertwasser by Joram Harel (text in German and English). 300 pp.; 9 3/4 x 11 1/2; 300 Color Illus.; List of Exhibited Works. \$49.95 Hardcover.

Ultima Thule: A Journey to Spitsbergen Photographs by Simone Sassen; Text by Cees Nooteboom. 128 pp.; 8 1/8 x 8 7/8; 60 Color Plates; Map. \$48.95 Hardcover.

Joseph Beuys: Coyote

by Caroline Tisdall. 160 pp.; 10 3/8 x 7 1/4; 97 Duotone Plates. \$45.00 Hardcover.

The Ultimate Trophy: How the Impressionist Painting Conquered the World by Philip Hook. 224 pp.; 6 1/2 x 9 1/4; 32 Color Illus.; Selected Bibliography; Index. \$29.95 Hardcover.

THE OVERLOOK PRESS: Milton Glaser: Drawing is Thinking by Milton Glaser. 223 pp.; 7 3/4 x 10; B/W & Color Illus.; Notes on Drawings. \$45.00 Hardcover.

WATSON-GUPTILL: Classic Anatomy: The Artist's Guide to Form, Function, and Movement by Valerie L. Winslow. 303 pp.; 9 1/4 x 11 1/4; Over 800 B/W & Color Illus.; Anatomical Terminology Reference Guide; Glossary; Suggested Reading; Index. \$40.00 Hardcover.

BARRON'S: Drawing Academy by Gabriel Martin, et al. 384 pp.; 9 5/8 x 10 7/8; B/W & Color Illus.; Glossary. \$39.99 Hardcover.

Drawing by Josep Asunción and Gemma Guasch. 144 pp.; 8 3/8 x 11; B/W & Color Illus.; Glossary. \$26.99 Hardcover.

POMEGRANATE: Timothy J. Clark by Jean Stern and Lisa Farrington. 144 pp.; 9 1/4 x 11 1/4; B/W & Color Illus.; List of Paintings; Index. \$39.95 Hardcover. (See Critique this Issue).

UNIVERSITY OF CALIFORNIA PRESS: The Arts of China: Fifth Edition, Revised and Expanded by Michael Sullivan. 352 pp.; 8 1/4 x 10; 415 Illus., 230 in Color; 14 Maps; Notes; Books for Reference and Further Reading; List of Maps and Illustrations; Index. \$39.95 Softcover.

F&W MEDIA, INC.: Mail me Art: Going Postal with the World's Best Illustrators and Designers by Darren Di Lieto. 224 pp.; 10 7/8 x 8 1/4; 200 Color Illus.; Index of Contributors. \$30.00 Softcover.

VANDERBILT UNIVERSITY PRESS: Paint Made Flesh (Ed.) Mark W. Scala. 160 pp.; 9 1/2 x 11; 75 Illus., 43 in Color; Notes; Index. \$29.95 Softcover.

ARTPRESS PUBLISHING: Artists' Guidebook: To a New Creative Life: Produce, Exhibit and Sell Artwork by Alice Harrison and Susan G. Hammond. 91 pp.; 6 1/2 x 9 1/2; Appendices. \$21.95 Hardcover.

FIVE METER LEAN PUBLISHING: A Brief History of the Leaning Tower of Pisa by Piero Pierotti (Translated by Gary Feuerstein). 121 pp.; 6 x 9; B/W & Color Illus.; Index. \$17.95 Softcover.

THE FRICK COLLECTION: Masterpieces of European Painting from the Norton Simon Museum by Margaret Iocono. 69 pp.; 8 1/2 x 11 1/2; Color Illus.; Notes. \$16.95 Softcover.

Call for Entries

Contemporary Expressions An International Group Exhibition open to Women Photographers. Curated by Daile Kaplan, Vice President and Director of Photographs, Swann Galleries, Inc.

and

63rd Annual Sculpture Exhibition An International Group Exhibition open to Women Sculptors. Curated by Ellen J. Landis, Curator at Grounds for Sculpture

Exhibit Dates: May 28, 2009 – June 28, 2009
Entry Deadline: April 15, 2009

Download a prospectus and entry form from www.penandbrush.org,

or send a SASE to

Contemporary Expressions or Sculpture

The Pen and Brush

16 E. 10th St.

New York, NY 10003

Questions? info@penandbrush.org,

or 212-475-3669.



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Theatre

The sickness of the standing O

By ROBERT W. BETHUNE

THE STANDING O. The ultimate seal of approval, greater even than *Good Housekeeping*. The actor's dream, worth all those actor's nightmares. The solidarity of joining in with the group that has been around you all evening and speaking with one emphatic voice.

It should be a rare thing, the standing O. A precious and unusual thing, one that sticks in the memory as an instant of true beauty, a moment to be kept and cherished in the memory, perhaps even embellished a bit—after all, standing ovations do tend to get longer as they live on in remembrance.

It's getting cheap. In recent years I have learned that audiences would rather stand than sit while they applaud. I wonder—does it make getting out the door a little quicker?

Have we suffered from approval inflation, such that the currency of praise is no longer worth what it was, and we must now pay out more of it to deliver the same quantum of adulation? If it's true that work is still work, and beer is still beer, but the money has definitely gone to hell, is it also true that art is still art, and quality is still quality, but the way we express admiration has gone a bit off, like cheese kept too long?

I have been seeing standing ovations for performances that were not rare champagne, or even good wine, that were really not even beer. I have seen seeing standing ovations that I think were led by informal clagues — such things develop in the small and incestuous world of theater. I think I have seen standing

ovations that were done by audiences that wanted to plant the thought in their own minds of having seen something very special even if they hadn't. Having invested the time and money in coming to the show, they find the way to give themselves their money's worth. The slight self-deception is essentially bullet-proof — who's going to tell them they're wrong?

The giveaway is the tempo. The real thing happens two ways—instantaneously, like an explosion, or slowly, with a gathering force like a cloudburst. The phony version is always the same—lackadaisical lumbering to the feet, followed by slightly puzzled awkwardness—OK, we've stood and clapped, can we go home now? I hate it from both sides of the footlights.

When I'm performing, I would rather have the solid, warm, lasting, thoughtful applause of a genuine crowd than the perfunctory, soggy, shuffling rise and clap and go of the insincere one. When I'm in the audience, I've taking to planting my tush solidly in my seat until the nasty display dies out, and then getting out of there at a decent pace while I mentally wash out my ears.

The audience is, after all, the ultimate arbiter, the final judge. Judges have a great responsibility, and so do audiences. If theater matters, then audiences matter as part of the package. The highest accolades need to be sincere, in good earnest, and rare. Have we reformed it indifferently? O, reform it altogether!



Poets' Niche

JOB DESCRIPTION

*Some suspect that I'm a hack,
scribbling lines on cue,
inspired by a myth-like muse,
then sitting back to collect
the big and easy money writers earn.*

*But here I am on a Friday night
soaking in a sudsy tub,
compulsively noting details like
the immensity of my toe
mirrored in chrome bath fixtures,
fishing for a metaphor for sullied snow
in the crooked strip of mildewed caulk,
as I listen to the rain drum against the pane
in synchrony with my fingers strumming restlessly
against the edge of the tub.
Interminable stenographer,
I wait for the next poem to float to the surface.
And you couldn't — and don't —
pay me enough to do this job.*

Shari O'Brien
—Toledo, OH



THE SOPRANO

*Your voice!
Was it stolen? Was it found? Was it given?
Whispers say you made a Faustian deal.
You embody
Lucia's despair, Violetta's anguish, Juliette's devotion.
Don't end up like Gilda.
A voice like no other, not
To be duplicated, to be abused, to be gifted.
Please, hide it from Baron Scarpia.
Sing!
With lust, with joy, with passion,
And add a dash of Musetta.
We will never cease to listen.*

Heather Nicaise
—Azusa, CA

MARIGOLDS

*I've inhaled roses petal by petal.
Sniffed gardenias until there's
nothing left. Lost myself in cups
of jasmine, honeysuckle, lilacs.
It is the yellow blooms that forever
envelope me, mind, body and soul.
Like sweet meringue, sugar on
candied blossoms, dripping in
maze colored buds. Warm honey
puffs, bright orange bunches tightly
scrunched.
Ruffled lemon trinkets that speak
to me, lined along fences and paths.
No one can disturb their peace, nothing
can compare.
Golden nuggets shining in light,
treasures emerging in my curulean
garden.*

Cheryl DeVieau
—Lancaster, CA



COLORING BOOK

*I'd try with burnt umber
pressed hard or soft to shade
just the right places so no other
crayons were needed to color
it in—a landscape once,
or a circus scene—then
that color gone, used up first,
move to another, my monochrome art
only gaudy tacked on a wall,
the colors clashing where one
hung too near to another.*

Matthew J. Spireng
—Kingston, NY



DOWN ON DURANT

*the whores are in full bloom.
Half a block from Krispy-Kreme,
they lounge against my brownstone.
Their masked animal smells
mingle with the scent of doughnuts.
They pick impatiens from my window box
to compliment violet eyelids,
the rose of a little girl's cheek,
or the leopard-print purse
on the transvestite
who, when I see her on the street,
always asks if I'm a cop.*

David Higginbotham
—Reno, NV

EPIGRAPH

*The moss has covered o'er my face,
The candle long burned out,
But you may come upon my trace
Somewhere here about.
From flame to ember, will to did,
And wax to wax, we write
That something pierce this coffin lid
And novices ignite.*

James B. Nicola
—New York, NY

MY ROSES

*How does the farmer from his garden rend
Roses and sell them to some passerby,
For water laden crystal cannot mend
The mortal wounds from which they soon will die.
How does the farmer stoop on bended knee,
Groom roses he has fertilized and fed
And watched flirt with both hummingbird and bee—
Then snip them, as they blossom, from his bed?
Gorgeous roses grow in my garden's light,
But I could never think to part with them—
Yellow and hot pink, green, red, wine and white!
No, I could never clip them at the stem.
I let my roses cling fast to the vine,
And when they die, recall they once were mine.*

Bernard A. Quarterman, Jr.
—Washington, D.C.



New York, New York, Annual Non-Members Juried Exhibitions

Photography & Graphics Exhibition

June 15 – June 26, '09
Entries postmarked March 13, '09



Paintings, & Sculpture Exhibition

June 29 - July 10, '09
Entries postmarked April 15, '09

Cash and Material Awards

Entry Fee \$25 for 1 slide, \$35 for 2, \$45 for 3. Digital entries only.
25% Commission. Send SASE to Non-Members Exhibition at

The Salmagundi Club, 47 Fifth Avenue, NY, NY 10003 for prospectus.
email: info@salmagundi.org • Website: www.salmagundi.org

Opportunities

Soft Pastelists: Adirondack Pastel Society 518-793-9309. Seeks entries for 2nd Annual Shirt Factory & Adirondack Pastel Society Regional Pastels Only Exhibition May 22-Jun 27. Call or Visit website for entry form, prospectus. www.adirondackpastelsociety.com Deadline Apr 1.

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 42nd Annual Art in the Park, to be held at the Heckscher Museum Park, Huntington, NY May 30 - May 31. Event will feature live arts demonstrations, antiques, live music, food and drink. Antique dealers welcome to apply. Call Art League or download application from website. www.artleagueli.net Early bird deadline: Mar 16; extended deadline May 1

Sculptors: Arts Society of Kingston Gallery, Kingston, NY 12402 & The City of Kingston Seeking Sculpture entries for the 2009 Kingston Sculpture Biennial go green and keep the Hudson clean July 4 - Oct. Visit website for more information. www.asforarts.org Deadline: Mar 28.

Playwrights: Arts Society of Kingston Gallery, Kingston, NY 12402 (845) 338-0331 Has opportunities for playwrights to hear and get feedback on work. Phone for info. www.askforarts.org

Artists: Artwell, 19 Water Street, Torrington, CT 06790 (860) 482-5122. Seeks entries for "Show 4 a Show 2009" Apr 4-May 17. Website for information. www.artwellgallery.org. Drop-off: Mar 21-23 5-8pm

Musicians: Bertoni Gallery, 1392 Kings Hwy, PO Box 563, Sugar Loaf, NY 10981-0563 (845) 469-0993. Seeks local musicians for 5th Annual July Free Music & Poetry Series (ea. Sunday in July). SASE or website for prospectus. www.bertoni-gallery.com Deadline Mar 16.

Photographers: Catskill Art Society (CAS) (845) 482-5280. Seeks submissions for Jeff Bank 2010 Photo Calendar Contest. App available on website. Kathryn@catskillartsociety.org www.jeffbank.org Deadline May 1.

Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks entries for 7th Biennial International Print Competition 2009, May 28, 4-7pm Download prospectus from website. www.contemp-prints.org Deadline Mar 31.

Artists, Craftspeople: City of Pittsfield Artscape Committee & Office of Cult. Dev. (413) 443-6501 Seeks applicants for 5th annual Pittsfield Art Show Jul 18-19 Prospectus available on website. www.pittsfieldartshow.org. Deadline Apr, 1.

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. REGIONAL JURIED EXHIBITION May 8 - Jun 5. JURORS: Doug Jamieson and Tony Martin. All media. Artists residing in New York State. Possible \$1600 in prizes. Actual artwork juried. No slides. Delivery deadline: May 1 & 2. www.cooperstownart.com Prospectus: available online at or send #10 SASE ATTN: Regional Exhibition.

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 74th NATIONAL JURIED EXHIBITION July 18-Aug 28. JUROR: Albert Handell. All media. Possible \$3500 in prizes. Catalog. Prospectus: available online or send #10 SASE ATTN: National Exhibition. www.cooperstownart.com Slide and CD deadline: May 15, 2009

Artists, All Media: Experimental Media and Performing Arts Ctr, Rensselaer Polytechnic Inst, Troy, NY 518-276-4547.

Seeks proposals for 2009-10 Dance Movies Commission. See website for guidelines. dancemovies@rpi.edu www.empac.rpi.edu Deadline May 1.

Artists, Craftspeople: GAGA, Garnerville Arts & Industrial Ctr, 55 West Railroad Ave., Garnerville, NY 10923 (845) 947-7108. Seeks entries for juried indoor art/craft bazaar May 2-3. Call or go online for info and application. gaga@garnervillearts.com. www.garnervillearts.com. Deadline Mar 25.

Artists all Media: Hopper House Art Center, 82 N. Broadway, Nyack, NY 10960. 845-358-0774. Seeks entries for exhibit celebrating Hudson-Fulton-Champlain Quadracentennial. Sase to gallery or download prospectus from website. www.hopperhouse.org. Deadline March 20.

Artists: Hudson Valley Art Association, Inc. Seeks original oils, w/c, pastels, graphics, in American Realism, for 78th Annual Open Exhibition Jul 6 - Jul 26, 2009 to be held at the Ridgewood Art Institute, Ridgewood, NJ. SASE to Winnie O'Dougherty 699 Canistear Rd., Highland Lakes, NJ 07422 www.hvaaonline.org Slide deadline April 4.

Poets: InDeArts POB 556 Housatonic, MA 01236. Seeking prose poetry submissions for online publication. Please email for more information. indearts@aol.com. www.indearts.org.

Artists, All Media: Islip Art Museum, 50 Irish Lane, East Islip, NY (631) 224-5402. Seeks proposals for installations and site specific work Visit website for additional information. www.islipart-museum.org. Deadline: April 15

Artists: Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401. Seeks entries for 13th Annual "Fall for Art" art sale, Sep 24, 6-9pm. Online prospectus at: fall4art@earthlink.net or www.ucjf.org/fall4art.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for 86th Member Show of Representational and Non-representational oils, w/c, pastels, graphics, collages, acrylic, & sculpture. Originals only. Download prospectus at website. www.kentart.org. Hand deliver Sat Mar 14, 10-2pm. You may join at receiving.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for KAA Spring Juried Show Apr. 19-25 Download prospectus. www.kentart.org. Hand Del: Apr 17, 1-4; Apr 18 10-1pm.

Artists: Locust Grove 2683 South Rd., Poughkeepsie, NY 12601. Seeking contemporary Hudson River School style artwork for 2010 Solo Shows. Go online, email or call Ursula Morgan at (845) 454-4500 x17 for further details. u.morgan@morsehistoricsite.org. www.morsehistoricsite.org/calendar/calendar.html. Deadline: Apr 3.

Artists, All Media: Main Street Gallery, 105 Main St., PO Box 161, Groton, NY 13073. Seeks US artists 18 or older for Light Fantastic Exhibition (theme: light in physical, emotional, conceptual, cultural or spiritual way). Email or visit website for prospectus. maingal@localnet.com www.mainstreetgal.com. May 9.

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for Small Works Show, May 6 - May 23, 2009. Max. 15" in any direction. SASE or download application. www.mamaroneckartistsguild.org. Entry Deadline: March 13.

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking members. SASE or download application. [\[rhonekartistsguild.org\]\(http://rhonekartistsguild.org\). Jurying April 20 and 21 3-6pm](http://www.mama-</p>
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Artists Ceramics, Jewelry, Glass, Fiber: New York Artists Online Seeks artists who have a high quality website for Free website listings through June 2009. Send email gloriarabinowitz@newyork-artists.net newyorkartists.net

Women Artists: Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks entries for "Contemporary Expressions" May 28-Jun 28; "63rd Annual Sculpture Exhibition" May 28-Jun 28. Send SASE or Download form from website. www.penandbrush.com Deadline Apr 15.

Artists, All Media: Pleiades Gallery, 530 W. 25 St., 4th fl. NY, NY 10001-5516 (646) 230-0056. Seeks entries for the 27th Annual Juried Exhibition July 9 - Aug 1, 2009. Open to all media. Juror Nat Trotman, Assistant Curator at the Solomon R. Guggenheim Museum. Download prospectus from website or call for more information. www.pleiadesgallery.com. Deadline: Apr 18.

Actors: Richard Redmond, Director/Producer, 326 Wood St., Mahopac, NY Seeks experienced actors for Shakespearean monologues. Email for details. theplay@optonline.net Deadline Mar 1.

Photographers and Photographic Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries 2nd Annual CameraWorks juried Exhibit April 26-May 22. Juror: Nat Trotman, Assistant Curator Solomon R. Guggenheim Museum, NY. Cash awards. Entry forms available at website or by email with subject line 'CameraWorks' rgoa@sbcglobal.net. www.rgoa.org. Deadline Mar 18.

Poets: Sacramento Poetry Center, 1719 25th St., Sacramento, CA 95816 (916) 451-5569 Seeks entries for The Tule Review journal. Visit website for details. tulereview@sacramentopoetrycenter.org www.sacramentopoetrycenter.org Mar 31.

Artists, All Media: Salem Art Works, Salem, NY 518-854-7674 Has residencies available Jun-Oct; internships May 29-Oct 1. Visit website or email for info, apps. info@salemartworks.com www.salemartworks.org

Photographers, Graphics Designers: Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, June 15 - June 26. Download from www.Salmagundi.org. Postmarked Deadline: Mar 13.

Painters, Sculptures: Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Exhibition, June 29 - July 10, 2009. Go to: Salmagundi.org. Postmarked Deadline: Apr 15.

Artists all media: CT, MA, ME, NH, NJ, NY, PA, RI, VT Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 60th art of the Northeast USA May 7 - June 5th. Send #10 SASE AONE Silvermine Guild Arts Center or download from website. www.silvermineart.org Deadline: Mar 14.

Photographers: SOHO Photo Gallery, 15 White St., NY, NY 10013, (516)485-6951. Entries for the 14th annual juried national photography competition, any medium. SASE #10 or visit website. www.sohophoto.com Deadline: May 2.

Artists, All Media: Sussex County Arts & Heritage Council, 137 Spring St., Newton, NJ 07860 973-383-0027. Seeks entries for 22nd Skylands Regional Juried Exhibit May 9-30. For prospectus see website. www.scabc.org. Deadline Mar 27.

Artists: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 Seeks entries for Adirondacks Nat'l Exhibition of American Watercolors. download prospectus or send a #10 SASE Attn: "ANEAW" www.artscenteroldforge.org Deadline Mar 20.

Artists: The Blue Door Art Association, 169 Shonnard Terrace, Yonkers, NY 10701 (914) 965-3397. Seeks entries for exhibition commemorating discovery of Hudson River. Call or email for details. contact@bluedoorart.org.

Photographers: The Equine Photographers Network (EPNet). Seeking entries for Online Photography Contest, "Equine Ideal: Winter 2009" Visit website. www.equinephotocontest.com Deadline: Mar 20.

Playwrights: The Play's the Thing, Richard Redmond, 326 Wood Street, Mahopac, NY 10541 Seeks play submissions for local tv program. Submit plays with SASE

Artists: The Sheffield Historical Society, Sheffield, MA. (413) 229-2694. Seeks exhibit proposals for 2009-10 season in Gallery at Old Stone Store. Call or email for info. shs@sheffieldhistory.org Deadline Mar 31.

Artists, All Media: University Art Museum, University at Albany, 1400 Washington Ave, Albany, NY 518-442-4035 Seeks entries for 2009 Artists of the Mohawk-Hudson Region, Jun 25-Aug 8. Download entry from from website. www.albany.edu/museum Deadline Mar 27.

Actors: Vassar College, Powerhouse Theater Apprentice Training Program, 845-437-5902 Seeks applications for Jun 19-Aug 2 season. email or call for details. edcheetham@vassar.edu Deadline Apr 17.

Artists: Viridian Artist Inc. 530 West 25th St, New York, NY 10001. Seeking entries for 20th Annual international Competition from US & International artists working in 2D & 3D media. Juror: Elisabeth Sussman, Curator, Whitney Museum, NYC. Cash Prizes, Power-Point presentation, group exhibition June 30-July 17, 2009. \$40/3 pieces, \$5 each additional. SASE or download. www.viridianartists.com. Deadline: April 10, 2009.

Artists, All Media: Walsh Gallery at Seton Hall Univ., 400 South Orange Ave., S. Orange, NJ 07079 (973) 275-2033 Seeks entries for group show "Lilliput" Jun 8—Jul 24. Prospectus at website. www.library.shu.edu/gallery Deadline May 1.

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for outdoor exhibit, May 23-31 Go online for registration form and info. www.washingtonsquareoutdoorartexhibit.org.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 47th Annual Juried Show, May 30 & May 31, 2009. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

Artists: Woodstock School of Art, PO Box 338, Woodstock, NY 12498 (845) 679-2388. Seeks entries for Nat'l Juried Exhibition Celebrating NY Hudson Quadracentennial, Aug 8-Sep 5. Juror, M. Stephen Doherty, Editor American Artist. #10 SASE for prospectus to "Banks of the Hudson". www.woodstockschoolofart.com. Deadline Jun 1.

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

Letters

Continued from Page 2

To the Publisher:

I would like to put in writing the significance of your newspaper to me personally.

Six years ago, I moved to the Mid-Hudson area from Syracuse, unfamiliar with any art organizations or any other communities for that matter. While working out of my office Kingston, I happened upon your paper at the art supply store there. In that paper was an ad by Shawn Dell Joyce for her art classes in Montgomery. As it was located near to my house, I called and began my art reeducation with her. Having graduated from Syracuse University's art program twenty years ago, I was eager to start painting again and thought this was the way to do it.

Shawn and I came to know and respect each other and when the Pine Bush Area Art Council president left, Shawn asked if I would consider the position. I accepted and the result has been very gratifying. As I am responsible for finding exhibitors for the Crawford Gallery, I have collected a very large data base of local artists and have become involved with other organizations in the area. I coordinate artistic vendors for the Walker Valley Enhancement Committee's 'Art in the Park' event, am involved in the River Valley Art Partnership consortium in Bloomingburgh, and effective next year, will be on staff at the Wallkill River School, teaching fashion illustration.

I can't express enough how important magazines like yours are to network and lend support to all artists in the region. The degree of talent in the Mid-Hudson region always astounds me and I am proud to be a promoter and contributor to it. Again, thank you so much for the *ART TIME*'s facilitation in my artistic life.

**Linda Malmendier, MS, CASAC
President,
Pine Bush Area Arts Council
Pine Bush, NY**

To the Publisher:

MANY THANKS!! I really appreciate the wonderful coverage [Jan/Feb Issue, "Culturally Speaking"]! Happy New Year! 2009 will be a good one.

**Pia Haas
Director, Press/Public Relations
Westchester Broadway Theatre
Elmsford, NY**

To the Editor:

Thank you very much for Ginger Balizer-Hendler's recent article about the exhibits at the Long Island Museum. Everyone at the museum agreed that it was one of the best reviews we've received for an art show in a long time. We receive several copies each month of *ART TIMES*, which we distribute amongst staff and visitors to the museum. Our next scheduled art exhibit is *A Shared Aesthetic: Artists of Long Island's North Fork, which will open March 7.*

**Julie Diamond
Director of Communications
The Long Island Museum
Stony Brook, NY**

To the Editor:

Thank you for publishing my poem "Femmes Fatales" in the December 2008 Issue of *ART TIMES*, and for sending several issues to share.

Yours is a first-class publication.
**Nancy Riggan
Orange City, IA**

To the Editor:

Great article about Sam [Rein: Jan/Feb 2009]! So glad you gave him something to smile about!

**Claudia Gorman
Education Coordinator
DCAA/Barrett School of Art
Poughkeepsie, NY**

To the Editor:

It is deeply satisfying to find my story ["The Good Daughter", Jan/Feb 2009] in *ART TIMES*, so profoundly celebratory of all the arts...

This event, along with the election of Senator Obama, has cast a happy, hopeful light on the New Year for me.

May you have a profusion of reasons to rejoice.

**Joyce Fuller
NYC, NY**

To the Editor:

I have subscribed to *ART TIMES* for many years and have derived great pleasure from your editorials ("Peeks & Piques!") and from the articles on the various aspects of the art scene. However, the Jan/Feb 2009 Issue was, for me, really special. Thank you very much for your kind words about my show at the Barrett Art Center [Critique: "Life": Sam Rein Solo Exhibition].

I was especially elated to see the photograph of my painting "Killing Time" on Page One because my late wife, Joanne, was the model for the figure in the painting. Again, thank you, Raymond and Cornelia.

Have a healthy and happy New Year —

**Sam Rein
Poughkeepsie, NY**

To the Editor:

Your essay on defining "art" ("Peeks & Piques!" Jan/Feb 2009) reminds me of a debate my English department had in the 1960s about the definition of the "novel". The conclusion we came to was, "A novel is whatever is published as a novel", the author being free to produce whatever would be bought and read as a novel — whether in the form of letters, recitations, etc.

By that criterion, "art" is whatever is displayed as art, and what the critics you quoted are avoiding is the real

question of what is "good", or what is worth looking at for more than a few seconds. They are hoping to narrow the field of works vying for their attention by applying an abstract, mechanical definition.

Each of us has a store of personal encounters with art from which we have fashioned our own concept of what belongs in that category. It is like a large mental edifice onto which we keep adding wings and gables, dormers and turrets, which alter the structure and enhance it.

The critic's mental "building" will probably be larger than most because he or she has a broader experience of the history of art and the contemporary scene. We expect critics to discuss how a newly created piece of art fits into and alters the vast castle he calls "art", and from that discussion, we will see how it might fit into and alter ours...

**Alan McKnight
Willow, NY**

(Editor's Note: With all due respect, I think by definition all definition is "abstract, mechanical" — else what's an OED for? In any event, I do not think it is entirely "up to anyone" to make such definitions on art (least of all, critics, who came on the scene hundreds of thousands of years after art was being created)...Confucius warned centuries ago how, by using language 'loosely', we slowly erode civilization. 'A rose by any other name', etc. But thanks for taking the time to read my stuff.)

To the Editor:

Your book, *The Mountain*, arrived and I am halfway up it now!

At a dinner party yesterday, which included a theater critic, concert pianist, theater lyricist/librettist, a composer, an actress and various others, I extolled the book saying that any creative person would automatically empathize and fascinate with your 'Jake'. I certainly am.

I feel about Manhattan the way he does about Overlook [Mountain]...

**Francine Trevens, ART TIMES
Dance Correspondent, NYC, NY**

(Editor's Note: Thanks for the feedback! Apropos your comments, my friend Michael Bassano, opera singer, remarked that the book "was not about a painter, but a singer!" High praise, indeed!)



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Fiction *Periwinkle Eyes*

By ABRA STAFFIN WIEBE

FOR OUR FIRST session, she wore a white dress. Even if she hadn't told me, I think I would have guessed. The sound of her movements was stiffer, more abrupt, than when we'd first met. I link that sound to the color white, but maybe she was just shy. I feared she was a skeptic who thought my paintings were popular only for their novelty value.

"Isn't it the most amazing thing, darling, the man who painted this is blind!"

I have heard that, or something similar, too often. I used to try explaining that Matisse and Van Gogh had lost or were losing their sight when they painted their masterworks. I could always hear the condescending smile in the response.

This woman was interested; the rustle of her dress when she leaned forward told me that. My fears were relieved.

I had asked her to sit for me because I could feel the warmth that contoured her visage much more strongly than that of my usual models. Her heat was burnt sienna next to the pale lemon my last subject radiated.

She sounded startled when I was drawn to touch her face. Luckily, she had heard enough about me to not react badly; after all, it was my gallery opening. My hands shook with the desire for my paintbrush when I asked her, and when she said yes her voice was molasses. I smelled the sweetness on her breath.

I didn't want to use the standard canvas for her portrait. Copper, I decided. Her smell had a metallic tang beneath the citrus scent she applied. She did taste like copper, but I didn't discover that until after our fourth session.

The night I met her, I prepared the copper surface I would work on. I reluctantly applied a thin layer of chalky gesso in the areas I planned to begin painting on, running the pads of my fingertips over the smooth copper surface before I started. I don't like using the color white. White is chalky, suffocating, and stark.

She expected to sit for one, or at most two, long sessions, until I explained that I have to wait until the previous layer of oil paint dries before continuing, so I can feel the contours. I could use cobalt siccativ to speed the process, but I prefer to wait and rely on the natural density and texture layers the oil paint creates. Despite my blindness, I can navigate easily using the painting's natural texture and a few small pinholes to guide my fingers.

We spent more time together, in my studio and out. I took her to my favorite Italian restaurant. They sneak my seeing-eye dog treats, even though I've told them that they shouldn't.

Eventually, I learned the pearly sharpness of her teeth and the softness of her skin.

I treasured the rough snarl of her hair in the morning. Many mornings, spooned around her, I rubbed my beard-stubbed cheek against the shampoo-scented coarseness of her hair until she grumbled and moved

away. Wielding my painter's knife, I created clotted, impasto ridges of raw amber swirled around the soft shape of her face.

One night I made her laugh so hard she fell off the bed, tangled up in the cool sheets. I painted her lips the same shade as her laughter. The fine sable brush was perfect for shaping a glossy, smooth layer of sweet, juicy tangerine with rich sepia undertones.

Two days later she stood me up to go with seeing friends to a photography gallery. I wouldn't be able to enjoy it, she explained. In the same way as they could, she muttered, when I pressed her. I gently brushed wisteria highlights into her hair.

She came in early for our next session, to apologize I think, and saw me running fine-grained sandpaper over my fingertips. The sound of the door opening startled me, and I pushed harder than I meant to. She gasped.

She stayed only long enough to bandage my fingers. Her hands shook when they touched mine.

I explained that I had to sand down my calluses to keep my fingers sensitive enough to guide the fine details in my paintings.

She said she couldn't deal with it. She couldn't continually make allowances. She felt she couldn't model for me anymore.

I already knew her reasons. I had heard them often enough that I knew them by heart. I didn't argue; it would do no good. Instead, I convinced her to come back in a week to see her finished portrait.

I had memorized her every curve and mood. The flutter of her eyelashes lingered on the nape of my neck, and I had smoothed her furrowed brow often enough that I knew every ridge. I did not need her in front of me to model the shape of her eyes or the emotions in them. I echoed the flinch in her eyes with stormy periwinkle and scumbled gray clouds across them for the frustrated inability I heard in her voice.

She did come back to see it, though I hadn't been sure she would.

"It's beautiful," she said. "But that doesn't change anything. I can't--" She choked.

I pushed the heels of my palms against my eyes and listened to the broken rhythm of her footsteps leaving. A breath of fresh air blew across my face as the door opened and closed again. Slowly, I sat up and reached into the third box sitting on the counter, marked "blue pearls" in Braille, and selected seven of them.

I studded the warm amber cheeks of her portrait with melancholy blue violet pearls. I know it is beautiful; another woman will see it, or run her fingers over it, and be entranced. Perhaps this future woman will understand. Her skin might be brick red, mahogany, or chestnut; her eyes the color of dandelions; her hair cerulean...but her heart will burn torch red with love for me.

(Abra Staffin Wiebe lives in Minneapolis, MN).



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BOOKS BY RAYMOND J. STEINER: *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *Chen Chi: Sketches and Drawings* (\$30), *The Mountain* \$18. Please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More information available about these books on the website: www.raymondjsteiner.com or www.arttimesjournal.com.

SPRING MEMBERSHIP APPLICATION, entry postmark deadline, March 15, 2009 now available. Send SASE or

download prospectus: National Association of Women Artists, Inc. 80 Fifth Avenue, Suite 1405 New York, NY 10011 212.675.1616 /office@nawanet.org /www.nawanet.org

FREE ARTIST WEBSITE LISTINGS (limited time offer) on New York Artists Online (www.newyorkartists.net) in these categories until June 2009: Ceramics, Jewelry, Glass, Fiber. Contact gloriarabinowitz@newyorkartists.net if you have a high quality website in one of the above categories. NewYorkArtists.net will place an image, description of your work and a link to your website for free.

ART INSTRUCTION: Principles of Drawing and Painting, from beginner to advanced at The Warwick Atelier in Warwick, NY. Taught by classically trained artist contact: susanhopefogel@gmail.com or 845-986-0986

PROFESSIONAL ACTING CLASSES For Adults and Teens. Broadway pro teaches. Link to NYC Off-Broadway Company. MCC ACTOR TRAINING SCHOOL IN WARWICK. Established 14 years. 845-987-8228.

ARTISTS AND OTHERS, bus trip, northern NJ to Provincetown, whale watching, galleries, more. June 12-14, Artists Group, 973-663-1558, www.swan-lake-gallery.com.

ARTIST STUDIOS FOR RENT, New Rochelle, New York, BID Artist Spaces Program, Starting at \$350/month Ralph DiBart@rcn.com, 212-866-0191

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Art Byte

Art and God

By TARA MARVEL

AS AN ARTIST I live on spiritual terrain as much as I can, but like poet Robert Frost, "I have had my lover's quarrel with the world." I haven't always been on the best of terms with God either. In fact, it has gotten to the point where the very word God makes me uncomfortable. Too many unseemly things keep getting done under that name.

It's not that I haven't tried. That doesn't mean I don't need spiritual inspiration every day. I meditate, inspired by techniques I learned from Japanese and Tibetan mentors. I participate in the ceremonies of Native American friends. And I still have a hard time taking down the Christmas tree, though I fear this is more about the heritage of my ancestors in pagan Europe than my Protestant forebears.

But when anyone says "All is One," I inwardly cringe, because though people mean no harm, there is the subconscious subscript, "and

by that I mean under my idea of what the holy is." For this reason I prefer the tribal concept of "All my Relations," which means, I think, that each of us is an entity that has a spiritual autonomy of its own that is independent, but connected. This feels more like a true democracy of the spirit to me, because each individual is respected for an achievement of understanding of the universe from a particular perspective that can be shared or not but never violated. The process of finding and presenting a unique vision seems to me to be both the work of the artist and the mystic.

So there is something in the personality of the artist that has to make an end run around the concept of God no matter how embedded in a particular faith that person is. I'm thinking of the Bernini statue of Saint Theresa with her sensuously ecstatic expression. The artist got it just right; the secret is that sexuality

can bring a taste of transcendence to many people even if the church can't admit it.

So when I hear on Public Radio that little people in his dreams gave Robert Louis Stevenson ideas for his stories, I have to wonder if this idea of a sacred being is a Jungian archetype or a dimple on the human mind. After all there are "little people" throughout Europe. I wonder if pixies could really be Picts and all the baby stealing and souring of milk a memory of a rebellion of a conquered people. A Pennacook scholar said his people had "little people" as well. Can it be our minds need some ghostly concept of a holy being as a companion on the road to creation?



Calendar

Continued from Page 6

Sunday, March 8

ANNUAL PHOTOGRAPHY SHOW Guild of Creative Art, 620 Broad St., Shrewsbury, NJ (732) 741-1441 Opening Reception: 3-5pm (thru Apr 1) **NJ**

BERENICE PLISKIN: "Taking the Silk Road" Hiram Halle Memorial Library, 271 Westchester Ave-Rte. 124, Pound Ridge, NY (914) 764-5085 Opening Reception: 3-5pm (thru Apr 18) **Westchester**

BLACK AND WHITE Phoenix Fine Arts Gallery, 139 South Country Rd., Bellport, NY (631) 776-0811 Opening Reception: 1-3pm (thru Mar 28) **Suffolk**

GEORGE DIROLF and DAVID ARSENAULT Exhibit The Oakroom Artist's Gallery, First Unitarian Church, 1221 Wendell Ave., Schenectady, NY Opening Reception: 12-3pm (thru Mar 31) **Schenectady**

HERB YOUNER Exhibit Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru Mar 29) **Westchester**

ISTAR SCHWAGER: "Artist of the Month" Barnes & Noble, Cafe, Kingston, NY Artist's Reception 2:30-5pm (thru Mar 31) **Ulster**

THE MANHATTAN STRING QUARTET The Ulster Chamber Music Series, The Church of the Holy Cross, Pine Grove Ave., Kingston, NY (845) 340-9434 3pm charge **Ulster**

WORK BY: LOUIS N. RICCIO, VINCENT J. NARDONE, MIKLOS L. SEBEK Tycoon Galleries, 2428 Bridge Ave, Point Pleasant Boro, NJ (908) 670-9041 Reception 2-8pm (thru Apr 30) **NJ**

YOUNG ARTISTS 2009 Katonah Museum of Art, Route 22 at Jay St., Katonah, NY (914) 232-9555 (thru Mar 15) **Westchester**

Monday, March 9

DEBORAH MARTIN: Photography Exhibit Warner Library, 121 North Broadway, Tarrytown, NY (914) 631-7734 Opening Reception 6:30-8:30pm (thru Mar 30) **Westchester**

Tuesday, March 10

THE ROMANTIC OBOE McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

Wednesday, March 11

Chris Kaczmarek, Sarah Millman and Michael Rivera Fellowship Exhibit Westchester Arts Council, The Arts Exchange, 31 Mamaroneck Ave., White Plains, NY (914) 428-4220 x223 Opening Reception 5-7 (thru Apr 22) **Westchester**

Thursday, March 12

JENNY HOLZER: Protect Protect Whitney Museum of American Art, 945 Madison Ave., NYC (212) 570-3633 (thru May 31) **NYC**

MARY REILLY: Urban Woodlands Arsenal Gallery, The Arsenal, 3rd Fl., Fifth Ave at 64th St., NYC (212) 360-1311 9-5, Mon thru Fri. (thru Apr 30) **NYC**

Friday, March 13

ANNUAL SAINT CATHERINE OF BOLOGNA PHOTO, ART AND POETRY EXHIBITION Parish Center, 112 Erskine Rd., Ringwood, NJ (570) 878-6146 6-11pm **NJ**

ART & ECOLOGY EXHIBIT Pelham Art Center, 155 Fifth Ave, Pelham, NY (914) 738-2525 Opening Reception 6:30-8pm (thru Apr 25) **New Rochelle**

CAVALLERIA RUSTICANA & I PAGLIACCI Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 8pm charge **Dutchess**

KATE LIGHT; MATT SCHWARTZ Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7:30pm charge **Westchester**

SCNY SPRING AUCTION & EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Mar 27) **NYC**

Saturday, March 14

ANNUAL MEMBERSHIP EXHIBIT Wet Paints Studio Group, BAFFA Art Gallery 47 Gillette Ave., Sayville (631) 589-7343 Opening Reception 7-9pm **Suffolk**

ALUMNI EXHIBITION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 2-4pm (thru May 2) **Ulster**

ANNUAL SAINT CATHERINE OF BOLOGNA PHOTO, ART AND POETRY EXHIBITION Parish Center, 112 Erskine Rd., Ringwood, NJ (570) 878-6146 3-11pm **NJ**

ASSOCIATE AWARDS SHOW Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Artist's Reception 3-5pm (thru Mar 21) **Westchester**

BLAKE BAILEY and MAX RUDIN in Conversation Hudson Valley Writers' Center, Ossining Library, 53 Croton Ave., Ossining, NY (914) 941-2416 4:30 **Westchester**

HARRY WILKS: Hudson Valley Photos Albany Institute of History & Art, 125 Washington Ave., Albany, NY (518) 463-4478 (thru Jun 7) **Albany**

HILDA GREEN DEMSKY: The Lure of the Land Sheldrake Environmental Center, 685 Weaver St., Larchmont, NY (914) 834-1443 Opening Reception 2-5pm (thru Jun 12) **Westchester**

MARK MACKINNON: Photography The Photographer's Place, 508 Main St., Beacon, NY (917) 478-7620 Opening Reception: 4pm **Dutchess**

Sunday, March 15

AN AFTERNOON WITH GARRISON KEILLOR Bardavon Opera House at UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 (845) 473-2072 3pm charge **Ulster**

ANNUAL SAINT CATHERINE OF BOLOGNA PHOTO, ART AND POETRY EXHIBITION Parish Center, 112 Erskine Rd., Ringwood, NJ (570) 878-6146 11-4pm **NJ**

DA CHEN; PADMA VENKATRAMAN Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge **Westchester**

EARLY MEMBERS SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 (thru APR 12) **Litchfield, CT**

FANNIE MENDELSSOHN: A Room Of Her Own Close Encounters with Music, Mahaiwe Performing Arts Center, Great Barrington, MA (800) 843-0778 2pm charge **Berkshire, MA**

GARY T. ERBE: 40 Year Retrospective The Butler Institute of American Art, 524 Wick Ave., Youngstown, OH (330) 743-1107 charge (thru June 7) **OH**

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

PHOENIX BACH CHOIR & KANSAS CITY CHORALE Chromatic Concerts, Troy Savings Bank Music Hall, Troy, NY 518-273-0038 3pm charge **Rensselaer**

RECLAIMED: Paintings from the Collection of Jacques Goudstikker The Jewish Museum, 1109 Fifth Ave., NYC (212) 423-3271 (thru Aug 2) **NYC**

SEASONAL SHIFT a group exhibit Katonah Museum Artists' Association (KMAA) Ridgefield Guild of Artists, Halpin Lane, Ridgefield, CT (203) 438-8863 Opening Reception 4-7pm (thru Mar 29) **CT**

THE SIMON QUARTET The Grand Montgomery Chamber & Theatre Series, New Senior Center, 36 Bridge St., Montgomery, NY 3pm **Orange**

Tuesday, March 17

ANNUAL MEMBERS EXHIBITION 2009 Catharine Lorillard Wolfe Art Club, Inc., Broome Street Gallery, 498 Broome St., NYC (thru April 5) **NYC**

CAST IN BRONZE: French Sculpture from Renaissance to Revolution Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 (thru May 24) **NYC**

Wednesday, March 18

CONTEMPORARY PRINTS FROM SCOTLAND Center for Contemporary Printmaking, 299 West Avenue, Norwalk CT (203) 899-7999 Opening Reception 4-7pm (thru May 16) **CT**

Thursday, March 19

JUDY CLIFFORD: Solo Show New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception: 5-8pm (thru Mar 28) **NYC**

Friday, March 20

ALL-FRENCH PROGRAM Woodstock Chamber Orchestra, Bard College, Olin Hall, Annandale-on-Hudson, NY (845) 246-7045 8pm charge **Dutchess**

ART AS SOCIAL AWARENESS—PAINTING Manhattanville College Gallery of Fine Art, 2900 Purchase St., Purchase, NY (914) 323-5331 Opening Reception 6-9pm (thru Apr 10) **Westchester**

EARLY MEMBERS SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Opening Reception 5-7 (thru APR 12) **Litchfield, CT**

HIP HOP THEATRE Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 7pm charge **Dutchess**

MEDICAL ILLUSTRATIONS 1543-2008 William Benton Museum of Art, University of CT, The East Gallery, 245 Glenbrook Rd., Storrs, CT (860) 486-4520 Opening Reception 5-7:30pm (thru May 10) **Tolland, CT**

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

SCNY SPRING AUCTION & EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Mar 27) **NYC**

Continued on Page 20

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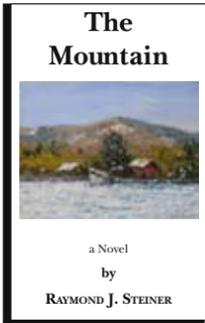
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Calendar

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Saturday, March 21

ALL-FRENCH PROGRAM Woodstock Chamber Orchestra, Pointe of Praise, 243 Hurley Rd., Kingston, NY (845) 246-7045 8pm charge **Ulster**
EARLY MEMBERS SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Awards Reception 5-7 (thru APR 12) Litchfield, **CT**
LEO CASTELLANOS Exhibit The Mill Street Loft, 455 Maple St., Poughkeepsie, NY (845) 471-7477 Opening Reception 6-9pm **Dutchess**
PATRICK MILBOURN: New Work M Gallery, 350 Main St., Catskill, NY (518) 943-0380 Opening Reception 5-8 **Greene**
PHOTOWORK '09 Barrett Art Center, 55 Noxon St., Poughkeepsie (845) 471-2550 (thru May 2) **Dutchess**

Sunday, March 22

A BENNY GOODMAN CENTENNIAL TRIBUTE Saugerties Pro Musica, Saugerties United Methodist Church, Washington St., Saugerties, NY (845) 246-5021 3pm charge **Ulster**
ALL-FRENCH PROGRAM Woodstock Chamber Orchestra, Reformed Church of Saugerties, 173 Main St., Saugerties, NY (845) 246-7045 3pm charge
ANNUAL MEMBERS EXHIBITION 2009 Catharine Lorillard Wolfe Art Club, Inc., Broome Street Gallery, 498 Broome St., NYC Reception and Rewards: 1-3pm (thru April 5) **NYC**
FLORENCE SUERIG: Moore or Less Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT (203) 966-6668 Opening Reception 2-4pm (thru Apr 17) Fairfield, **CT**
LIZ AHL and CORNELIUS EADY Poetry Reading Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge **Westchester**
MOMIX Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 7pm charge **Dutchess**
MUSIC OF LIFE & DEATH GraceMusic, Grace Episcopal Church, 130 First Ave., Nyack, NY (845) 358-1297 x160 4pm **Rockland**

Tuesday, March 24

MUSIC FOR FRENCH HORN, VIOLIN & PIANO McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

Wednesday, March 25

TENAKILL MIDDLE SCHOOL ANNUAL EXHIBIT Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 (thru April 5) **NJ**

Thursday, March 26

NEW YORK THEATRE BALLET Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 Open Rehearsal 2pm **Dutchess**

Friday, March 27

GROUP EXHIBIT Blue Heron Gallery, 121 Main St., Wyalusing, PA (570) 746-4922 Opening Reception 5-11 (thru May 1) **PA**
JOE STANDART: Portrait of America Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Apr 25) Litchfield, **CT**
JOINT VENTURE: Donald Saff & the Art Collaboration Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru Jul 5) **NYC**
SCNY SPRING AUCTION & EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Mar 27) **NYC**

Saturday, March 28

A NIGHT OF QUINTETS Close Encounters with Music, Mahaiwe Performing Arts Center, Great Barrington, MA (800) 843-0778 6pm charge **Berkshire, MA**
A PINCH AND A DASH: Woman's Changing Role in the Kitchen Smithtown Township Arts Council, Mills Pond House, 660 Rte 25A, St. James (631) 862-6575 (thru Apr 19) **Suffolk**
CHRISTINE AARON solo exhibit Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Artist's Reception 5-7pm (thru Apr 11) **Westchester**
N.A.W.A. SYMPOSIUM COMMEMORATING 120 YEARS National Museum of Women in the Arts, Washington, DC 10-5pm **Washington DC**
NEW YORK THEATRE BALLET WORK OF AGNES DE MILLE Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 7:30pm **Dutchess**

Sunday, March 29

16TH CATSKILLS CHAMBER MUSIC SEASON Weekend of Chamber Music, Big Twig Studio, Roscoe, NY 845-932-8527 3pm charge **Sullivan**
5TH ANNUAL VISUAL ARTS EXHIBIT Town of Greenburgh Arts and Culture Committee, 177 Hillside Ave., Greenburgh, NY Artist's Reception 2-4pm (thru Apr 6) **Westchester**
CHILDREN IN EUROPEAN PORTRAITURE (1500-1900); CATHY MCCLURE: Zeotrope; WINSLOW HOMER; Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516) 484-9337 (thru May 26) **Nassau**
LICHTENSTEIN: In Process Katonah Museum of Art, Route 22 at Jay St., Katonah, NY (914) 232-9555 (thru Jun 28) **Westchester**
NEW YORK THEATRE BALLET WORK OF AGNES DE MILLE Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 2:30pm **Dutchess**

Tuesday, March 31

AMERICAN WATERCOLOR EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Apr 26) **NYC**

Wednesday, April 1

FORMATION: Structure In Nature, Art & Design Dutchess Community College, Mildred I. Washington Art Gallery, Poughkeepsie, NY (845) 431-8610 Opening Reception: 5-6:30pm (thru Apr 24) **Dutchess**
JONATHAN BECKER Exhibit Romaine Brooks Gallery, 332 Hudson ve., Albany, NY 12210 (518) 462-6138 x 15 (thru Apr 30) **Albany**

Thursday, April 2

IN YOUR DREAMS: Reveries, Fantasies, and Impossible Wishes The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Apr 26) **NYC**
JUNE OTANI / DAVID BARNETTE EXHIBITION Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Apr 26) **Westchester**
N.A.W.A. 120th ANNIVERSARY EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue @ 14th St., Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 5-8pm (thru Apr 26) **NYC**
N.A.W.A. CELEBRATION OF 120 Years HUB - Robeson Galleries Penn State University, University Park, PA 16802 (212) 675-1616 Reception 5-8pm (thru Apr 26) **PA**
YOSHIKO CHUMA DANSPACE RESIDENCY Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 2pm **Dutchess**

Friday, April 3

ANNUAL STUDENT WATERCOLOR WORKSHOP EXHIBIT The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 Opening Reception 6-8pm (thru May 2) **Dutchess**
LUCINDA SISNIEGA ABRA: Solo Exhibit Gallery at Lifebridge Sanctuary, 333 Mountain road, Rosendale (845) 658-3439 Artist's Reception 6-8pm (thru Jun 30) **Ulster**
TURN: RETURN Philipstown Depot Theatre, 10 Garrison Landing, Garrison, NY (845) 424-3900 8pm charge **Putnam**

