

Raleigh on Film; Bethune on Theatre;
Behrens on Music; Seckel on the Cultural Scene;
Trevens on Dance; Cole on Gauguin;
Callaghan 'Speaks Out' on Jochen Gerz and the Holocaust;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 27 No. 3

November/ December 2010

Marlene Wiedenbaum at The Bruynswick Art Studio & Gallery

By RAYMOND J. STEINER

AMONG THE MANY pleasures I have in writing critiques, reviews and profiles of artists, is the excitement of following the work of a particular artist that catches my eye, watching as he or she grows in facility, extends beyond technique, and (though not all achieve it) finally breaking through to genuine insight into both medium and motif. I've found this especially true with landscape painters — Marlene Wiedenbaum being one of them — who get past painting trees, hills, fields, clouds and mountain streams and ultimately penetrating Nature's real beauty — namely her magic, her enigmas, her constant tricks of illusion and revelations that have enchanted and frustrated mankind since we first became 'sapient'. There were, comparatively speaking, only

a handful of works in this show* — some fifteen landscape pastels — but far and away more than enough to assess Wiedenbaum's considerable achievements. Although all of them reveal her uncanny sensibility and expertise in "seeing beneath the surface" — her ability to see beyond the play of light on shifting form — two of them came to the fore for me: "Downriver from Potown", a large painting that features some of the most beautiful handling of clouds that I have seen for some time, and a smaller work, "Hudson River Sunset 3", a moody rendition that quickly became my favorite in the show. Although daunting in their attention to detail and especially effective in depicting the play of light filtering through trees onto a wooded path, "Mohonk Preserve Path — I & II" tend to drown the viewer in

minutia — with which, of course, Nature is overabundant but which also, in the end, prevent us from seeing the whole "illusion" unfold before our eyes. One of Nature's "tricks" is to distract us from seeing the grand design — any lunk-head, for example, can see the beauty of a blown rose; it takes a refined sensibility to see its splendor at every stage of its existence, from seed to crumbling dust — and this is something that Wiedenbaum can do. Her paintings of misty aerial perspective — and

there are several spectacular views in which "suggestion" outweighs "declaration" — render them far more enchantingly effective than those that dazzle the eye with mere technique. Such virtuosic *tours de force* might make us gasp with admiration over the verisimilitude of this rock or that leaf — but, well, we risk leaving with only rocks and leaves. For this viewer, it is far better to leave with the magical sense of awe with which "Hudson River Sunset 3" sates my hungry soul. Marlene Wiedenbaum has the ability to feed both the eye and the spirit — it is for individual viewers to satisfy their own tastes and to make their own "favorite" choices. Kudos to Pattie Eakin for mounting this exhibit in her charming gallery tucked away in Gardiner's rural countryside — a perfect venue for Wiedenbaum's landscapes.



"Mohonk Preserve Path II"



"Hudson River Sunset 3"

*"Over the River & Through the Woods: Pastel Paintings by Marlene Wiedenbaum, PSA" (thru Nov 14): The Bruynswick Art Studio & Gallery, 1058 Bruynswick Rd., Gardiner, NY (845) 255-693. For more info on Wiedenbaum's work visit her website at www.wiedenbaum.com



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Editor: Raymond J. Steiner

Contributing Writers:

Henry P. Raleigh Robert W. Bethune
Ina Cole Dawn Lille
Frank Behrens Francine L. Trevens

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Letters

To the Publisher:

The Hudson Valley Art Association, Board of Trustees and Members, thank you most sincerely for your support and donation to our 79th Annual Art Exhibition.

The Art Times Award was won by Keiko Nakamori for, "A Woman".

The award winners were well chosen and our exhibit was highly praised.

Sincerely,

Winnie O'Dougherty
Secretary- Awards Chairman
Hudson Valley Art Assn

To the Publisher:

Pastel Society of America would like to thank you for sponsoring an award in our 38th Annual Open Juried Show. This yearly event certainly could not take place without the generosity of your support.

Enclosed please find a copy of the catalog, which lists your award as well as the recipient. All awards further the endeavors of artists and help spread the word about pastel as an art medium.

Once again, please accept our thanks and we hope you will join us again next year at the 39th Annual!

Rae Smith
Exhibition Chair
Pastel Society of America, NYC

To the Publisher:

As awards chairman for the Catharine Lorillard Wolfe Art Club, I would like to thank you for your generous award contribution. We look forward

Peeks and Piques!

By RAYMOND J. STEINER

I PAINT LANDSCAPES —not as a professional, but as an avocation, as a way to relieve the stress of occasional writing blocks, since, as most know, writing *is* my profession. And yet — though only a kind of relief, an outlet for frustration — there is a deeper intent in my painting of landscapes. Obviously, if it were only a diversion, then why not still lifes? Or portraits? Or street scenes? The answer is that the painting of landscapes — though I've only been making them with any regularity for the past dozen years — holds a greater claim on me, reflecting an ongoing love-affair with nature that has gripped me since my move from Brooklyn to the Catskill Mountain/Hudson River Valley when still a boy of 12 (in the summer of 1945, in fact). I've written elsewhere of that 40-acre, wooded plot in West Hurley, New York and how it affected my evolution from boy- to manhood, of how I'd learn to love, respect and fear the mysteries it held that persist to this day. My landscape painting — my personal replications of nature — attest — even, one might say, pay homage to — that life-long love affair.

I'd recently been interviewed by a high-school student who, armed with 20 questions prepared by her teacher, questioned me on my painting — and especially of my painting of landscapes. Although I'd been interviewed many times about my writing, this was the first time that I was asked about my painting — and the process was interesting in that it

made me seriously "see" myself as a painter — something I'd rarely done in the past. And, though I explained that I was not a painter — a *professional* painter — being surrounded by my landscapes in my study sort of made my protestations moot (at least to the young lady interviewing me). She persisted with her 20 questions — and I tried my best to answer them — and whatever the process did for *her*, it certainly opened *my* eyes to acknowledging some truths about both myself and about my "hobby". I knew that I painted from nature because I loved nature — but had never really delved into it as I did that day as she pointed to this painting or that, and "why'd" and "how'd" and "when'd" me on those that attracted her eye. Generally, (I told her) I paint when moved, usually outside and *alla prima*, and, once done, set aside whatever I manage to produce until the next time I'm "inspired".

In trying to explain these steps to another person, I found that, in fact, I was often clarifying (or obfuscating) as much for me as I was for my interviewer. *What* "moved" me? *Why that scene?* Was it in the morning or afternoon? And, so on. I tried my best to explain that, since my primary occupation was writing, that I needed both opportunity as well as "inspiration" and, that mostly, it was the way light played with form, showing me both color and shadows — etcetera, etcetera, etcetera. Gradually, however, glibly answering her questions

in the same manner that so many artists I've profiled over the past 30 or so years did for me, it dawned on me (mostly after she'd gone and I could mull it all over) that (I am sure, like those artists I'd interviewed) none of these answers really *answered* anything.

Still, the question remains: What is it about nature that has captivated me for all these years? And why has the painting of landscapes become such an all-engrossing activity since I resumed painting after a forty-year hiatus?

What draws me to nature is not merely its beauty — it is its mystery, its underlying enigma. There is not only form and color — there is geometry and equations, forces and balances, tension and accommodation, conflict and resolution, constraining laws that say, "You can grow that high, that densely; reflect that color and absorb this one; spread that far and no farther; shine forth here and shrink in darkness there; flourish here and struggle there; shimmer now and stand stock still then." I know that if I can understand Nature's laws, then I can understand *me* — my laws, limitations, potentials. If I am made in His image, then it is that image and that image alone (are we not all unique souls? Does the oak strive to be a maple? The rose, a lily?) that I must uncover, discover, live up to. I can no more follow *your* path than the sycamore can aspire to

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to presenting the awards again this year at our 114th Annual Open Juried Show, held at the national Arts Club, October 4-29, 2010...

The Art Times Award...was awarded to Deborah Friedman for her work "Lapis Light"...

Sylvia Jacobson,
New York, NY

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*We wish you all a very Healthy,
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Holiday Season and New Year.*



**Speak
Out**

Invisible Past, Invisible Future: A German's alternative response to the Holocaust

By MARK CALLAGHAN

IN THE GERMAN city of Saarbrücken, hard by the French border, there is a public work of art that is, in effect, invisible. Created by German artist Jochen Gerz in 1990, *2146 Stones: Monument Against Racism* uses the architecture of a public square whilst having no discernable architectural features of its own. It is a monument that announces its presence by words rather than traditional visual forms, with street plaques reading "Platz des Unsichtbaren Mahnmals" ("Place of the Invisible Monument"), informing those who enter the square that something lies beyond the cobblestones leading to the Provincial Parliament Building; that there is something more to this space than meets the eye. As the street plaques indicate, there is no monument to peruse here, at least not by conventional practice.

The square's eight thousand cobblestones have an ominous hidden side. They conceal the memory-work installed by Gerz and his students over a three-year period, with the initial labour carried out clandestinely, without legal authority, and only

negotiated like any pedestrian pathway, and it is reasonable to presume, a memory-work where innumerable people have unwittingly trodden on the buried inscriptions during the twenty-years of its existence.

Now, two decades after its conception, the monument's meaning, success, and ultimately its contribution to Holocaust-related aesthetics, can be evaluated. Is Gerz's invisible monument the most appropriate post-Holocaust aesthetic? Did Gerz unwittingly create a response to Theodor Adorno's famous post-Auschwitz aporia, that in the aftermath of the Holocaust, all representation is uncivilized? Is Saarbrücken, a C-list European city, the unlikely location for the most compelling yet ignored response to Germany's nadir?

As *2146 Stones* was not created until 1990, a considerable bulk of aesthetic discourse was established before its conception. The most notable exponent of this debate, Theodor Adorno, outlined his palpable fears in the 1962 essay, *Commitment*, with a series of warnings pronounced under the epithet 'the crisis of representa-



Employees of the Regional Parliament walking across the 2,146 cobblestones: "Place of the Invisible Monument", Saarbrücken, Germany

retrospectively commissioned after a narrow vote in the Saarbrücken Regional Council. Between April 1990 and May 1993, 2,146 cobblestones were removed from the square, often nocturnally, with students masquerading as revellers who, at opportune moments, would remove stones and replace them with temporary substitutes. The original cobblestones were taken to Gerz's workshop where the names of desecrated Jewish cemeteries were engraved on their underside – one name per cobblestone, each one representing a Jewish cemetery destroyed by the Nazis. Then, in batches of ten-to-twenty, the cobblestones were returned to the square and reinstalled with the inscriptions pressed into the ground, causing the names of the cemeteries to be permanently hidden and the work to continue largely unnoticed by the people of Saarbrücken. *2146 Stones* is therefore a monument to be walked over, to be

tion'. The 'crisis' in question relates to Adorno's post-Auschwitz aporia, a complex deliberation famously reduced to the single sentence: 'To write lyric poetry after Auschwitz is barbaric'. Though this dictum suggests the abolition of post-Holocaust art, it is more to highlight the aporetic situation facing the post-Auschwitz writer or artist: the moral obligation for artists to represent and reveal appalling crimes versus the possibility that aesthetic pleasure may emanate from the victim's experience, or that the extermination of a people could somehow be given meaningful form. Adorno's warning against mimesis is exemplified within this dialectical tension, with pronouncements that highlight the distinct possibility that artists, despite their honourable intentions, will produce images that in their shock actually serve to stimulate us.

Of the connectable discourses



The only visual indicator that a monument is present: "Place of the Invisible Monument", Saarbrücken, German

available to this one artwork, the non-visual representation of the Holocaust is an axiomatic concern of Gerz and his students. There is nothing to see in Saarbrücken's square. Every trace of research, collaboration, and subsequent engraving, is hidden. *2146 Stones* is therefore the antithesis of the more traditional, and indeed visual, Holocaust memorial. Its paradoxical showing of nothingness also makes it more radical than any of the Holocaust-related monuments created since the 1990 German Reunification when East and West Germans began to officially address their country's shameful past as part of their now shared future. So already we can appreciate why the Holocaust represents an onerous challenge to aesthetic norms and whether Gerz's blank page of apparent nothingness becomes a solution to the formidable burden on artists, or, instead, a metaphor of the discursive problem itself. Or even both. Given the unrestrained murder of Jews, gypsies, homosexuals, the disabled, and political opponents of the Nazis, how can Gerz's memorial of nothingness compensate for such irredeemable loss? Twenty years after its illegal beginnings what can be learned from Gerz's monument? Does the counter-monument even have such aims? Does it have the ambition of "never again", or is *2146 Stones* a conceptual art exercise against the traditional monument with no intentions beyond this self-imposed remit?

As Gerz told me: 'In my opinion, the traditional monument was kitsch; it was a horror show after the war. It was invented to make a glorification of an event – a victory which is good for you but bad for others. So the invisibility of our monument was like a cure. If you are representing absence you should create absence. That same absence also permits each person to become the author of his/her own memorial work'.

Whilst the monument may serve as the foundation for a visitor's awareness of the Holocaust, it is reasonable to presume that the majority of those who enter The Place of the Invisible Monument will be conscious of the Nazis unrestrained murder of selected groups, an awareness that in-

evitably includes a personal stockpile of remembered imagery of the kind Adorno would find so incommensurable. So whilst *2146 Stones* can be viewed a postmodernist standard-bearer for Adorno's concerns, not only reflecting his aporia but also edging toward the nearest we may find to a 'solution', it is ultimately compromised by our memory of art, that same knowledge of the Holocaust that becomes a prerequisite for understanding *2146 Stones* and its historical references. And here I briefly add my contribution to the post-Holocaust aesthetic debate: a new aporia – the Memory Aporia.

According to Gerz, during the installation of *2146 Stones*, Adorno's theories were always 'part of the furniture'. As he explains: 'We saw Adorno as being ever-present, as being a challenge to any artist who wishes to represent the Holocaust. We felt that invisibility was the only way to portray this horror and the reference to the destroyed cemeteries was ideal for this; it related so well'. In this sense Gerz's monument is a mimetic production. It emulates the fate of the Jewish tombstones that were converted to prosaic materials; it even provides the conditions that reproduce a pedestrian's utilization of the space, including the likelihood that one will be unaware of what lies beneath. However, with regard to Adorno's dictum, Gerz overlooked the problem that invisibility, and with it, self-authorship, could cause. For whether we like it or not, once icons of the Holocaust enter the popular imagination, they turn mythic, hard and impenetrable. Therefore, if Gerz wished to counteract the familiar images of the Shoah, he was unwittingly creating a blank space that would surely conjure one's knowledge of the Holocaust, including those very same icons that he and Adorno found so troubling. This is the Memory Aporia.

Therefore, Gerz's concept of authorship is flawed. Invisibility, for all its positive points, for all its undoubted audacity, is no more an 'answer' to the post-Auschwitz aporia than any artwork relating to the Shoah. This however, is appropriate to its content, as the most suitable expression any

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Calendar

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

November Ongoing

Nov 4-7 20th Annual IFPDA Print Fair International Fine Print Dealers Association The Park Avenue Armory 643 Park Avenue New York NY 212-674-6095 charge www.printfair.com **NYC**

Nov 5 - Nov 14 JESUS CHRIST SUPERSTAR The Two Of Us Productions Hudson High School 215 Harry Howard Boulevard Hudson NY 518-329-6293 charge www.TheTwoOfUsProductions.org **Columbia**

Nov 5-7 ACCOMPLICE-A Dinner Theatre Production 1351 Kings Highway Sugar Loaf NY 845-469-2287 6:00 pm charge www.lyciancentre.com **Orange**

Nov 5,6,12,13 7:30pm; Nov 14, 2:30pm THE ODD COUPLE - Female Version New Paltz Community Center 1 Veterans Drive New Paltz NY 845-256-9657 charge www.ninetymilesoffbroadway.com **Ulster**

Nov 6,7,12,13 BRAVE NEW DANCES eba Center for Dance & Fitness, Theater (corner of Lark & Hudson, 351 Hudson Ave., Albany, NY (518) 465-9916 www.eba-arts.org **Albany**

Nov 7-21 Fri & Sat 8pm; Sun 3pm "THE ODD COUPLE" Johnny Dell and CENTERstage The CENTER for Performing Arts at Rhinebeck 661 Rt 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org **Dutchess**

Nov 26, 27, 28 9th HOLIDAY OPEN HOUSE at The Shirt Factory The Shirt Factory Lawrence & Cooper Sts. Glens Falls NY 518-824-1290 free shirtfactorygf.com **Warren**

Nov 27-Dec 5, Dec 17-19 Fri & Sat 8pm; Sun 3pm "A CHRISTMAS CAROL" CENTERstage The CENTER for Performing Arts at Rhinebeck 661 Rt 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org **Dutchess**

Monday, November 1

17TH ANNUAL SMALL MATTERS OF GREAT IMPORTANCE National Juried Exhibit Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 donate (thru Nov 28) www.hopperhouse.org **Rockland**

2010 ARTISTS of the Mohawk-Hudson Region The Hyde Collection Charles R. Wood and Hoopes Galleries 161 Warren Street Glens Falls NY 518-792-1761 donate (thru Jan 2, 2011) www.hydecollection.org **Warren**

34TH INTERNATIONAL Northeast Watercolor Society Exhibition 21 South Main Street Kent CT 860-927-3989 (thru Nov 7) www.northeastws.com **Litchfield**

AFTER THE FALL Hudson Valley Center Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 charge (thru July '11) www.hvcca.org **Westchester**

ART EXHIBIT @ Newburgh City Hall: Student Printmakers Exhibit Newburgh Jewish Community Center 68 Stewart Ave Newburgh NY 845-551-6602 Opening Reception, 1pm free (thru Nov 30) www.newburghjcc.org **Orange**

DAVID SAFHAY: Affinities Gallery in the Park, Ward Pound Ridge Reservation, Rtes. 121 & 35, Cross River, NY (914) 864-7319 (thru Dec 31) davidsafhay.com **Westchester**

ESYO'S REPERTORY ORCHESTRA AND STRING ENSEMBLE Concert Empire State Youth Orchestra Ravena-Coeymans-Selkirk High School 2025 US Route 9W Ravena NY 518-382-7581 4pm charge www.esyo.org **Albany**

FLORILEGIUM, PHOTOGRAPHS BY KIM KAUFFMAN Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Nov 29) www.galeriebm.com **Ulster**

GRACE SHANLEY & RON POKRASSO: Recurrence of Memory Center for Contemporary Printmaking 299 West Ave. (in Mathews Park) Norwalk CT 203-299-7999 free (thru Nov 6) www.contemprints.org **Fairfield**

HOME FOR THE HOLIDAYS: a Fiber Revolution (thru Jan 9) / **IMAGINE: the Alternative Realities of Isaac Abrams** (thru Nov 4) Catskill Mountain Foundation Kaaterskill Fine Arts Gallery 7950 Main St., Route 23A Hunter NY 518-263-2060 free www.catskillmtn.org **Greene**

JOAN GILLMAN SMITH, Paintings and Collages Upstream Gallery 26B Main Street Dobbs Ferry NY 914-674-8548 free (thru Dec 5) www.upstreamgallery.com **Westchester**

JOYCE KANYUK Journeys in Watercolor Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 reception each weekend 2-6pm free (thru Nov 14) **Rockland**

"OFF THE GRID": Lisa Lebofsky, Lainard Bush, Jazz-Minh Moore Windham Fine Arts 5380 Main Street Windham NY 518-734-6850 free (thru Dec 4) www.windhamfinearts.com **Greene**

RICHARD MERKIN Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 free (thru Nov 14) www.garrisonartcenter.org **Putnam**

SOLO EXHIBITION Longyear Gallery Upstairs in the Commons 7 Opening Reception 3-6pm 85 Main Street Margaretville NY 845-586-3270 free (thru Nov 7) www.longyeargallery.org **Delaware**

STRUCTURAL HARMONIES Brassworks on Grove Gallery 105 Grove Street Montclair NJ 973-744-5100 Opening Reception 6-9pm free (thru Jan 7) www.brassworksongrove.com/gallery-and-upcoming-shows/ **NJ**

THE DARK SIDE Tivoli Artist Co-op 60 Broadway Tivoli NY 845-757-2667 free (thru Nov 14) tivoliartistsco-op.com **Dutchess**

"THE HEALING POWER OF ART" Group Exhibit at the Guild of Creative Art Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 free (thru Nov 10) www.guildofcreativeart.org **Monmouth**

THOMAS ALBRECHT: performance of News/Print in Hudson Valley Artists 2010 exhibition Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 3-4 pm Daily donate (thru Nov 14) www.newpaltz.edu/museum **Ulster**

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Calendar submission We are now only accepting Calendar listings that are submitted with our online form to be found at: www.arttimesjournal.com/submitevent.html

IMAGINE CREATING ART IN THE DIGITAL AGE

AT THE CENTER FOR THE DIGITAL ARTS, PEEKSKILL EXTENSION

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Artist Lise Prown

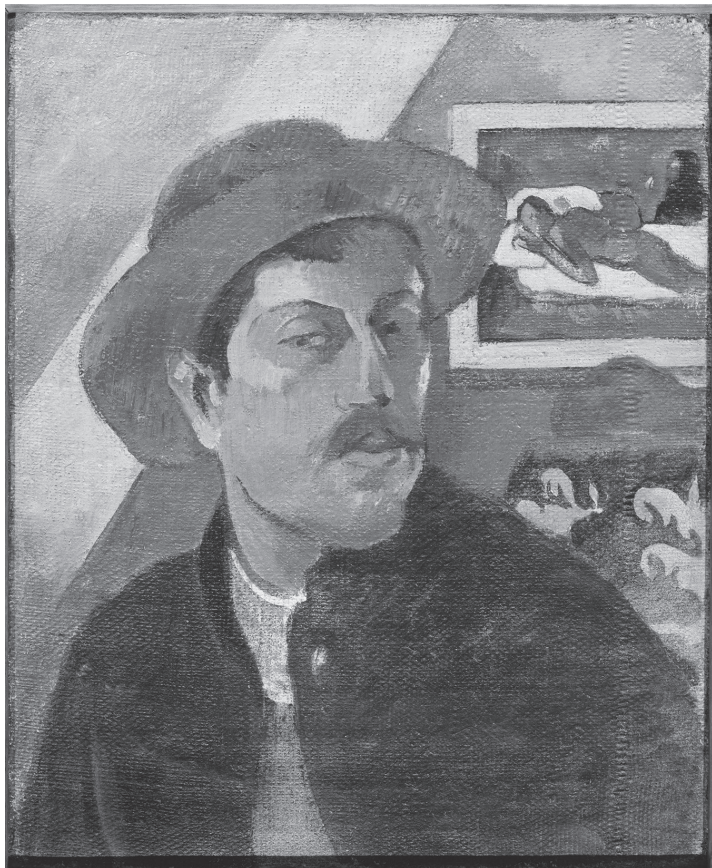
Art

Gauguin's 'Going Away'

By INA COLE

PAUL GAUGUIN (1848-1903) perfectly appropriates the mythologised image of artist as solitary figure, fleeing convention and misunderstood by his contemporaries, only to be appreciated decades later when generations reach the stage he once occupied. A plethora of articles exist with regards to Gauguin's personal and artistic intentions, some highly critical, but interest in the artist refuses to wane. In 1988 the National Gallery of Art in Washington, DC debuted a touring exhibition of Gauguin's work — which attracted over 6,000 visitors a day — and it will be telling, in light of continuing discourse, to witness comparative interest in the current UK and US presentations of the artist's work.

Gauguin's intention to represent an idealised culture became evident



Self-Portrait with Manao tu Papau (1893), oil on canvas, 460 x 380 mm, (Courtesy Musée d'Orsay, Paris, France)

during the years he spent in Brittany in the mid 1880s, where he believed he had discovered a context for artistic endeavour that was satisfactorily opposed to the ethos of metropolitan Paris. He had lost his position as a stockbroker in the financial crisis of 1882-3, a factor that helped propel him towards a career as a full-time artist. By 1890 he became preoccupied with removing himself more permanently from civilised society. However, Gauguin did not speak any language other than French, which restricted his location to the French colonies. He considered Panama, Martinique, Madagascar, and the Ile de la Réunion, before receiving a government subvention to go to Tahiti in 1891, leaving behind a wife and five children.

His well-documented travels were not atypical for the time, as the alleged 'going away' was perceived as the ultimate modern experience, entrenched in nineteenth and twentieth-century assumptions about the avant-garde



Faa Iheihe (1898), oil on canvas, 540 x 1695 mm, (Courtesy Tate)

artists' role as a pioneer of new modes of representation. The 'going away' provided a separation from the norm and the specific social ties associated with that, launching the individual out of time and space in an alien location, often involving an intense

bonding with the new place. No doubt Gauguin viewed his new-found location as a profoundly symbolic site, where he could perform a kind of ritual from which to emerge with a feeling of enlightenment. In a sense, his chosen site affirmed a goal of communication with immortal spirits of long ago, and the desire for contact with an idealised past became a pervasive and sustaining impetus.

Faa Iheihe perfectly illustrates Gauguin's hope in a culture that, for him, presented an alter-

native way of life. It was painted in 1898, a few months after *Where Do We Come From? What Are We? Where Are We Going?*, an allegory of life and death, which Gauguin had created immediately prior to his failed suicide attempt as an intended magnum opus. The mood in *Faa Iheihe* is strikingly different to *Where Do We Come From?*, suggesting a remarkably altered state of mind. It is an important example of the artist's mature style, presenting a vision of archetypal figures residing in harmony with each other and with their organic environment. Its frieze-like format and central ceremonial figure take their inspiration from Javanese culture, and the title of the work, which has been the subject of much scholarly debate, is thought to mean 'to beautify'. *Faa Iheihe* emanates a strong sense of expectation, as though its characters are in preparation for a significant event. It embodies Gauguin's search for an idealised world — a frozen moment in time where all

seems bearable — and in that sense the work also acts as a calming respite from his earlier tormented thoughts.

The inherent difficulty associated with the 'going away' is that the history of a place is often viewed from the position of pre-conceived expectations, which arise from the way it has been packaged by society. It is difficult to know what understanding of history Gauguin actually had, as indigenous cultures are often presented in a relatively superficial way in order to be understood, and Gauguin's view of Tahiti was apparently coloured by information gleaned from colonial pamphlets. It is therefore questionable whether the sentimentality about Tahitian life is based on little more than an illusion, providing the basis of a mythology that functions to sustain comfortable visions of the past. Indeed, by the time Gauguin arrived on the island, local culture had already been largely destroyed by disease and by the work of the Calvinist, Mormon and Catholic missionaries. Virtually nothing remained of ancient Tahitian religion and mythology, and the distinction between Polynesian reality and Gauguin's reconstruction of it is tinged with irony. In a letter to the Swedish playwright, August Strindberg, Gauguin had claimed that 'civilisation is what you are suffering from; to me barbarism is a rejuvenation'. However, Gauguin never learnt to speak the language, apparently maintained a largely European diet of biscuits, macaroni and tinned beef, and existed on the charity of Tahitian villagers and other resident Europeans.

This kind of identification with a specific place can result in a constructed community, bound together through the creation of an imagined utopia. Although it can be argued that this was the case with Tahiti, for Gauguin the place did become an adopted site for the projection and identification of the self, where he created some of his finest work. His fascination with a culture whose existence was so different from his own resulted in an immediately recognisable art form that attempted to alter the spectator's way of viewing the world. In *Faa Iheihe* the isolation of characters induce the observer to fix their attention onto objects that seemingly exist in some other realm, a sensation heightened by the artist's palette of intoxicating golden hues. Gauguin became something of

a semiotician, and his images were constructed through a collection of preordained signs associated with the idiosyncrasies of Tahiti, to produce a pictorial equivalent for his emotions. He had previously summed this up particularly well in relation to the direction taken by himself and his contemporaries, when he said that instead of 'working outwards from the eye, we explored the mysterious centre of thought' (*L'Occident*, May 1909).

As human beings eventually discover, often to their peril, the reality of a pre-conceived idyll comes with its own set of incumbent problems, and the flight from civilisation can become a dissatisfying and destabilising act. Gauguin eventually died of an overdose of morphine on another island, Hiva Oa, also part of the French colonial administration. Here, dossiers were compiled claiming the artist had a responsibility for indigenous resistance to colonial rule. Officials, inflamed by Gauguin's actions and speech, placed him under almost constant surveillance, plotting ways to expel him from the Marquesas. Gauguin's actions became increasingly contradictory, even irrational, towards the end of his life. As he accumulated enemies in the Marquesas and became forgotten by his contemporaries in Europe, his desire for inclusion resulted only in estrangement. Commenting on Gauguin's inimitable passage through life, the art critic Maurice Denis wrote that, 'For all the incoherent mess he made of his life, Gauguin would not tolerate any in his paintings. He loved order, a sign of intelligence' (*L'Occident*). A dichotomy thereby exists between Gauguin's need to encapsulate a culture he strongly identified with, and the difficulties forced upon him by the day-to-day realities of his situation. His 'going away' was certainly induced by a need to flee a tainted world, but disquiet often comes from within, not without, and the principal obstacle to Gauguin's escape was ultimately himself.

***Gauguin's Paradise Remembered: The Noa Noa Prints, Princeton University Art Museum, Princeton, NJ (to 2 January 2011); Gauguin: Maker of Myth, Tate Modern, London (to 16 January 2011); touring to the National Gallery of Art, Washington, DC (27 February – 5 June 2011).**



Calendar

Continued from Page 4

Tuesday, November 2

2nd ANNUAL ARTSHARE FOR HEARTSHARE New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 thru Nov 13) www.hearshare.org NYC

82nd GRAND NATIONAL EXHIBIT American Artists Professional League, Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Nov 12) www.americanartistsprofessionalleague.org NYC

BETSY LEITZES Seasonal Paintings of the Hudson River Valley Martucci Gallery Irvington Public Library 12 South Astor Street Irvington NY 914-591-7840 free (thru Nov 30) www.irvingtonlibrary.org/meet.html Westchester County

ESYO Empire State Youth Orchestra Concert featuring the Lois Lyman winner of Concerto Competition Times Union Troy Savings Bank Music Hall 30 Second Street Troy NY 3pm charge www.timesunion.com Rensselaer

ESYO's Youth Jazz Ensemble and Repertory Jazz Ensemble Concert Empire State Youth Orchestra Picotte Recital Hall, Massry Center for the Arts, The College of St. Rose 432 Western Avenue Albany NY 518-382-7581 3pm charge www.esyo.org Albany

MARY ELLEN & PHYLLIS KULMATISKI / TRUDI SMITH & CHLOE KETTLEWELL The Oakroom Artist's Gallery, First Unitarian Church, 1221 Wendell Ave., Schenectady, NY Opening Reception: 12-3pm (thru Nov 30) Schenectady

Thursday, November 4

DAVID TOBEY EXHIBITION BENEFIT for The Juilliard School Pleiades Gallery 530 West 25th Street, 4th Floor New York NY 914-632-8226 Opening Receptions: 6-9pm free (thru Nov 27) http://www.davidtobey.com Manhattan NYC

ESYO's Wind Orchestra Concert Empire State Youth Orchestra Picotte Recital Hall, Massry Center for the Arts, The College of St. Rose 432 Western Avenue Albany NY 518-382-7581 3pm charge www.esyo.org Albany

INK, PAINT AND CLAY K. Whitman, R. Pantell, C. Wax, M. Di Cerbo, S. Hazard, B. Murphy. Ceramics by Randi Martin Kish. Bearsville Graphics 68 Tinker Street Woodstock NY 845-684-5476 free (thru Dec 31) www.BearsvilleGraphics.com Ulster

"INTIMATE VIEWS" pastels and oils by Mireille Duchesne Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 free (thru Nov 28) www.flatiron.ppg.com Westchester

REGIONAL PORTFOLIO DAY Mill Street Loft Wallace Visitors Center, NY 845-471-7477 4:00-8:00pm other millstreetloft.org Dutchess

THE PRINT MATRIX: Revealing the Layers Montclair Public Library 50 South Fullerton Road Montclair NJ 973-744-1818 Opening Reception 6-8pm; Panel discussion with the artists during the reception beginning at 7:00pm. free (thru Nov 28) www.studiomontclair.org Essex

Friday, November 5

2nd ANNUAL ARTSHARE FOR HEARTSHARE New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 4:30-8pm thru Nov 13) www.hearshare.org NYC

AFRICAN AMERICAN ABSTRACT MASTERS The Sage Colleges 140 New Scotland Avenue Albany NY 518-292-7742 Opening Reception 5-9pm free (thru Dec 12) www.sage.edu/opalka Albany

ESYO's Youth Percussion Ensemble and Repertory Percussion Ensembles A & B Holiday Concert Empire State Youth Orchestra Picotte Recital Hall, Massry Center for the Arts, The College of St. Rose 432 Western Avenue Albany NY 518-382-7581 7pm free www.esyo.org Albany

GERMAN FORUM CONCERT Kaatsbaan International Dance Center Kaatsbaan Studio Theatre 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge www.kaatsbaan.org Dutchess

HUDSON RIVER POTTERS Show & Sale Briarcliff Congregational Church South State Road & Pleasantville Road Briarcliff NY Opening Reception 6-9pm free Continues Nov 6, 9, 5pm; Nov 7, 10:30 4:30pm www.hudsonriverpotters.com Westchester

STAGED READING OF THE WORKSHOP A ONE-ACT PLAY Shades Repertory Theater 64 New Main Street Haverstraw NY 845-675-8044 8:00 PM donate www.shadesrep.com Westchester

Saturday, November 6

2nd ANNUAL ART EXHIBIT New Rochelle Art Association New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Nov 13) www.nraonline.org NYC

2ND ANNUAL ARTSHARE FOR HEARTSHARE Human Services of New York New Century Artists Gallery 530 W. 25th St. Suite 406 New York NY 718-422-3268 free (thru Nov 13) www.heartshare.org Manhattan NYC

ART & FLOWERS & ALL THINGS ORGANIC original works on paper The Harrison Public Library Bruce Avenue Harrison NY 914-835-0324 free (thru Dec 4) Westchester

ARTIST OPENING RECEPTION The Harrison Gallery 39 Spring Street Williamstown MA 413-458-1700 Opening Reception 5-7pm free http://www.theharrisongallery.com Berkshire

DAVID TOBEY EXHIBITION Benefit for The Juilliard School Pleiades Gallery 530 West 25th Street, 4th Floor New York NY 914-632-8226 Opening Receptions: 3-6pm free (thru Nov 27) http://www.davidtobey.com Manhattan NYC

FAHRENHEIT JAZZ QUARTET The Sage Colleges 140 New Scotland Avenue Albany NY 518-292-7742 7:30pm free www.sage.edu/opalka Albany

FALL FINE ART AND CRAFTS AT THE WESTFIELD ARMORY Rose Squared Productions, Westfield Armory, 500 Rahway Ave. Westfield, NJ (908) 874-5247 10-6pm Essex, NJ

HELEN SCHOFIELD Pastels of Hawaii Family Network Chiropractic 223 Hurley Ave. Kingston NY 845-338-3888 Opening Reception 4-7pm free (thru Nov 30) www.nsa.vpweb.com Ulster

JOHN DARVIE Art Exhibit "IMPACT" Martin Lerner Gallery 53470 Hwy 30, Main Street. Roxbury NY 607-326-6090 Opening Reception 2-5pm free (thru Dec 17) www.martinlerner-gallery.com Delaware

TOM DOYLE: Maine and the Maritimes Hudson Valley Gallery 246 Hudson Street Cornwall-on-Hudson NY 845-401-5443 Opening Reception 6-8pm free (thru Nov 28) www.hudsonvalleygallery.com Orange

RICHARD MERKIN: Paintings and Surprises Carrie Haddad Gallery 622 Warren Street Hudson NY 518-828-1915 Opening Reception 6-8pm free (thru Dec 12) carriehaddadgallery.com Columbia

SALLY MICHEL - Selected Paintings Katharina Rich Perlow Gallery 980 Madison Avenue 3rd FL (btwn. 76th & 77th Streets) New York NY 212-644-7171 exhibit (thru Dec 18) www.artnet.com/katharinarichperlow.html NYC

Sunday, November 7

A HOLIDAY EXHIBIT featuring Regional Artisans MURAL on MAIN 74 Main Street Stamford NY 607-652-1174 Opening reception 2-5pm free (thru Dec 18) Delaware County

AFIARA QUARTET RHINEBECK CHAMBER MUSIC SOCIETY Church of the Messiah Montgomery Street/ Rte 9 Rhinebeck NY 845-876-2870 4 PM charge www.rhinebeckmusic.org Dutchess

Continued on Page 8



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I N S O M N I A

www.loelbarr.com things that go bump...

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Music

Shakespeare's Use of Songs – Part 2

By FRANK BEHRENS

HAVING BEGUN TO take a look at songs in Shakespeare's plays, we find many that set a mood but add little or nothing to the plot. Even in the more song-filled plays, they serve merely an atmospheric purpose. Will the playwright ever put a song to DRAMATIC use?

"As You Like It" contains several songs. "Under the greenwood tree" (II, v) sets both the mood and the philosophy of the exiled lords, while Jacques' parody of it shows his cynical character; and indeed the entire scene could be cut out without any feeling of discontinuity of plot, but much of the theme would be lost. In II, vii, "Blow, blow, thou winter wind" merely gives Orlando a chance to give the Duke a synopsis of the events up to that point without the audience having to hear it all again.

Act IV, ii simply covers the time between the two meetings of Orlando and Rosalind and consists of ten lines of dialogue and a hunting song, "What shall he have that killed the deer?" It is often dropped from performances. At the very end of the play, the appearance of the god Hymen (or is it a mortal in disguise?) merely calls for a wedding song and a dance. And so Shakespeare's happiest pastoral comedy makes no dramatic use of song!

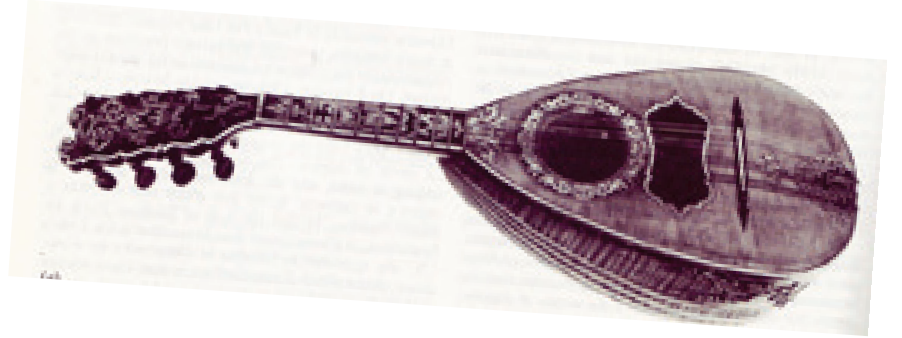
There are plenty of songs sung by

the woodland sprites in "A Midsummer Night's Dream." However, as lovely as they are as poetry, and one can wonder the melodies to which they were originally sung, they create, yet again, only atmosphere. Yes, one of them puts the besotted Bottom to sleep, but one can scarcely call that furthering the plot.

"Much Ado About Nothing" has only two songs. "Pardon, goddess of the night" (V, ii) is merely an expression of grief for one only thought to be dead. The scene in the garden (II, iii) includes "Sigh no more, ladies," the sentiments of which are designed to trick Benedick into admitting his true feelings for Beatrice. It seems to work, especially when reinforced by the jokesters' remarks about Beatrice loving him. But it is the dialogue, not the song, that really pushes Benedick into action.

"Twelfth Night" has Feste singing mood-setting songs at someone's request. However, the snatches of song bellowed by the drunken Sir Toby, Sir Andrew, Maria, and Feste does incur the wrath of the Puritan Malvolio, which leads to him being gulled into thinking his ladyship loves him—and so on—and here at last is a song that gets things moving!

Later in his career, Shakespeare began to experiment with songs that show the state of mind of the



character who sings the song. And, interestingly enough, they are found in the tragedies.

For example, utterly confused concerning her husband's hostility toward her, Desdemona is getting ready for bed and recalls that her mother once had a maid named Barbary, who had gone mad when her lover forsook her. She then sings the maid's song of "Willow." The words are a perfect reflection of her mood and filled with unintentional irony. By now Shakespeare has learned how to use a song to enhance the complexity of a character.

Even more revealing are the songs sung by the mad Ophelia in "Hamlet" (IV, v). "And will he not come again" is both a lament for her dead father, Polonius, and possibly for her lost love, Hamlet. More to the point is her singing the bawdy "To-morrow is Saint Valentine's Day," expressing ideas that "good girls" of her time

were never supposed either to feel or even to know about. In Gertrude's report of Ophelia's death, it is significant that "she chanted snatches of old tunes" as her garments grew heavy with water.

So it is not the dramatic use of songs in his later plays that makes Shakespeare wonder that he is but his psychological use of songs to reveal the hidden thoughts of characters. I feel it a shame that there are so few examples to draw upon.

For those interested in hearing the lyrics as they might have been heard in Shakespeare's theater, I can recommend Ross W. Duffin's *Shakespeare's Songbook* (Norton, 2004). It includes two CDs with the first stanza of every song in the book and should prove valuable to scholars as well as theatre groups who wish to stage the plays with the earliest settings of the songs that have survived over the centuries.



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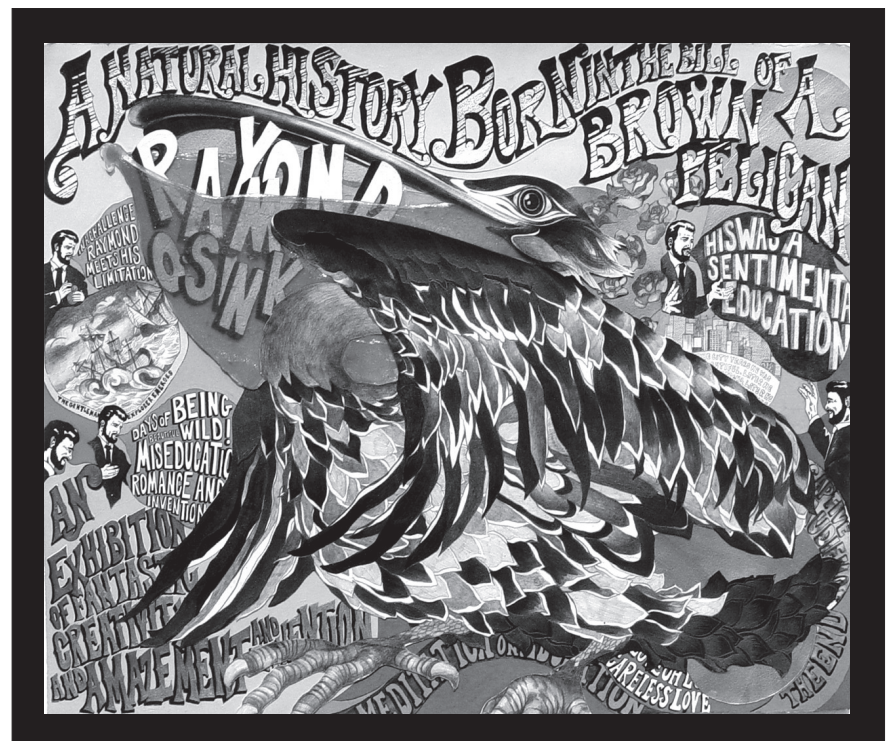
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AFIARA QUARTET RHINEBECK CHAMBER MUSIC SOCIETY Church of the Messiah Montgomery Street/ Rte 9 Rhinebeck NY 845-876-2870 4 PM charge www.rhinebeckmusic.org **Dutchess**

BART GULLEY - Black, White and Blue MURAL at the Cyr Center West Main Street Stamford NY 607-652-1174 Opening reception 2-5pm free (thru Dec 17) **Delaware County**

ESYO Repertory Orchestra and String Ensemble Concert Ravena-Coeymans-Selkirk High School, 2025 US Rte 9W, Ravena, NY 4:00 PM charge www.esyo.org **Albany**

FALL FINE ART AND CRAFTS AT THE WESTFIELD ARMORY Rose Squared Productions, Westfield Armory, 500 Rahway Ave. Westfield, NJ (908) 874-5247 10-6pm **Essex, NJ**

MARY ELLEN & PHYLLIS KULMATISKI / TRUDI SMITH & CHLOE KETTLEWELL The Oakroom Artist's Gallery, First Unitarian Church, 1221 Wendell Ave., Schenectady, NY Opening Reception: 12-3pm (thru Nov 30) **Schenectady**

ONLY THE BEST BRIDAL SHOW National Museum of Dance 99 S Broadway Saratoga Springs NY 518-584-2225 1-4pm free www.dancemuseum.org **Saratoga**

Monday, November 9

STUDENT EXHIBITION at the Center For Art, Westchester County Center 196 Central Ave. White Plains NY 914-606-7500 Opening Reception 6:30pm-8:30pm free (thru Nov 29) www.sunywcc.edu/arts **Westchester**

Thursday, November 11

2010 NEW MEMBERS EXHIBITION N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Nov 30) www.thenawa.org **Manhattan**

GUILD OF CREATIVE ART Semi-Annual Portfolio Jury Guild of Creative Art 620 Broad Street Shrewsbury NJ 731-741-1441 Noon-7:00pm charge www.guildofcreativeart.org **Monmouth**

OKLAHOMA Lycian Center 1351 Kings Highway Sugar Loaf NY 845-469-2287 8 pm charge www.lyciancentre.com **Orange**

ONLINE AUCTION of Fine Prints & Photographs RoGalleryAuctions.com RoGallery 47-15 36th St, Long Island City, NY RoGalleryAuctions.com **NYC**

STEEL and STRUCTURE: Robert Cotnoir Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Jan 8) **Westchester**

Friday, November 12

97th ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru Nov 30) www.alliedartistsofamerica.org **NYC**

FOCUS NEW JERSEY Art Center of Northern New Jersey, 250 Center St., New

Milford, NJ (201) 599-2992 (thru Dec 10) **Bergen, NJ**

LAKOTA SIOUX INDIAN DANCE THEATRE Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 7:30pm charge www.bardavon.org **Dutchess**

Saturday, November 13

ALICE IN WONDERLAND: A Rock Opera Lycian Centre, 1351 Kings Highway Sugar Loaf NY 845-469-2287 7:00 pm charge www.lyciancentre.com **Orange**

BONNELL MARIE COTNOIR: Art & Flowers (watercolor series) Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Dec 3) www.harrisonpl.org **Westchester**

EMPIRE STATE YOUTH ORCHESTRA Concert Times Union Troy Savings Bank Music Hall Troy NY, 30 2nd St., Troy, NY 3:00 PM charge

FIRST SUNDAY FREE GALLERY TOUR of Binary Visions: 19th-Century Woven Coverlets from the Collection of Historic Huguenot Street Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2pm free www.newpaltz.edu/museum **Ulster**

KENT ART ASSOCIATION Volunteer Show / Holiday sale Kent Art Association 21 South Main Street Kent CT 860-927-3989 Opening Reception 12-4pm free (thru Dec 5) www.kentart.org **Litchfield**

LAURA SMITH Exhibit Longyear Gallery, 785 Main Street, Margaretville, NY (845) 586-3270 Opening Reception 3-6PM (thru Dec 5) www.longyeargallery.org **Delaware**

OPEN STUDIO AND SALE League Of Our Own Bell-Ans Building 103 Greenbush Road Orangeburg NY 845-359-6875 free 10am - 4pm League Of Our Own, an association of 20 painters opens their studio to the general public. **Rockland**

PILAR RIOJA ~ Faces of Tarot Kaatsbaan International Dance Center Kaatsbaan Studio Theatre 120 Broadway Tivoli NY 845-757-5106 7:30 charge \$25 Reserved Seating www.kaatsbaan.org **Dutchess**

SILENT AUCTION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Auction 3-5pm www.woodstockschoolofart.org **Ulster**

SZYMANOWSKI QUARTET in Concert Friends of Music Concerts Friends of Music, auditorium of Sleepy Hollow High School 210 North Broadway (Route 9) Croton-on-Hudson NY 914-861-5080 8:00 pm www.friendsofmusicconcerts.org **Westchester**

WESTCHESTER PHILHARMONIC WITH CHELSEA TIPTON, guest conductor Westchester Philharmonic The Performing Arts Center at Purchase College 735 Anderson Hill Road Purchase NY 914-682-3707 8pm charge westchesterphil.org **Westchester**

'WHAT'S NEW' — American Society of Contemporary Artists 93rd Annual Exhibition Broome Street Gallery, 498 Broome St., NYC (212) 226-6085 Opening Reception 2-5pm Free (thru Nov 21) **NYC**

WITNESS: The Art of Jerry Pinkney Norman Rockwell Museum 9 Rte 183, Stockbridge, MA Free nrma.org **MA**

WOODSTOCK POETRY SOCIETY AND FESTIVAL: Lea Graham; Reagan Upshaw Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**

Continued on Page 10

Poets' Niche



THE LITTLE VERMEER IN THE FRICK COLLECTION

*The sunlit girl with laughter still
Smiles below the window sill.
Laughing still with time to kill
Beneath a glowing window sill.*

*One window open; down below,
Where we think a breath of air must flow,
A soldier leans on one elbow
And tells a joke we'll never know.*

*One window open; one still closed:
It's warm enough, we can suppose.
The woman by the light exposed
Smiles at what the man proposed.*

*This laughing girl, the man opposed:
Five hundred years they've held this pose
In a canvas cunningly composed
So that their secret's not disclosed.*

*The soldier leans: to stay or go?
That's something else we'll never know.
The woman smiles: a yes or no?
The words dissolve; the sunlight glows.*

*In that gray room with time to kill
Let these two chat of what they will.
Forever radiance will spill
On the girl beneath the window sill.*

—James B. Kobak, Jr.
Jersey City, NJ

AND YET WE WONDER WHERE ALL THE FISH WENT

*We eat Bushmeat now
(with our gloves of blood).*

*When clans run in herds
(and collect murderabilia).*

*When each bomb tells such a long story
and those who are good at emptying pockets.*

*When television flickers like fire
(and we carry brakes this way and that).*

Doing in Chicken Little one last time.

—Jody Azzouni
Brooklyn Heights, NY

YOU WERE UPPERMOST

*How confident was I
of your beauty?
I turned my gaze
from Mount Rainier
for five full minutes.
Staring in your face,
I sighed three Renoirs worth.
And for the length
of one kiss,
I couldn't tell rain from sunshine.
You sat beside me,
by the cove,
while I read
and I could suddenly see
the humor in
"The Sorrows of Young Werther."
We were in a coffee shop
and a passage from "The Magic Flute"
was playing in the background.
Sorry Mozart.
The background's all we had available.*

—John Grey
Providence, RI

PANAMA

*We lived in a cinder block house in the jungle.
We had a pond and a swimming pool fed by a spring.
The pool, with sharp tiles, split feet.
Our carpenter's son was beheaded at the corner.
There were other houses too.
At the end was the manager who burned our trash.
Next, was a shack with one swinging bulb.
Bernarda lived inside with a husband and two kids.
Bernarda watched wrestling while cleaning the house.
Her daughters barged in with no knock.
After a year, we grew tired and moved.
"Permanezca en contacto;" Bernarda pleaded.
She said we could write letters and send them by bus.
We could also call the radio and say hello on air.
I thought of taking them back to the United States.
I knew we would never see them again.*

—Jesse Dunlap
Los Angeles, CA

TO THE SEA

*Out past the show-off breakers,
arching their backs, stretching their arms
before taking their bows
and applauding themselves,
the fishing boats nod up and down
keeping time with the tide.*

*They can tell you your fortune,
reply to your questions,
as long as the answers are yes.*

*But the sand so pale from lost moonlight
Is a better planner of the night.
A single set of footprints to tell a story;
up to the water's edge,
then back, then up again.*

The nightly repeated riddle of a lost love.

—Richard Luftig
Cincinnati, OH

Film *The Three Required Great Works of Art*

By HENRY P. RALEIGH

I WAS TAUGHT very early in life that if you wished to be properly cultured and to hold your own among the literate of the world it was required to read *Moby Dick*. Having gotten through *Silas Marner*, the first Great Works of Art thrust upon you in those days, just wasn't going to cut it. *Moby Dick* was the heavyweight introduction to Great Works of Art. After all, what could be more satisfying than to know you've read a book some 237 pages in length?

Now *Moby Dick* isn't easy sledding, I can tell you, and it isn't nearly as much fun as seeing the 1956 film adaptation and a lot shorter, too—it wasn't around in my time, however. I don't know if generations after mine have gotten away with simply picking up the DVD of "Moby Dick" and letting it go at that. They probably have considering that *Catcher in the Rye* seems to be the obligatory introduction to Great Works of Art in today's high schools and that's a snap compared to slogging your way through Melville's novel.

Following a short pause while you mucked about making your way through the tiresome business of living you soon come to discover that tossing out clever quips about Captain Ahab and whale blubber is no longer sufficient in intelligent conversation. This brings you up against the second Great Work of Art that one can't do without — Tolstoy's *War and Peace*. And you're not fooling anyone by knowing this massive work only via the woefully miscast

American film version of 1956 or the incomprehensible Russian one in 1968. These films are no substitute for the mind-numbing task of actually reading the novel page-by-page—all 580 pages, anything less would be shameful, a stain upon your honor. (I do fear for those younger generations, though—if *Catcher in the Rye* is their basic training for Great Works of Art how will they be able to deal with *War and Peace*?)

After having a good portion of your existence given over to completing these two major cultural projects despite many false starts and distracted now and then by the temptations of the flesh you believe yourself content, wiser, well-rounded, and most likely wearing bi-focals. You feel deserving of a well-earned rest. Well sir, you're wrong for the most difficult chore, the big number three of The Great Works of Art, the one that will separate the men from the boys, the women from the girls, yet awaits you. I mean here (I shudder to even write the words) Alfred Doblin's acclaimed 1931 novel *Berlin Alexanderplatz*. I'll bet they never told you about *that* one in school, did they? So before you bolt for the hills I'll let you in on a dodge not available to those first two Great Works of Art. Rainer Werner Fassbinder's epic 1980 film of the novel is really all you'll need to claim your third cultural achievement. You might notice that in references to these works the novel is hyped merely as "acclaimed" while the film is always and resoundingly "epic". It's clear which is preferred. Why take

second best and at any rate the novel is drenched in enough German romantic philosophy to give you a really bad headache.

The Fassbinder film is challenging, I should say, staggering, sixteen hour long and that's plenty to give you boasting right if you can actually take it all in and don't succumb to chronic depression. This is not a happy film as you will immediately tell because it's photographed in shades of brown gloomily illuminated by strange lights, some like madly staring eyes, others that unnervingly pulsate. Although the setting is the late 1920's amid Germany's suffering in the Great Depression any viewer today will find it comfortably familiar what with political chicanery, casual sex, massive unemployment, and a general, pervasive discouragement with just about everything. You can see why the work is truly "epic"—like Great Art it shows us just how miserable we can get.

Once you have complete the required Three Great Works of art you may indeed hold your head high in any discussion with cultured people. With knowledgeable looks and a good deal of thoughtful nodding you can



speaking sagely of harpoons, funny Russian patronymics, and soup kitchens. Even those early films, "Moby Dick" and "War and Peace" will come in handy as back-ups—few read books nowadays but everyone talks about films, right?

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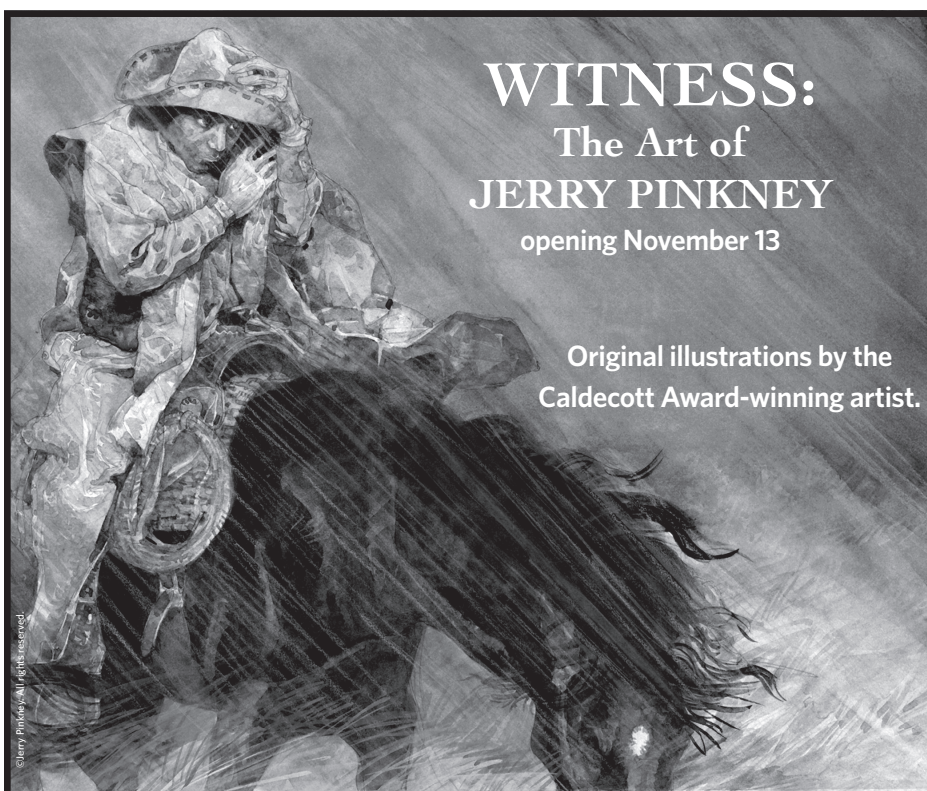
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Sunday, November 14

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FOCUS NEW JERSEY 2010 Art Center Northern New Jersey 250 Center Street New Milford NJ 201-599-2992 Opening Reception 2-4pm free (thru Dec 11) www.artcenter-nnj.org **Bergen**

HUDSON VALLEY ARTISTS 2010 final performance: Marcy B. Freedman's The Go-Between Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 12-3pm free www.newpaltz.edu/museum **Ulster**

"INTIMATE VIEWS" pastels and oils by Mireille Duchesne Flatiron Gallery 105 So. Division St. Peekskill NY 914-734-1894 Art Reception 1-5pm free (thru Nov 28) www.flatiron.ppg.com **Westchester**

JOAN GILLMAN SMITH Solo Exhibit and Exhibit by HOWARD NATHENSON Upstream Gallery 26 Main Street Dobbs Ferry NY 914-874-8548 Opening Reception 2-5pm (thru Dec 5) www.upstreamgallery.com **Westchester**

NOVEMBER EXHIBITIONS: Director's Choice: Liana Moonie, Signed Sealed and Delivered, Spectra Silvermine Guild Arts Center Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 2-4pm www.silvermineart.org **CT**

PILAR RIOJA ~ Faces of Tarot Kaatsbaan International Dance Center Kaatsbaan Studio Theatre 120 Broadway Tivoli NY 845-757-5106 2:30pm charge \$25 Reserved Seating www.kaatsbaan.org **Dutchess**

SEASONS OF HARMONY Concert Golden Apple Chorus Mt. Pleasant Community Center 125 Lozza Drive Mt. Pleasant NY 914-962-0320 3-4:30 pm donate www.goldenapplechorus.com **Westchester**

WESTCHESTER PHILHARMONIC with CHELSEA TIPTON, guest conductor Westchester Philharmonic The Performing Arts Center at Purchase College 735 Anderson Hill Road Purchase NY 914-682-3707 3pm charge westchesterphil.org **Westchester**

YOHO ARTISTS AUTUMN OPEN STUDIO YOHO, 578 Nepperhan Ave., Yonkers, NY (917) 682-5172 11-6pm www.yohoartists.com **Westchester**

Monday, November 15

SCNY MEMBERS' ANNUAL Exhibition (thru Dec 3) / Plein Air Exhibition (thru Dec 17) Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 www.salmagundi.org **NYC**

Tuesday, November 16

2010 NEW MEMBERS EXHIBITION N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Opening Reception 5-7pm free (thru Nov 30) www.thenawa.org **Manhattan NYC**

Wednesday, November 17

GO FIGURE: A Drawing Party The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 free www.woodstockschoolofart.org **Ulster**

Thursday, November 18

ELLYWANE: Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Dec 5) **Rockland**

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Continued on Page 12

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Fiction

Closet Diva

By JULIE C. JUDES

I IMAGINE IT all. I can see it clearly. I can hear it too, the thunderous applause, the shouts of "Brava, brava!" and the numerous curtain calls.

Here I am, at the center of the stage, dressed in a gold lamé floor length gown, sparkling tiara sitting on my shimmering red tresses, smiling and graciously acknowledging the wild cheers of the packed opera house.

Kate the great diva! No, no. Wait – Katherine. Katerina! That's it. Katerina the great opera diva. Katerina the Magnificent, frequently compared favorably to Anna Netrebko, Sandrine Piau, Natalie Dessay, Angela Gheorghiu, Renee Fleming, and all of the other great ladies of the opera. I have sung all of the great parts of all of the famous operas in all of the magnificent opera houses in the world. I am in constant demand.

Whoa! I almost got thwacked by that bouquet of roses. You'd think whoever threw it would have aimed a bit more carefully.

Anyway, as I was saying, I am in constant demand. I am frequently sought after for interviews, for autographs, for photos. Of course, I am selective. And, I pamper myself. Except for the large box of exclusive dark chocolates delivered daily to my door by darling bare-chested Alfredo, I keep myself in optimal condition, my throat covered with scarves to protect my voice, an air purifier in every room that I enter. Alfredo. He'll feature in an entire fantasy of his own as soon as I finish with this one. My villa in the south of France, my penthouse apartment in Manhattan, my cars, my yachts, my personal chefs....

No, I was not born with a silver spoon in my mouth or a silver voice. However, my doting parents were

amazed at my ability to belt out Sesame Street tunes and were convinced that I had incredible musical talents. A voice coach was found for me, Marcello, whom my mother recently revealed to me may have been my little sister Maggie's father. Evidently he was found to be quite satisfactory and remained my tutor for many years. He encouraged me to practice diligently, often excusing himself during my lessons for lengthy periods of time, explaining that he needed to step out to tutor my mother as well.

My hours and hours of voice instruction eventually paid off and I developed a magnificent voice. I began to be highly sought after as an opera singer and quickly advanced through the ranks until I became the world-class diva that I am now.

And where am I now? In this disgusting, smelly, tiny utility closet in the back of the opera house, the rag mop and pail competing for space with my body. I really think it was clever of me to say that I was sent from the temporary agency to help with the cleaning crew. Dressed in overalls and bringing in cleaning supplies added just the right touch and I had no problem whatsoever being admitted to the building. So, here I am, waiting until everyone has departed for the evening.

Then, it will be my turn to shine. Oh, yes. I will release myself from this rancid little room, make my way to the costume storage area, clothe myself in a gorgeous gown, find the light switches, illuminate the stage, march to the center of it, and start belting out beautiful arias.

I will be Katerina the Magnificent. (Julie C. Judes lives in Milwaukee, WI.)



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Theatre

Our last, best hope

By ROBERT W. BETHUNE

A GROUP OF American theater companies are doing something interesting: offering a free night of theater through a website called, oddly enough, "Free Night of Theater." (It can be found at <http://www.freenightoftheater.net>.)

The premise is simple: the participating theaters offer you, the theatergoer, the opportunity to get seats for free.

The purpose is to try to get people who don't usually come to the theater to do so. Once in the door, maybe they'll get hooked and turn into ticket buyers. Wouldn't that be nice?

I'm really glad to see theater companies trying to put butts in seats that wouldn't normally be there. Theater tends to draw older people—a well-documented phenomenon. If carried to an extreme, it leads to theater trying to draw dead people, who are a tough sell, generally speaking. To live and thrive, theater has to draw new people into the audience and keep them there.

Nobody knows how to do that.

The fundamental problem is this: people who already go to theater know about it and can be relied upon to keep coming, unless we disappoint them too badly and too often. However, they do have the habit mentioned above: they die off eventually. Their

replacements, by definition, have to come from the vastly larger body of people who don't go to theater.

Those folks are a challenge. They don't go to theater. When they think about what to do on Friday or Saturday night, theater is not on the list. When media content about theater happens to cross their attention, their attention does not go to it, because they have no interest in it. For them, the local theater company might just as well not exist. In their minds, it doesn't exist.

Somehow or other, we have to engage their attention, and that's hard and getting harder. We keep preaching to the choir, and the choir, oddly enough, stays the same size. Preaching to the choir isn't working. We have to try something else.

Reviewing the list of partners and sponsors for the "Free Night of Theater" effort, I am strongly struck by the fact that these fine organizations, who are to be lauded for their support, are precisely the sort of organizations that are very effective at speaking to people who already attend theater. They are not organizations that are notably effective at getting the attention of non-theater-goers. That's really not good, because non-theater-goers are the point; if the result of this campaign is primarily giving tickets

to people who would have bought them anyway, we've got a show that's going to close on Saturday night.

That's been my observation, of half-price nights at the theaters I'm familiar with. I look at the people who are there on half-price nights, and I notice that they're the same people I often see on full-price nights, and I also notice that they definitely aren't the people who can't afford a full-price ticket. The outreach effort is laudable; the effort to keep tickets affordable is laudable; it's all very laudable, but not very effective at doing what the theater must do to survive: bring in new people. The net effect of the laudable effort is to reduce ticket sales income to the theater company.

The rapid evolution of the media world is also making doing this harder. Formerly, one could attempt to spend some money on media that can push a message into the attention of people who wouldn't otherwise see it. The good old paid newspaper ad did that. The good old feature story in the local paper also did that, though less effectively, since relatively few people read such things that weren't already interested in theater. In the ongoing transition to web-based media, push media are harder to come by and less effective.

I don't know what the answer is.


I do know that there is a great unexploited resource out there: the existing audience. To use that resource, however, theater people are going to have to change their ways.

We take the audience, at present, pretty much for granted. We do not listen to them very much. We select our repertory, our venues, our policies, even our prices pretty much to suit ourselves. We ask them to buy tickets; we ask them for donations—usually not very effectively—and that's about it. We do the work we want to do the way we want to do it, and we expect them to support us, even though we don't really give them much reason to do so.

That needs to change. Every single person who places their butt in one of our seats personally knows dozens, perhaps hundreds, of people who don't place their butts in our seats—but might do so if that person talked them into it.

What do we do to encourage them to do that? What incentives do we offer to our audience members that might turn each and every one of them into a full-fledged ambassador for us?

Our much-maligned, much-denigrated, much-ignored audience may be our last, best hope.

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ANNUAL POTTERY EXHIBITION Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6-8pm free (thru Nov 28) www.garrisonartcenter.org Putnam

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RICHARD SCHMID Demonstration Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 6:30 pm charge www.salmagundi.org NYC

Saturday, November 20

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ILLEGITIMATE OFFSPRING of Da Da, Images and Objects of 21st century art Artwell, 19 Water Street, Torrington, CT (860) 482-5122 Opening Reception 6-8pm free (thru Dec 19) www.artwellgallery.org CT

INSOMNIA: NEW WORK BY LOEL BARR WAAM 28 Tinker Street Woodstock NY 845-679-2940 Opening Reception 4-6pm free (thru Jan 2) www.woodstockart.org Ulster

STUDENT EXHIBITION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Dec 18) www.woodstockschoolofart.org Ulster

THE HOLIDAY SHOW: group exhibit; LOEL BARR: solo exhibit; SMALL WORKS: Museum exhibit Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6 (thru Jan 2) www.woodstock-art.org Ulster

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PUTNAM SYMPHONY ORCHESTRA Holiday Concert Brewster High School Performing Arts Center 50 Foggintown Road Brewster NY 845-228-4167 3 pm charge putnamsymphony.homestead.com Putnam

TOM DOYLE: Slide Show & Talk Hudson Valley Gallery 246 Hudson Street Cornwall-on-Hudson NY 845-401-5443 2pm free www.hudsonvalleygallery.com Orange

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Peeks and Piques!

Continued from Page 2

become a hemlock since I — like all natural beings — have been allotted my own. We do not all go to a store and buy the same size hat. So, why ought I follow someone else's path? Accept *their* answers? Ape *their* images?

I am told, that it is written in the Koran that if one wants to speak to God, then one must go to the mosque; but, if one wants to hear God's *answer*, then one must go to the desert. Having no desert nearby, I have indeed received some answers — at least to *my* questions about *my* path.

Thus, in the process of my interview and discussing individual paintings with that student, I could glance around my study and evaluate some of the answers I have received — not to share with that student (since we can not given that it is between the Creator and the created), but to my own inner understanding and enlightenment. Some of my landscapes I had actually seen for the first time *as* answers — at the time of painting, I was simply too involved in the process to “stop and smell the flowers” — I had missed the fact that *each* of my paintings revealed just a bit more of the mystery, that *each* held a kind of ‘magic’ for *me* if not for others, if only in that one small portion of the canvas, e.g. a tiny spot of light glancing off a stone wall, a leaf, a blossom or that murky shadow alongside a tree-trunk. In many cases, the rest of the painting existed only for that one

infinitesimal touch of paint, acting as a ‘foil’ for the answer — if only I took the time to *see* it as I was doing during the interview. In fact, it suddenly became clear that I was not painting “trees”, or “fields” or “mountains” or “woodland streams” — in short, that I was *not painting mere landscapes*. I never had any doubt of the mystery — of the presence of the hidden “answers” — only that *I* would be able to discover them! But then why should God try to trick me?

In his *Art and Artist*, Otto Rank wrote that early artists were the first priests, the first to penetrate “God's” answers. It was the cave-wall scribblers that were pointing the way to his fellows on how to discover “purpose”. History, however, tells us that early shamans, diviners, seers, priests and prophets had discovered this fact about nature but, instead of sharing it with their followers, chose to keep it hidden, to hoard it as ‘privileged’ knowledge that only they could interpret. They built elaborate rituals and systems to divert attention, made laws and taboos, dangled ‘salvation’ and threatened ‘damnation’ to any who would question their authority or break their taboos.

Today's true landscape painters — the ones not painting only what their eyes can see on a certain day and in a certain place — carry on that ancient tradition of listening to God's answers. And, if *you* listen and look, you might start carving out your own path...

Raymond J. Steiner



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Dance

Lane Harwell: a Man Who Understands the Power of Timing

By FRANCINE L. TREVENS

WHEN DANCE/NYC announced a new director, I was eager to interview the young man. Our preliminary interview did not go so well. F. Lane Harwell, aware his job consisted of promoting, marketing and getting funding for Dance/NYC, gave me a series of promotional sound bites, but avoided anything personal.

Comments such as “The difficult economic climate naturally turns public attention to service organizations such as Dance/NYC whose programs — advocacy, audience engagement and professional development — are more important than ever. The opportunity for Dance/NYC is to identify and voice the needs and opportunities of the dance community and to lead.” And “Dance/NYC is the only organization that speaks on behalf of the City’s entire dance community — its artists, managers and audience members — the largest local dance community in the country. It also has the unique capacity to participate in the national conversation about dance,” clarified Dance/NYC for anyone unaware of it, but left Lane an enigma.

Happily, our main interview resulted in a wonderful view of this workaholic young man.

The offer from Dance/NYC came at the start of summer 2010, while Lane was still an MBA student at Columbia Business School. Recalling, he laughingly remarked, “just another case of bad timing in my life.”

We know he took the job — but did he leave the MBA program? No, he arranged with Columbia for a special accommodation. As he explains, there was a precedent for this. Recently Jordan Roth, a Columbia Business School MBA candidate when he became president of Jujamcyn Theaters while still a student and things were worked out so he could do both, which is exactly what is happening with Lane.

He also spoke quite openly about his reaction to the offer from Dance/NYC. He was interested as soon as he was approached, but when he met the people he was excited because “They were open to the opportunity to think afresh.” Lane feels he learned so much in the process of talking with them,

that for him, this is an ideal job

“Dance was my passion as a child,” Lane said. He became interested in it when his older sister was taking dancing lessons. “I always wanted to be some sort of performer — maybe a rock star or maybe an actor, or maybe a visual artist.” But once he started dancing, dance became his focus

In his first case of great timing, the town he lived in was rehearsing a production of “Nutcracker.” A young male dancer was desperately sought when the young man playing the prince suffered a concussion. Lane’s mother brought him to audition, Lane got the part. Not surprising, he fell in love with dance after that!

Fortuitously, a mother of one of the girl dancers knew of a scholarship program for boys and suggested him. Lane landed the scholarship. Had he not played the prince, he might not have met the mother and been urged to apply for the scholarship. Good timing again.

For a couple of years, he was a dancer with the American Ballet Theatre studio company. He even appeared in another “Nutcracker,” this time with the New York City Ballet. Have you ever wondered how the bed could glide so beautifully after the winter snowflakes scene in “Nutcracker”? Lane gave me the answer: he was the boy under the bed pushing it around. He’d come down in his role, but up in the world of dance.

By now, Lane realized he was more than just a dancer. He left American Ballet Theatre to attend Princeton, where he earned a BA in philosophy, graduating in 2002.

“There were many roads I could’ve taken. I wanted to learn about the world. I wanted to test my choreographic abilities. I was interested in the history of dance, and committed to scholarship and education.”

The final summer between Junior and Senior years, Lane had worked at the world trade center in the financial industry. He was even considering a career in that lucrative field.

Timing was certainly on his side, here, because 9/11 occurred when he was back at Princeton. This proved a wake-up call for him. He decided “I



Dancing Through College and Beyond (photo: Valerie Chin)

want to live a life as wild and full of adventure as possible.” Princeton offered Princeton in Asia teaching fellowships, and he took one in Hong Kong upon leaving the university. Timing not so good, the SARS epidemic hit in Hong Kong, so the following year he moved to Thailand where he taught at a smaller school and was a writing teacher.

His goal now was to continue to learn. For the next two years he studied at the University of California at Berkeley, as a Berkeley Fellow with a full tuition scholarship, earning an MA in theater, dance and performance studies.

During his first summer there he got involved with a research program with the San Francisco Ballet, going over to Paris in a cultural exchange program. He considers himself an anthropologist on methodology, among other things.

Also while at University of California he was a Mellon Discovery Fellow and co-founder of Townsend Center Dance Studies Working Group.

After he earned his MA, Alliance for the Arts offered him a trial position in a fund raising capacity. At about the same time, the Alliance hired a development director. Within three months, the development director left. Timing was again on Lane’s side. Impressed with his work fundraising, Lane was given the opportunity to assume the directorship of development post. He loved running a small non-profit company with multiple tasks

to do. He loved learning marketing and fundraising “on the go. It was a wonderful perspective to look at the arts community as a whole.”

During his three-year tenure, he increased City and State program support by 30 percent, he secured sizeable grants from such groups as Booth Ferris, Carnegie Corp, Helmsley Charitable Trust and the Rockefeller Foundation, he forged innovative corporate partnerships such as pro bono marketing partnership with Google Inc, and produced the organization’s most successful benefit events ever.

His desire for education and expanding his capabilities brought him to Columbia Business School as a Benjamin Botwinick Scholar in 2010 where he is aiming for an MBA in Social Enterprise on May 2011. Which bring us back to the present!

Lane has had many other special projects along with way, and is an active member of many research and performance groups.

Lest you think he is nothing but work, I should mention he is interested in poetry, film noir, foreign languages (speaks French, German and Thai) and foreign travel to over 50 countries.

Lane has made the most of his time, opportunities and undertakings, so I predict Dance/NYC has gotten the best of the best for their current needs and future expansion.



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Speak Out

Invisible Past, Invisible Future: A German's alternative response to the Holocaust

By MARK CALLAGHAN

Continued from Page 3

Holocaust-related artwork can make regarding its chosen subject is the sheer impossibility of representing it. Whatever an artist produces is contrary, whatever is depicted is troublesome, whatever is portrayed, even with the best of intentions, is problematic, often for reasons the artist is unaware of, as exemplified here with the Memory Aporia that Gerz unwittingly created. Gerz shifts the debate, but suitable to the subject, he does not resolve it.

However, invisibility does have the potential to alter aesthetic discourse. It is, by definition, easy to ignore, but invisibility can also result in subjective commemorations as Gerz intended for *2146 Stones*. The conditions found in The Place of the Invisible Monument create this opportunity for personal imaginative authorship of one's own memory-work that, like Gerz's version, remains internal, concealed. In fact, in keeping with the phenomenology of memory, Gerz's creation can be seen as an aesthetic coherence between the nature of memory – the fact that it is, in effect, invisible – and the concealed memory-creation of Gerz and the students. In this respect, despite the aforementioned Memory Aporia and the apparent failings of the

monument (if they can be considered in such a binary sense), *2146 Stones* succeeds in representing not just the historic problem of the 'crisis of representation' but also the promotion of subjective memories and concepts, which can only be achieved with an invisible aesthetic. Invisibility can be the key condition for creating this state of contemplation, of recalling one's knowledge of the Holocaust, uninterrupted by a visual entity, be it figurative or abstract. To some, *2146 Stones* will be out-of-sight, out-of-mind, whilst to others – and this is where the monument succeeds – it is out-of-sight, yet-in-the-mind. In fact, it becomes in-the-mind *because* it is out-of-sight. There are no distractions, no objects to ponder, not even the inscriptions to read and consider. Instead, there is just the knowledge that this is a place of remembrance and that knowledge, with the accompanying references to cemeteries, is enough for personal, imaginative, and subjective contemplation.

To some, the Place of the Invisible Monument may feel like a virtual-reality Giorgio de Chirico painting; a metaphysical brooding esplanade made curious by its sparseness. Others, however, might dismiss Gerz's indiscernible monument as a post-modernist Emperor's New Clothes,

a public square subjected to a conceptual art project complete with pontificating pseudo-intellectuals and rumours of an elaborate hoax. Either way, twenty years later, the audacity of an artist paradoxically producing an invisible work sparks all reactions, be it admiration, cynicism, aesthetic discourse, or in some cases, no response or awareness at all. The monument's invisibility is, however, intrinsic to our understanding of the complex issues concerning the representation of the Holocaust and how Gerz's work represents not only a metaphor for the absence of Germany's missing Jews, but also a symbol of the impossibility of representing the events that caused that same solemn outcome: the Shoah.

What began in the relatively sedate environment of a classroom soon became a guerrilla memorial action, with a public square's cobblestones transformed in meaning, converted from a mundane functional purpose to a conceptual art enterprise complete with an undertow of archaeologically layered invisibilities. Now, those same cobblestones come to represent that well-known triad of instances of temporality: past, present, and future. The invisible past signifies the impossibility of representing the Holocaust, that ungraspable event. The invisible present concerns our experience of the work, the conditions

that educe not just our knowledge of the Holocaust, but also our experience of the *moment*. The invisible future is, by definition, something unseen, an unreachable dimension. Yet in Saarbrücken, the possibilities for representation can be ironically observed in the invisibility of Gerz's monument. Future representations of the Holocaust cannot be formed in a vacuum devoid of past renderings - the Memory Aporia proves the incapability of that – but invisibility, as way of expression, as a consequence of the historic impossibility of representing the Shoah, may in the end be the new icon that encapsulates Adorno's aporia: everlasting, recalcitrant, and out of reach.

(© Mark Callaghan, 2010 is a previous contributor to *ART TIMES* and lives in Shephed, England)



One of the monument's 2,146 cobblestones: "Place of the Invisible Monument", Saarbrücken, Germany

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Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance: The Complete Works by Maryan W. Ainsworth. 496 pp.; 9 7/8 x 12 1/4; 453 Illus., 337 in Color; Dendrochronology; Bibliography; Index. \$85.00 Hardcover. *****

Gabriel Metsu (Ed.) Adriaan E. Waiboer. 244 pp.; 10 1/8 x 11 3/4; 160 Color Illus.; List of Works; Bibliography; Index. \$65.00 Hardcover. *****

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Chinati: The Vision of Donald Judd by Marianne Stockebrand. 328 pp.; 9 7/8 x 11 5/8; 240 Illus., 170 in Color; Selected Texts; Bibliography/ \$65.00 Hardcover. ***

Gustav Stickley and the American Arts & Crafts Movement by Kevin W. Tucker. 272 pp.; 9 3/8 x 12 1/4; 170 Color Illus.; Bibliography; Index. \$60.00 Hardcover. *****

John La Farge's Second Paradise: Voyages in the South Seas, 1890-1891 by Elisabeth Hodermarsky. 240 pp.; 9 5/8 x 10 1/8; 170 Color Illus.; Exhibition Checklist; Index. \$55.00 Hardcover. *****

Gray Collection: Seven Centuries of Art (Ed.) Suzanne Folds McCullagh. 224 pp.; 9 7/8

x 12 1/4; 174 Color Illus.; Index of Artists. \$50.00 Hardcover. *****

Kurt Schwitters: Color and Collage by Isabel Schulz, et al. 176 pp.; 10 1/4 x 11 3/4; 143 Illus., 129 in Color; Chronology; Checklist; Selected Bibliography; Solo Exhibitions. 50.00 Hardcover. ***

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RIZZOLI INTERNATIONAL PUBL.: Wagner's Eternal Ring: The Complete Production at The Metropolitan Opera (Boxed) by Nancy Ellison. 240 pp.; 13 1/2 x 8 3/4; 200 Color Illus.; Preface; Chronology. \$85.00 Hardcover. *****

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UNIVERSITY OF WASHINGTON PRESS: Gods of Angkor: Bronzes from the National Museum of Cambodia (Eds.) Louise Allison Cort and Paul Jett. 160 pp.; 7 1/2 x 12; 150 Color Illus.; Notes; Glossary; Bibliography. \$40.00 Softcover. *****

La Serenissima: Eighteenth-Century Venetian Art from North American Collections (Ed.) Hardy George. 196 pp.; 9 x 12; 157 Illus., 109 in Color; Notes; Bibliography. \$35.00 Softcover. *****

Romancing the West: Alfred Jacob Miller in the Bank of America Collection (ed.) Margaret C. Conrads. 136 pp.; 11x 9; 91 Illus., 90 in Color. \$34.95 Softcover. **Life in Ceramics: Five Contemporary Korean Artists** by Burglind Jungmann. 56 pp.; 8 x 10; 64 Color Illus., Notes. \$20.00 Softcover. *****

WATSON-GUPTILL: Still Life Painting Atelier: An Introduction to Oil Painting by Michael Friel. 192 pp.; 9 1/4 x 11 1/4; Color Illus.; Afterword; Bibliography; Index. \$35.00 Hardcover. *****

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Compiled by Raymond J. Steiner

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Artists: American Watercolor Society, 47 Fifth Ave, NY, NY 10003. 212-206-8986 Call for Entries 144th Annual International Exhibition, Apr 5 - May 1, 2011. SASE TO American Watercolor Society or download from website. info@americanwatercolor-society.org WWW.AMERICANWATERCOLORSOCIETY.ORG Slide or Digital entries postmarked no later than Nov 15.

Artists, All Media: Artwell, 19 Water Street, Torrington, CT 06790 (860) 482-5122. Seeks entries for the "Illegitimate Offspring of DaDa — Images and Objects of 21st Century Anti-Art" Nov 20-Dec 19. Visit website for full prospectus. www.artwellgallery.org. Deadline Nov 14.

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks fine arts media for 30th Annual Juried Expo Competition. No craft. Juror, Maura Lynch, Assistant Curator at MOMA Winners will have up to 6 works displayed for 4 weeks in March 2011. Entry fee \$35. Call or download prospectus from website. www.bjspokegallery.com. Deadline: Nov 8.

Artists, All Media: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for Fiber Plus: 21st Century fiber and textile works with incorporated mixed media. Mar 19-May 21. For submission details go to website. info@bluedoor-gallery.org www.bluedoorgallery.org Deadline Dec 10.

Portrait Artists: Connecticut Society of Portrait Artists, (860) 763-4565 Seeks entrants to "Faces of Spring 2011" juried exhibition Mar 4-Apr 23, 2011 at the Goodman Gallery of the Lyme Art Assn, 90 Lyme St., Old Lyme, CT. Cash and ribbon awards. Juror TBA. Submission fee

1st entry \$35; additional entries, 4 max, \$10 each. For details and prospectus visit website. Inquiries should be sent via email w/FS11 in subject line. CSocietyOPA@aol.com. www.CSOPA.org. Deadline Jan 21.

Artists: Davy Jones Gallery, 386 Delaware Ave., Albany, NY 12209 Seeks artists of all mediums. Email 5 images and resume/cv. Attn: Sara. daveyjonesgallery@gmail.com www.daveyjonesgallery.com

Craftspeople: Dutchess Community College Foundation seeking crafters for 39th Annual Holiday Craft Fair, Nov. 27 & Nov 28. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Artists Oil & Acrylic: Hudson Valley Gallery, PO Box 222, Cornwall-on-Hudson, NY 12520 (845) 401-5443 Seeks submissions of 1" x 2" stretched canvas paintings for 3rd Annual World's Smallest Stretched Canvas Painting Competition, exhibit Dec 3-Jan 9. Send to gallery or download prospectus from website. www.hudsonvalleygallery.com Deadline for mailed entries: postmarked by Nov 15; Hand Delivered no later than Nov 21.

Artists, Musicians & Performers: La Leona Arts, PO Box 2199, Kingston, NY (914) 262-8508 Seeks participants for 100 Artists/ 100 Dreams. Contact via email for more information and application sadee@LaLeonaArts.com www.LaLeonaArts.com Deadline: Ongoing.

Artists: Lifebridge Foundation, PO Box 327, High Falls NY 12440 (845) 658-3439 The General Assembly of the United Nations has proclaimed 2011 as the International Year for People of African Descent, the International Year of Chemistry, and the International Year of Forests. We are seeking artists' proposals to exhibit wall-hung artwork of colorful and evocative natural beauty which (1) supports the mission of the Lifebridge Foundation: promoting the concept of the interconnectedness of all life and one humanity and (2) Supports The Lifebridge Foundation's role as an NGO (non-government organization) associated with the department of public information of the United

Nations Seeks proposals to exhibit wall-hung artworks of colorful and evocative natural beauty at Retreat & Conference Center. Website for full details. info@lifebridge.org www.lifebridge.org. Nov 30.

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 7th Annual Small Works Show, May 10 - May 28, 2011. Max. 15" in any direction. Juror: Camilla Cook, Artist Consultant & Independent Curator SASE or download application; SASE for prospectus. www.mamaroneckartistsguild.org. Deadline Mar 11.

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks membership applications. For details send SASE to NAWA or download from website. www.thenawa.org Deadline Sep 15; March 15

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks entries for Margo Harris Hammerschlag Biennial Direct Carving Award For prospectus send SASE to NAWA or download from website. office@thenawa.org www.thenawa.org Deadline Nov 22

Writers: New England Book Festival, Boston MA. (323) 665-8080 Seeks entries for the 2010 New England Book Festival. Go to website or all for more information. www.newenglandbook-festival.com Deadline Nov 25.

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 31st Annual Regional Juried Show, January 22-February 6, 2011. visit website for prospectus. www.ridgewoodartinstitute.org. Receiving January 8.

Photographers: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780, 631-862-6575 Seeks work for Juried Photography 2011: Alternative Processes. Juror: Joy Goldkind. Bromoil, albumen, colotype, silver gelatin and more media acceptable. Cash Prizes. SASE for prospectus or go to website. www.stacarts.org. Deadline Nov 10.

Sculptors: Socrates Sculpture Park, PO Box 6259, 32-01 Vernon Blvd.,

Long Island City, NY 11106 (718) 956-1819. Seeks artists for 2011 Exhibitions schedule at Socrates Sculpture Park. Mail applications for one or all exhibitions attn: 2011 Grant Application. SASPostcard optional; application materials will not be returned. info@socratessculpturepark.org. www.socratessculpturepark.org. Deadline Jan 24, 2011.

Installation and Visual Artists: The Arts Center Gallery at Saratoga Arts, 320 Broadway, Saratoga, NY 518-584-4132 Seeks artists to transform the streets of Saratoga into an open, public art space on Dec 31. Call or see website for more information. firstnightinfo@saratoga-arts.org www.saratoga-arts.org

Artists, All Media: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for Juried Small Works Exhibition, Jan 6 - 20, 2011. Email attachments of up to six (6) images. Files must be labeled with last name, first name, medium, title and size (NOT to exceed 24" width or depth). No height restriction for free-standing sculptures. No entry fee. Installation fee: 25\$/work. CD submissions also accepted and should be sent to Luis Perelman, 169 Shonnard Terrace, Yonkers, NY 10701. upstreamgallery@aol.com. www.upstreamgallery.com. Deadline Nov 30.

US & International Artists: Viridian Artists Inc. 530 West 25th St, New York, NY 10001. Seeking entries for International Juried Photography competition. Juror: Elisabeth Sussman, Curator Photography, Whitney Museum, NYC. Cash Prizes. Group exhibition Jan 18- Feb 5, 2011. \$40/3 jpgs, \$5 each additional. SASE for prospectus or download. www.viridianartists.com. Deadline: Nov 5.

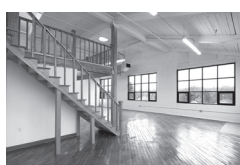
Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 49th Annual Juried Show, Jun 4 & 5, 2011, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

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Culturally Speaking

By CORNELIA SECKEL

SEVERAL YEARS AGO, and **Carla Smith**, former Executive Director of the **Woodstock Byrdcliffe Guild**, were meeting together and the subject of storage and digitizing their individual collections came up. From that early conversation came the **Hudson Valley Visual Art Collections Consortium** launched at a **Press Conference at the Center for Photography at Woodstock (CPW)** in Woodstock this past month. The Dorsky Museum, the CPW, the **Women's Studio Workshop**, **Woodstock Byrdcliffe Guild** and the **Woodstock Artists Association and Museum** are the founding members of the consortium with the belief that other

and **Library Services** to the Dorsky Museum to continue the project. Appreciation was also expressed by **Josephine Bloodgood**, Executive Director of **WAAM**; **Ann Kalmbach**, Director of **WSW**; and **Matthew Leaycraft** of the **Woodstock Byrdcliffe Guild**. **John Shaloiko**, Executive Director of the **South Eastern New York Library Resources Council**, introduced the library's team that created the website and entered the data.

I was quite pleased as I listened to the strong sense of unity, the willingness to share and cooperate with one another for the greater good. The greater good is knowing that their collections are being preserved, that educators and students



(L to R) Members of the **Hudson Valley Visual Art Collections Consortium**: **Matthew Leaycraft** of the **Woodstock Byrdcliffe Guild**, **Ariel Sanberg**, Executive Director of the **Center for Photography at Woodstock**, **Sara Pasti**, Director of the **Samuel Dorsky Museum of Art at SUNY New Paltz**, **Ann Kalmbach**, Director of **Women's Studio Workshop**, **Josephine Bloodgood**, Executive Director of **WAAM**

organizations will join them in the future. The 5 members all have historically significant works in their collections and have a recent history of sharing work with one another. The problem for each was storage of their vast collections, the accessibility of the works, the preservation of the collections and the access to others outside of the individual organization. After many meetings, numerous grants submissions, and the great cooperation and participation of the **Southeastern New York Library Resources Council** (www.senylrc.org) 50 of each of the members' works are now part of this digital collections pilot project with a total of 250 works having been digitized and available online at www.hrvh.org/hv vacc. Another 15,000 images will be uploaded in the next 3 years from the permanent collections of each of the organizations.

These artworks represent a wide range of art—from furniture, to drawings, photographs, paintings, sculpture and multi-media work—made in or about the Hudson Valley from the mid-19th century to the present day. **Ariel Sanberg**, Executive Director of CPW, welcomed the press and members of the various organizations and funding supporters. Sara Pasti in her opening remarks spoke about the huge role Carla Smith had in making the Consortium possible. She continued to speak of how the idea came about and introduced the concept of the consortium and the challenges, specifically for each member to begin using a common database. She also expressed great thanks for original funding from **Ulster County** and the **Hudson River Valley National Heritage Area** as well as great appreciation for the **Institute of Museum**

can access the database for study and research, that curators can now comb through the holdings and make decisions for new exhibitions knowing what is more fully available and that the public has access to work that perhaps has never been out of storage. I remember, and now it is 27 years of memories, when organizations would not share any of their resources; groups housed on the same block unwilling to share copy machines. I spoke of this to the gathering and commended them on their willingness to get outside their own needs, to see the greater value in cooperation and knowing that we all benefit.

I stopped at the **DogHouse Gallery** to see paintings by **Patti Ferrara** and photographs by **Susan Phillips**. The gallery has 3 viewing spaces and each woman had a room on the 2nd floor and shared the space below. It was an excellent blending of work. Susan's photographs are precise and bring you into the scene/ image effortlessly as did Patti's landscapes with their soft edges. Congratulations on a fine show.

Marlene Wiedenbaum, an excellent artist, had an exhibition of her pastels at **The Bruynswick Art Studio and Gallery**. **Raymond J. Steiner** has written a critique of the show for this issue.

Paul Gould recently celebrated his 50 years as an artist. On view was one of his earliest paintings as well as his current work. Paul has been painting, teaching and running a gallery for many years. He comes from a painting family, his parents, **John & Mary Gould** (his father **John F. Gould** (d. 1996), a highly respected artist) opened the **Bethlehem Art** in 1957 and sons **Robert, William** and **Paul** continue the proud tradi-



Patti Eakins, of **The Bruynswick Studio & Gallery** and **Marlene Wiedenbaum** at **Marlene's exhibit at the gallery in Gardiner, NY**

tion started by their parents providing classes, framing, and a gallery. The opening of Paul's show at the **Hudson Valley Gallery** in Cornwall-on-Hudson, NY was quite crowded with collectors, students and friends. Paul had the idea for "The Annual World's Smallest Stretched Canvas Competition", a show of 1"x2" paintings. On Dec 3rd, at the gallery in Cornwall on Hudson, the 3rd annual will open. Bravo Paul, you have certainly made your own mark as a painter, teacher and gallery owner.

Renee Darmstadt was given the upstairs of 168 Cornell Street in Kingston, NY by her father **Kenneth**, the owner of **Darmstadt Overhead Doors**. Renee created an excellent space for invited artists to show their work for a month, twice a year. Over 47 artists hung their paintings, showcased their jewelry, woodwork, pottery, photography and other handmade crafts. Live Music by area bands and food served

Hudson Valley/Catskill Mountain Region during all seasons of the year. Well-researched and documented, the book contains both archival and recent photographs of estates and gardens throughout the region (192 pp.; 8 1/2 x 11; 142 Illus.; Notes; Bibliographical Essay; Index. \$24.95 Softcover). Visit them at blackdomepress.com for further info/titles.

Online you'll find a report of my doings during September: **The Pastel Society of America's 38th Annual Open Juried Exhibit** held at the **National Arts Club, NYC** and a short video online • **The 14th Annual Fall for Art**, a fundraiser for the Hudson Valley arts' community and local **Jewish Federation** projects held their elegant cocktail party at the **Wiltwyck Country Club** in Kingston, NY • **The Audubon Artists 68th Annual Juried Exhibition** (www.audubonartists.org) was held at the **Salmagundi Club, NYC** (see a



Dancers, Actors and supporting staff with **Mikhail Baryshnikov** (center back row) at the **Ringling International Art Festival** in Sarasota Florida, Oct 2010

by Renee's friends made this a delightful evening. It seemed that hundreds of people were there, work was sold, and I saw many new and young artists. This show's theme was **Vintage Inspired** and artists and servers were dressed in vintage (gasp!, 50's & 60's) clothing. What an excellent service to artists and the Kingston area community.

Black Dome Press has recently published *Landscape Gardens on the Hudson: A History: The Romantic Age, the Great Estates & the Birth of American Landscape Architecture* by **Robert M. Toole** — a lovely pictorial history that should please both residents as well as the many tourists who come to the

short video at online) • A review of *The Sensational Josephine Baker* written and performed by **Cheryl Howard** and directed by **Ian Streicher** at **Emerging Artists Theatre** (EAT www.emergingartists theatre.com) was performed at **TADA! Theatre** in NYC • **The 11th annual Woodstock Film Festival 2010** had a line-up of nearly 150 films. A video will soon be uploaded online.

All videos are available on YouTube and at www.arttimesjournal.com/video/Videos_Art_Times.html

Have an excellent Holiday Season, and enjoy the winter months by dreaming up new artistic projects for the new year!



Letters

Continued from Page 2

To the Editor:

Frank Behrens' "Shakespeare's Use of Songs—Part I" was a fine introduction to the general reader of a subject to which, in accepting Mr. Behrens' welcome to comment, I would like to add some further details.

Shakespeare's dramas are unique, for their genre and time, in utilizing song, blank verse, and prose in combination, to suit his dramatic purpose. While prose is simply the ordinary form of conversational speech, both blank verse and song are examples of the lyrical poetic art known as prosody, specifically of a type invented by Geoffrey Chaucer, called accentual-syllabic verse, in which each line has a fixed number of alternating unaccented and accented syllables.

Blank verse, which is considered the more literary form, is written in iambic pentameter, in which each line has ten such syllables, beginning unaccented and ending accented; but the songs that Shakespeare incorporated into his plays were more often examples of the older popular ballad form, which has alternating lines of four and three accents with a varying number of accented syllables, and which survives more in the oral than in the written tradition.

Since there were no copyright laws enacted until the seventeen-nineties, we cannot fault Shakespeare for incorporating popular songs into his sixteenth-century dramas, but it is intriguing to attempt to identify, from stylistic and other literary clues, which songs were composed by Shakespeare himself. I eagerly anticipate Part II of Mr. Behrens' article, with more enlightening information concerning this intriguing facet of the study of the Shakespearian canon,

Eugene Batizat
Fordham University
Yonkers, NY

(Mr. Behrens Responds: Thank you for your flattering note and reaction.)

To the Editor:

Thank you for the beautiful profile

[Sep/Oct Issue] — I just got my copy on my doorstep and I am, once again, honored that you found me worthy! I do, however, have to make a correction to something that you wrote, which was that Lotus was given the "Top Retailer Award" and voted "Coolest Store in America". While I wish that were the case, it was listed on my resume as being awarded to Don Muller Gallery, where I exhibit my work. I am sorry for the misunderstanding — hope you can clarify online or in the next issue or whatever your standard policy is. Who knows, maybe by the time my gallery is thirty some-odd years old, I will achieve that level of accomplishment, but for now...

Anyway, I can't begin to tell you how touched I am. The experience itself — just sitting and talking with you — was a treat! How rarely I have the opportunity to talk with a friend about art — I mean *really* talk about it.

Thank you for the article and thank you for being my friend.

Jamie Barthel
Lotus Fine Art, Woodstock, NY
(Editor's Note: So sorry for the error, which was all mine! It has been corrected on our online site. My apologies to both you and the Don Muller Gallery for the misinformation.)

To the Editor:

I couldn't agree more with Raymond Steiner's comments on contemporary art and its critics [Peeks & Piques! Sep/Oct Issue]. It's my experience, also, that as the art has become more meaningless, so has the commentary. There's a lot of art around which is solidly based on fundamentals like drawing—but one reason there's so little comment on it is that the critics are no longer capable of assessing it.

Jim Scovel
Northport, NY
(Editor's Note: Thanks for the feedback; always appreciated. We try to cover as many drawing shows as possible (check out our archives) and there's a major one on Spanish draftsmanship currently at The Frick.)

Classified

ARTISTS, ALL MEDIA Saturday, December 11, 2010 10-11:30AM New Rochelle Art Association seeks new members. Bring three framed and wired works or sculpture or crafts to New Rochelle Public Library. nraaonline.org

LONG ISLAND GALLERY seeks 2D artwork on consignment. Email TheRobleyGallery@aol.com with images, sizes and pricing or call (516) 746-5960.

PRINCE STREET GALLERY, 40-yr. old cooperative gallery at 530 West 25th St., New York, NY 10001, princetreetgallery.com seeks new artist members. Contact Katharine Butler, kb@kbwatercolors.com for details.

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

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

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Fiction *Ghost Story*

By R. ANTHONY GIBBS

AFTER RECOVERING FROM the shock, first of being visited by the apparition, and then of the feelings—guilt, shame, thrill, sadness, and loss—caused by memories of that other time, I resolved to call Danny. My fingers knew the numbers to reach him, though my mind hadn't the faculties to remember even the exchange. I asked him to call on me, and the third shock to my system was his agreement to come.

Before the evening was done, Danny was in my parlour, his coat and hat on my tree. I served tea, and gave him a full account of the phenomenon.

"You are positive, with your entire mind, Henry, that it was Maura that you saw?" I could hardly bear to see his eager expression, the tears brimming and so close to spilling. His hands clenched tight around his tea cup. The liquid trembled, threatened to slosh out. He set the cup deliberately onto the small end table.

"It was her; I would swear it to the queen. Maura had even the scar across the lobe of her ear." I could have reminded him that I knew that scar as intimately as he had—having measured it against my own lips as I whispered into her ear. As he had. I let the simpler, more discreet answer suffice.

His brow wrinkled, and he stared into the now-calm depths of his tea, as if to read the whims of fate when they were still now uncertain, with the leaves dancing with the diminishing currents, carrying

Danny's future, carrying my future, perhaps carrying Maura's soul in their teasing passage through all possible prophecies. Danny's eyes cleared of confusion, as if he finally realized that when he drank the last of his tea, his fate would be made manifest and solid, but that the very act of drinking was the step during which he had control.

Danny stood, and embraced me as he had in the times before discovering Maura and I, faithless, in a meadow ten years past. I was taken aback, and he no doubt saw the surprise. "Henry, do you know what the years Maura and I shared after your indiscretion were like?"

I confessed I did not.

"They were bliss, as pure as we could ever hope. So why, now, would she appear to you, rather than me?"

"I have no answer to that worth speaking."

He laughed through the tears that had spilled over the firmament of his eyelids. "With me she has known peace. The unrest is within you." He sighed, and took his coat and hat from the tree.

"Wait!" I said, "Let me tell you why..."

"Take care, Henry," he said, and walked out of my house.

The tea grew cold, followed by the hearth. I sat in the darkness until I could no longer refrain from shivering before treading up the stairs to sleep and dream.

(R. Anthony Gibbs lives in Timonium, MD.)



Calendar

Continued from Page 12

Monday, November 22

WINTER & THE HOLIDAYS EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 1) www.salmagundi.org NYC

Saturday, November 27

39th ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu Dutchess

CAS MEMBERS' SHOW AND HOLIDAY FAIR Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Dec 29) www.catskillartsociety.org Sullivan

HOME FOR THE HOLIDAYS: a Fiber Revolution Catskill Mountain Foundation Kaaterskill Fine Arts Gallery 7950 Main St., Route 23A Hunter NY 518-263-2060 Opening reception 4-6pm free (thru Jan 9) www.catskillmtn.org Greene

BFA/MFA Exhibition II Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 Opening Reception 5-7 free www.newpaltz.edu/museum Ulster

R.H. QUAYTMAN: Paintings Neuberger Museum of Art, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Dec 19) www.neuberger.org Westchester

Sunday, November 28

3rd ANNUAL WOODSTOCK ARTS FAIR Woodstock Arts Fair, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Saugerties 10-4pm donation Ulster

39th ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu Dutchess

SAUGERTIES PRO MUSICA Bard Conservatory Student Concert Saugerties United Methodist Church Corner Washington Ave & Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org Ulster

THE RIDGEWOOD ART INSTITUTE Members Holiday Show 12 East Glen Avenue Ridgewood NJ 201-652-9615 free (thru Dec 18) ridgewoodartinstitute.org Bergen

Monday, November 29

CENTER FOR THE DIGITAL ARTS Open House Westchester Community College Center for the Digital Arts, 27 N. Division Street, Peekskill, NY (914) 606-7304 www.sunywcc.edu/peekskill Westchester

Tuesday, November 30

16th CRAFTS ON STAGE 2010 Annual Juried American Crafts & Fine Arts SUNY Purchase College, Pepsico Theatre, The Performing Arts Ctr, 735 Anderson Hill Rd., Purchase, NY (914) 251-6200 10-6 charge Westchester

ARLENE HORTON: Paintings New Century Artists 530 West 25th St., 4th Fl., NYC (thru Dec 30) www.arlenehorton.com NYC

December Ongoing

Dec 16-18 7pm; Dec 19 3pm Melodies of Christmas Empire State Youth Orchestra Proctors Theatre 432 State Street Schenectady NY 518-382-7581 charge www.esyo.org Schenectady

Thursday, December 2

LEONA PIERCE & ANTONIO FRASCONI: WOODCUTS 299 West Ave. Norwalk CT 203-899-7999 Opening Reception 4-7pm free (thru Jan 30) www.contemprints.org Fairfield

Friday, December 3

11TH ANNUAL 5 by 7 Show Kleinert/James Arts Center 34 Tinker Street Woodstock NY 845-679-2079 Preview and Buffet 5 - 7 pm charge (thru Dec 31) www.woodstockguild.org Ulster

3rd ANNUAL WORLD'S SMALLEST STRETCHED CANVAS PAINTING & SALE. Hudson Valley Gallery, 246 Hudson St., Cornwall-on-Hudson, NY (845) 401-5443 Opening Reception 5-8pm (thru Jan 9) www.hudsonvalleygallery.com Orange

CRAFT-TASTIC: Artisan exhibition and sale Pelham Art Center 155 Fifth Avenue Pelham NY Opening reception and all-age art workshop 6:30-8pm. free (thru Jan 15) http://www.bistorollin.com Westchester

SCROOGE Lycian Center, 1351 Kings Highway Sugar Loaf NY 845-469-2287 8:00 pm charge www.lyciancentre.com Orange

SELF, PHOTOGRAPHS BY ALYSON BELCHER Gallery bmg, 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist's Reception 6-8pm (thru Jan 10) www.galeriebmg.com Ulster

WESTCHESTER CHAMBER SYMPHONY All-Baroque Concert Christopher J. Murphy Auditorium - Iona College 715 North Avenue New Rochelle NY 914-654-4926 8pm charge www.westchesterchambersymphony.org Westchester

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Calendar

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Saturday, December 4

7th ANNUAL CENTER CRAFTS SHOW & SALE Saratoga Springs Art Ctr, 320 B'way, Saratoga Springs, NY (518)852-6478 10-5pm (thru Dec 6) **Saratoga**
ARLENE HORTON: Paintings New Century Artists 530 West 25th St., 4th Fl., NYC Opening Reception 3-6pm free (thru Dec 30) www.arlenehorton.com **NYC**
AWARDS RECEPTION for World's Smallest Stretched Canvas Exhibit Hudson Valley Gallery 246 Hudson Street Cornwall-on-Hudson NY 845-401-5443 1-5pm free www.hudsonvalleygallery.com **Orange**
FOCUS ON THE FIGURE Edward Hopper House 82 N Broadway Nyack NY 845-358-0774 Opening reception 5-7pm donate (thru Dec 24) www.hopperhouse.org **Rockland**
KOREAN FOLK ART DAY Pelham Art Center 155 Fifth Avenue Pelham NY 212-921-9344 1:30-3:30pm free http://www.ktpaa.org **Westchester**
"OFF THE GRID": Lisa Lebofsky, Lainard Bush, Jazz-Minh Moore Windham Fine Arts 5380 Main Street Windham NY 518-734-6850 Closing Reception 5-7pm free (thru Dec 4) www.windhamfinearts.com **Greene**

Sunday, December 5

41st Annual Messiah Sing Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4 pm charge www.gracechurchnyack.org **Rockland**
7th ANNUAL CENTER CRAFTS SHOW & SALE Saratoga Springs Art Ctr, 320 B'way, Saratoga Springs, NY (518)852-6478 10-5pm (thru Dec 6) **Saratoga**
DIWALI, FESTIVAL OF LIGHT Pelham Art Center 155 Fifth Avenue Pelham NY 1:30-3:30pm free www.broadwayelectric.net **Westchester**
"GIFTS OF FIRE AND CLAY" Flat Iron Gallery, 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5pm free (thru Dec 31) www.flatiron.qpg.com **Westchester**
SAUGERTIES PRO MUSICA Raspberry Fiddlers Holiday Concert Saugerties United Methodist Church Corner Washington Ave & Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org **Ulster**

Monday, December 6

THUMB-BOX EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 1) www.salmagundi.org **NYC**

Wednesday, December 8

FAIRFIELD COUNTY ARTS ASSOCIATION Member Show Independence Hall Old Post Rd Fairfield CT Call 203-259-8026 Artist's Reception 7-9pm free (thru Jan 31) **Fairfield**

Thursday, December 9

Annual Hoilday Show Longyear Gallery, Upstairs in the Commons 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru Jan 2) www.longyearegallery.org **Delaware**
HOLIDAY SHOW Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Jan 2) **Rockland**
TMIMAZ N.A.W.A. 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Opening Reception 5-7pm free (thru Jan 3) www.thenawa.org **Manhattan NYC**
CENTER FOR THE DIGITAL ARTS Open House Westchester Community College Center for the Digital Arts, 27 N. Division Street, Peekskill, NY (914) 606-7304 www.sunywcc.edu/peekskill **Westchester**

Friday, December 10

STUDENT/FACULTY SHOW Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6-8pm free (thru Dec 23) www.garrisonartcenter.org **Putnam**

Saturday, December 11

ANNUAL HOLIDAY SHOW Exhibit Longyear Gallery, 785 Main Street, Margaretville, NY (845) 586-3270 Opening Reception 3-6pm (thru Jan 2) **Delaware**
DECEMBER OPEN HOUSE at The Shirt Factory The Shirt Factory Lawrence & Cooper Sts. Glens Falls NY 518-824-1290 10 am -5 pm each day. free (thru Dec 12) shirtfactorygf.com **Warren**
PAINTER AS POET: JAMES COE, Solo Windham Fine Arts 5380 Main Street Windham NY 518-734-6850 free (thru Jan 9) www.windhamfinearts.com **Greene**
ROBERT COTNOIR: Favorite Things (acrylic paintings) Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jan 7) www.harrisonpl.org **Westchester**
WOODSTOCK POETRY SOCIETY AND FESTIVAL: Open Mike Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**

Sunday, December 12

ESYO Youth Jazz Ensemble and Repertory Jazz Ensemble Concert Picotte Recital Hall, Massry Center for the Arts, The College of Saint Rose 432 Western Ave., Albany NY 3:00 PM charge www.esyo.org **Albany**
HOLIDAY SHOW Upstream Gallery 26 Main Street Dobbs Ferry NY 914-874-8548 Opening Reception 2-5pm (thru Dec 31) www.upstreamgallery.com **Westchester**

Thursday, December 16

HYDE AFTER DARK The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761 5:30-8pm charge www.hydecollection.org **Warren**

Sunday, December 19

EMPIRE BRASS presents: The Sound of Christmas, starring ELISABETH VON TRAPP Lycian Centre 1351 Kings Highway Sugar Loaf NY 845-469-2287 3:00 pm charge www.lyciancentre.com **Orange**
WESTCHESTER PHILHARMONIC: Winter Pops starring MARVIN HAMLISCH Westchester Philharmonic The Performing Arts Center at Purchase College 735 Anderson Hill Road Purchase NY 914-682-3707 3pm charge westchesterphil.org **Westchester**

*We wish you all a very Healthy,
 Creative, Peaceful, and Joy-filled
 Holiday Season and New Year.*