

Raleigh on Film; Bethune on Theatre;  
Behrens on Music; Seckel on the Cultural Scene;  
Critique: Max Ginsburg; Lille on René Blum;  
Wersal 'Speaks Out' on Art; Trevens on Dance Styles;  
New Art Books; Short Fiction & Poetry;  
Extensive Calendar of Events...and more!

# ART TIMES

Vol. 28 No. 2

September/October 2011

## Max Ginsburg at The Salmagundi Club

By RAYMOND J. STEINER

JUST WHEN I begin to despair about the waning quality of American art, along comes The Salmagundi Club to raise me out of my doldrums and lighten my spirits with a spectacular retrospective showing of Max Ginsburg's paintings\*. Sixty-plus works — early as well as late, illustrations as well as paintings — comprise the show and one would be hard-pressed to find a single work unworthy of Ginsburg's masterful skill at classical representation. To be sure, the Salmagundi has a long history of exhibiting world-class art, but Ginsburg's work is something a bit special. Nor does the Salmagundi often give over their walls to a single artist, but they certainly have an eye for exceptionally outstanding artists when they find them. To say that Max Ginsburg



Theresa study

is a "realist" is somewhat misleading — for he is that, and then some. His figurative work ranges from early "impressions" through the sketchy use of a palette knife ("My Father"), to such graphic depictions as "Torture Abu Grahaib" — with a subtle range of nuance lying in-between. And, although he can depict the majesty of a human countenance with no inter-

vening 'social comment' — "Caretakers", for example, or "Theresa Study" — mostly he chooses to depict them in extremities — "War Pieta", "The Beggar", "Blind Beggar". His images have an almost blinding clarity, a "there-ness" that fairly overwhelms the viewer. Whether it be a single visage or a throng of humanity captured *en masse*, Ginsburg penetrates into the very essence of his subject matter — what the Germans refer to as the *ding an sich*, the very ur-ground of a thing — to turn it "inside-out", so to speak, so that there can be no mistaking his vision or intent. It is to a Ginsburg painting — say, "Foreclosure" — that the expression "one picture is worth a thousand words" truly fits. And yet, here I am, trying to put words down, one after the other, to bring you some idea of what it is to actually view one of his paintings. A humanist with a social realist message, Ginsburg makes perfectly clear what his 'message' is — and that is that the human condition is at times a sorry thing to behold. I say "social realist" since, if I had to catalog his work, his work most properly fits that '30s theme in American art. Neither as sarcastic, say, as a Jack Levine, Ginsburg still goes beyond the somewhat 'softer' humanism of a Philip Reisman — (both artists, incidentally, that I'd profiled and come to know personally during their lifetimes) and whom Ginsburg (whom I've not met) most reminds me. Although "Torture Abu Grahaib" is a notable exception, Ginsburg's focus seems to be less on the individual — victim or perpetrator — than on the misfortunes inflicted upon humankind. War, poverty, illness, aging — these are the culprits in Ginsburg's eyes, conditions of humanity that ought to be addressed — if out of our power to ameliorate. We can — declares Ginsburg's paintings — at the very least take notice and sympathize, empathize. He does this by what I term above his 'blinding clarity'. Thus, when I say that he does not focus on the individual but



Bus Stop

on the 'problem', this does not mean that he slights his duties in depicting that human — Ginsburg is nothing if not a highly-skilled draftsman. Facial and bodily details — of age, of race, of gender — are exquisitely rendered, carefully delineated by an eye and hand that is very nearly infallible. Undoubtedly, it is his role as illustrator (several included in this exhibit — "Tapestry", "Hoops", "Another Time, Another Village", etc.) — that honed his talents of verisimilitude, but Ginsburg's precision goes far beyond the human face. Automobiles, park benches, building facades, crutches, food stands, clothing, fences, fire escapes, gates, canes, stone steps and walls — all are given equal care, equal time of his attention and skill. Note, for just one example,

the chain-link fence in "Two Worlds" and its shadow on the back of a person seated nearby. Look closer: Now see how the individual links of the actual fence are merely "commas" of white paint — as we step back from the painting, the illusion is magically masterful. In his artist's statement, Ginsburg states: "I believe realism is truth and truth is beauty" — in viewing his work, one can hardly argue with his reasoning.

\*"Max Ginsburg Retrospective Exhibition" (thru Aug 5), The Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. The show will travel to The Butler Institute of American Art, 524 Wick Avenue, Youngstown, Ohio (Sept. 15 - Nov. 11, 2011).



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## Peeks and Piques!

WE'VE PROBABLY ALL heard about long-suffering spouses of creative people — the wives — and yes, sometimes the husbands — who have to stand in the shadows of celebrity artists (of all stripes), and the toll of such uneven 'presences' when united in marriage. Over the past thirty-or-so years that I've been profiling artists — and meeting spouses, I've been privy to both spoken and unspoken tensions. It comes with the territory, I guess.

It probably wasn't until *Mommy Dearest* came along, however, that we began to take a closer look of the toll it also took on their offspring. I did see that there were very often strained relationships between artists — most usually men — and their children. If proud of their 'famous' Dads, a lot of them resented the time taken away from them that was devoted to 'art'. Time spent in the studio is more 'important' than time spent in the nursery or going to recitals or tossing a ball back and forth. We all know the concentrated dedication that it takes to transform a so-so artist into a master — but kids who need our love and attention — who *expect* our love

and attention — do not always know or appreciate what lies behind their parent's life. In a great many cases, having a child is less of a desired event than it is an 'accident' that crops up in an artist's life — the focus, as we all know, is to satisfy that inner drive — a 'fault' that neither an artist parent nor an artist's child can ever really understand or correct. One artist friend of mine once told me that "his paintings were his children" and that "they will support *me* when I get old" — and, in fact, although he married a woman who had children from a previous marriage, he himself never fathered any. A blessing, perhaps. I recall after profiling another artist, that he thanked me for "explaining him to his daughter" — already a mother herself, living in another state, and estranged from him for some years. Soon after the profile was printed, they re-connected and picked up at least some semblance of reconciliation. Of course I felt pleased to be told this — but I suspect they were a whole happier than I was about the outcome. Just recently I met the daughter of another artist that I had profiled years ago — in July of 1984

just before we founded *ART TIMES*. A handsome man with prodigious talent and a very popular teacher, he was beloved by almost every one I knew who either met or studied with him. Although I knew him for years, I never knew he had either a wife or a daughter — and meeting her after a visit to my studio was taken aback when she told me who she was. "Oh my," I said. "I never knew he had a daughter." "Well," she said quietly, "sometimes *he* didn't, either." An old story I thought. But then she came out with an interesting comment. "When I lost my father, though, I felt like I lost a library." That *really* made me sit up. What a tribute for an artist, for *any* human being! Imagine having a tombstone that reads: "Here lies a library". It's just too bad that greatness so often engenders so much hidden sadness. Small wonder that history has shown that so many artists were dissuaded from their choice of careers by parents and elders. It takes age and experience to discover that genius comes with a heavy price indeed.

Raymond J. Steiner



## Letters

### To the Publisher:

It is an established fact that the success of every major endeavor relies on a visionary team. You have proven this fact with us.

Thank you not only for your generosity and enthusiasm but the professionalism of *ART TIMES*.

We could not have done it without you and look forward to collaborating with you next year.

(A special thanks from Barbara & Justin).

**Maria, Louis & Kerry**  
**The Phoenicia International**  
**Festival of the Voice**  
**Phoenicia, NY**

### To the Publisher:

Thank you for your generous support to the Audubon Artists Society for our 69th Annual Fall Exhibition 2011 at the Salmagundi Club in New York City... We invite you to attend our exhibition from September 12<sup>th</sup> through September 30<sup>th</sup> between 1-6pm.

We will be happy to send you a courtesy exhibition catalogue at the end of the exhibit, which announces and displays all awards for your files.

**LeeMei Young**  
**Flushing, NY**

### To the Publisher:

We became aware of *ART TIMES* last month having picked up a copy — which featured Clark Hulings' work — Clark was my husband's roommate at Haverford! And, so when we saw a new issue at Beacon's DIA yesterday we picked it up and brought it home

— only to see that you had noted the National Association of Women Artist's (NAWA) luncheon — several artists asked for copies of my remarks... I did mail to Susan Hammond excerpts for use for such requests (should you be further interested as well...).

Congratulations on your Board Election — the Association has a very valuable mission and the circulation of your paper with its announcement of NAWA membership and activities will be of great assistance as will your overview...

My best wishes,  
**Pat Adams**  
**Bennington, VT**



## SEA & SKY

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## REUNION: 20 Years of Making Art

September 15th to October 9th

at **Upstream Gallery**

Opening reception:  
 September 18th, 2:00pm to 5:30pm  
 Closing reception:  
 October 9th, 2:00pm to 5:30pm



**Upstream Gallery** 26B Main Street, Dobbs Ferry NY 10522, www.upstreamgallery.com **Gallery hours** 12:30-5:30 Thursday-Sunday

## Speak Out

By LISA WERSAL

WHILE ON A bird-watching hike at a nearby nature center, I noticed that off in the distance there were piles of grass clippings scattered about one area of the lawn. It seemed odd to have such large clumps of dead grass left behind from mowing, so I assumed the piles were deliberate — perhaps part of some scientific experiment, maybe involving the lifecycle of some insect. From my vantage point, I could see little markers next each pile, which I assumed would reveal detailed information about what was being tested.

To my surprise, as I got closer, I discovered that the piles were molded into distinct shapes (“snake,” “camel,” “salamander,” “hamster”), and that each form included additional materials — leaves, tree bark, twigs, berries, pine cones, twine, brightly colored yarns — to both bolster construction, and provide additional texture for eyes, claws, tongues, etc. This was not science; it was art.

The nature center hosts day camps for children, and this was clearly one of the students’ art projects, using (mostly) woody material as sculpting medium. The markers provided the names of the pieces and the artists, as examples, “Calisopher” (bunny) by Bailey, “Penguins” by Emma and Savannah, and “Koala Bear Family” by Kiki.

Amazingly, many of the sculptures were still intact, having survived a strong storm with heavy rain the night before. Evidently, grass clippings are more durable than one might expect.

Though all of the pieces were imaginative and delightful, Bailey’s “Calisopher” caught my eye. I guessed that Bailey was a bit older than the other children, as she seemed to possess a more mature “eye,” demonstrating skill to capture considerable detail and depth. Her rabbit was a well-proportioned, complete animal, with sturdy haunches and feet, and

a slightly arched backbone. With its ears drawn back, the rabbit conveyed an alert, observant quality, and I half expected it to suddenly startle, and bound away. As I studied the rabbit’s textured coat, it seemed as though compost materials might have been a *chosen* medium for the piece, rather than simply what had been provided by the teacher.

This unexpected encounter with a sculpture garden gave me pause to again consider our previous discussions in *Art Times* on the question, “What is art?” I mused also on the equally important “how” and “why” of art.

Ethnomusicologist John Blacking, speaking about the arts in general, has written, “Art does not consist of products, but of the processes by which people make sense of certain kinds of activity and experience.” In this view, the greatest value of art is not in a piece of art itself, but in how we address it — in the process of creation, or in the experience of encountering art and responding to it. I wondered, for example, at what point in Bailey’s process she breathed such “life” into her creation.

As I left the nature center, I reflect-

ed on *all* of the students’ daring and uninhibited practice of art. They had accepted the challenge presented to them—to use such unusual materials for sculpting, and to work within a prescribed time frame, knowing that whatever they came up with would be left on the grounds, for all passersby to see, until their work is eventually destroyed by Mother Nature.

Herein lies a lesson for us adults, who, having found our respective niches, adhere tenaciously to what we do well, and seldom truly stretch ourselves into untried or uncomfortable territory — certainly not for immediate public display or performance. According to Blacking, the practice of art (not art’s “perfection,” or art’s “ideal,” but its *practice*) deserves a central place in human life, for it is “part of the process of educating the feelings and the intellect.”

So, here’s to more practice, more *process*... and to doing something more creative with one’s grass clippings than immediately tossing them into the compost bin.

(Lisa Wersal, a regular contributor to our Speak Out column, lives in



# Is it art, or is it compost?

**PSA** 39<sup>th</sup> Annual Exhibition  
for “Pastels Only”  
at The National Arts Club, New York

September 6 – October 1, 2011

Bill Creevy, PSA 2011 Hall of Fame Honoree

ConEd Tower by Bill Creevy

Jason Chang, PSA, Friend of Pastel Honoree

~ Friday, September 23, 6pm ~  
Reception & Gallery Tour with Jimmy Wright, PSA  
*Open to the public, no fee*

~ Saturday, September 24, 10-4pm ~  
Materials Fair *Open to public, no fee*

~ Sunday, September 25, 4pm ~  
Awards Ceremony followed by the Awards Dinner  
~ ~ ~ ~ ~

September 26-28 ~ Three-day workshop with  
Doug Dawson, PSA, 2008 Hall of Fame Honoree  
*Wait list Available*

Saturday, October 1, 1-3:30pm, Special Weekend  
Demonstration with 2011 Hall of Fame honoree  
Bill Creevy, PSA

PSA Workshops at the PSA School for Pastels

October 9 ~ Pastel Bodies – Pastel Heads w/ Robert Palevitz

October 21-23 ~ Lively Landscape Paintings from Photographic Reference w/ Maggie Price, PSA

November 5-6 ~ PanPastels & Everything but the Kitchen Sink with Mindy Lighthipe

November 11-13 ~ Looking Up: Variations on the Landscape Sky with Liz Haywood-Sullivan, PSA

To make reservations for Awards Dinner or enroll in workshops or classes, call PSA at (212) 533-6931 or email [psaoffice@pastelsocietyofamerica.org](mailto:psaoffice@pastelsocietyofamerica.org) or [www.pastelsocietyofamerica.org](http://www.pastelsocietyofamerica.org)  
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**Artist Reception: Thursday, October 6th, 4:30-6:30pm**

at the James Palmer III '90 Gallery  
At College Center, Vassar College  
Poughkeepsie, NY 12604  
845-437-5370

For gallery hours & information and for individuals with disabilities requiring accommodations or information on accessibility should contact the Campus Activities Office, 845-437-5370

Mildred Cohen, Staats Fasoldt, Stacie Flint, Susan Fowler-Gallagher, Jose Gomez, Claudia Gorman, Rob Greene, Trina Greene, Robert Hastings, Carol Loizides, Basha Maryanska, Sherrill Meyers-Nilson, Ellen Metzger O'Shea, Carol Pepper-Cooper, Elisa Pritzker, Nancy Scott, Elaine Seaman, Michelle Squires, Marlene Wiedenbaum  
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~ Receptions ~

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**Saturday, October 8 3-6pm**

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[www.barbarfracchia.com](http://www.barbarfracchia.com)

# Calendar

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

## September ongoing

**Sept 8-11 YORKTOWN GRANGE FAIR** Yorktown Grange Fair Association Yorktown Grange Fairgrounds 99 Moseman Road Yorktown Heights NY 914-962-3900 charge www.yorktowngrangefair.org

**Sept 9 - 24 LEND ME A TENOR; Sept 30 - Oct 9 THE GLASS MENAGERIE** The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

**Sept 22 - Oct 8 "DANCING AT LUGHNASA" by BRIAN FRIEL** The Schoolhouse Theater 3 Owens Rd. Croton Falls NY 914-277-8477 charge www.schoolhousetheater.org

**Sept 23-24 ARTIST AT WORK STUDIO TOUR** Saranac Lake ArtWorks Adirondack Artists Guild 52 Main St. Saranac Lake NY 518-891-2615 free saranaclakeartworks.com

## Thursday, September 1

**A LEGACY OF FINE CRAFT: 2011 Faculty Exhibition** Brookfield Craft Center 286 Whisconier Road (Route 25 at 202) Brookfield CT 203-775-4526 free (thru Sept. 11) http://www.brookfieldcraft.org

**A NEW DEAL FOR YOUTH: Eleanor Roosevelt, Val-Kill Industries and the Woodstock Resident Work Center.** Focus on the Woodstock School of Art's beginnings as a National Youth Administration camp 1939-1942. The Woodstock School of Art and Roosevelt National Historic Site The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 (thru Nov 5) woodstockschoolofart.org Ulster

**ABSTRACT STEEL STRUCTURES and DAZZLING COLOR on Aluminum** Windsor Whip Works Art Center & Gallery 98 Main St, PO Box 7 windsor NY 607-655-2370 free (thru Sept 24) www.WhipWorksArtGallery.org

**BURTON SILVERMAN: The Humanist Spirit** Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Dec 16) hofstra.edu/museum

**EARTH MATTERS (thru Oct 16); New York, New York: Commemorate the 10th anniversary of 9/11(thru Oct 23)** The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge www.heckscher.org

**EDWARD HOPPER At Home** Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 charge (thru Dec 31) www.edwardhopperhouse.org

**ICE AGE TO THE DIGITAL AGE: The 3D Animation Art of Blue Sky Studio (thru Oct 31); MAN'S BEST FRIEND (thru Nov 11)** Norman Rockwell Museum 9 Rte 183, Stockbridge, MA Free (thru Oct 31) MA

**KITCHEN PAINTINGS: WATERCOLORS OF ALIX HALLMAN** Travis Longyear Gallery Upstairs in the Common Building 785 Main Street Margaretville NY 845-586-

3270 free (thru Sept 18) www.longyeargallery.org

**LANDSCAPE IMPRESSIONS** Huntington Arts Council Main St Petite Gallery 213 Main St. Huntington NY 631-271-8423 free (thru Sept 16) huntingtonarts.org

**LINKING COLLECTIONS, BUILDING CONNECTIONS: Works from the Hudson Valley Visual Art Consortium Collections** Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 free (thru Dec 11) www.newpaltz.edu/museum

**LYNN BIANCHI - Continuum** Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 (thru Sept 26) www.galeriebm.com

**"MADE IN NEW YORK" / BRIAN ZIEVERT: Oil Paintings** Cooperstown Art Association 22 Main St Cooperstown NY 607-547-9777 (thru Sep 23) www.cooperstownart.com Otsego

**MEADOWS AND MOUNTAINS** The Arts Upstairs 60 Main St. Phoenicia NY 845-688-2142 free (thru Sept 13) www.ArtsUpstairs.com

**"MY FAVORITE PLACE": WFA's 7th Annual Plein Air Exhibition** Windham Fine Arts Gallery, 5380 Main Street, Windham, NY free (thru Sept 5)

**"NEAT THE RIVER" OIL PAINTINGS BY JESSICA MILLER** Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 free (thru Sept 30) www.flatiron.ppg.com

**'NEW YORK NARRATIVES' EXHIBIT** Lower Adirondack Regional Arts Council 7 Lapham Place Glens Falls NY free (thru Sept 23)

**OFF THE GRID: Photocollages & Mixed Media** Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 free (thru Sept 17) www.mamaroneck-artistsguild.org

**PHOTOGRAPHY EXHIBIT AT BROTHERHOOD WINERY** Hudson Highlands Photo Workshop Brotherhood Winery 100 Brotherhood Plaza Drive Washingtonville NY 845-294-7361 free (thru Sept 22) www.hhpw.org

**REALIST LANDSCAPE and SMALL WORKS EXHIBITION** The Galleria Catskill 281 Main Street Catskill NY 518-225-8564 free (thru Oct 15) www.thegalleriacatskill

**SILVERMINE SCHOOL OF ART FACULTY EXHIBITION** Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 free (thru Sept 17) http://www.silvermineart.org

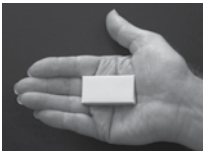
**RAY CONNOLLY Solo Photography** Roselle Park Casano Community Center Art Gallery 314 Chestnut St Roselle Park NJ 908-245-0666 free (thru Oct 14)

**UNDENIABLE TENDENCIES: Contemporary Multimedia International Art Show** New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 (thru Sep 17) www.heartshare.org NYC

**WATERWORLD** Huntington Arts Council Art-trium Gallery 25 Melville Park Road Melville NY 631-271-8423 free (thru Oct 31) huntingtonarts.org

Continued on Page 6

## 4<sup>th</sup> Annual World's Smallest Stretched Canvas Painting Competition



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## Poets' Niche

### BACCHUS

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where grapes were once;  
now blood like wine.*

*ankles tied to a trellis,  
fingers swaying slightly.  
now blood like wine  
gathers.*

*fingers swaying slightly  
where grapes were once  
gathered*

*in an original 8X10 from 1943.*

**Laura Drell**  
—Austin, TX



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# Dance *René Blum, the Ballets Russes & Artistic Morals*

By DAWN LILLE

WHEN APPROACHING THE subject of art and politics – especially the actions of an artist living under occupation or dictatorship – it is often difficult to separate the collaborator from the creative artist trying to stay alive. Then there is the scenario in which prominent members of the intellectual/art community do nothing when one of their members is arrested, “disappeared,” or killed.

These issues came to mind while reading a new book, *René Blum and The Ballets Russes In Search of a Lost Life*, about the brilliant and knowledgeable French connoisseur of the arts. Among other accomplishments, he was responsible for keeping alive and active the ballets and personnel of the Diaghilev Ballets Russes.

Judith Chazin-Bennahum, the author, who researched heretofore uninvestigated archives, has done a heroic job in bringing to a larger public the life and work of René Blum, who was perhaps the quintessential embodiment of twentieth century European culture up until World War I and a major force in dance after 1925.

Born in Paris in 1878, Blum was the youngest of five sons in an upper middle class Jewish family. Three of his brothers joined his father’s successful textile business but he and his brother Leon, who was to become a noted critic and the first Jewish Prime Minister of France, were very much a part of left bank society.

Blum was co-founder of the magazines *Le Revue blanche* and *Le Banquet*

In 1924 when Blum was brought to Monte Carlo as manager of the Theatre of Monte Carlo and made responsible for all the entertainment (he even co-authored several productions) his involvement with and knowledge of dance increased. He and Serge Diaghilev met many times due to the permanent residency of the Ballets Russes in Monte Carlo and the fact that they were responsible for all the choreography in the operas.

When Diaghilev died in 1929 Blum assumed responsibility for all the dance in his theater. It took him two years to form a new company, the purpose of which was to keep the Diaghilev repertory, with its ballets by Fokine, Nijinsky, Massine, Nijinska and Balanchine, to offer employment to the many dancers and to encourage new choreography. He did not want to repeat Diaghilev except in the sense of promoting the avant-garde.

One of the dance companies Blum brought in was the Ballet de l’Opera a Paris headed by Col. Wassily de Basil. When Blum formed the Ballets Russes de Monte Carlo, de Basil wanted to be part of it and, in addition to signing on Balanchine and Massine as choreographers, Blum gave him a contract as co-director of the company and added both their names to its name. Blum put a great deal of personal money into the venture and held the majority of the stock. They performed Fokine’s ballets, three new works by Balanchine and others by Romanov and Massine.

De Basil, Lithuanian born, was a clever, avaricious, dishonest and reck-

had an excellent rapport, turned down his invitation to join him, saying that although a collaboration with Blum was something he desired, he could not leave the United States. Fokine came to stage his old works and to create three new ones for the two successful seasons of the René Blum Ballets Russes de Monte Carlo. Then Fokine went to de Basil, dancers were going back and forth, there were lawsuits against de Basil and Blum, in poor health, was running out of money.

Thus at Massine’s urging (he had left de Basil), Blum sold the company name and repertoire to Serge Denham and Julius Fleischmann of World Art, Inc., in America. He was listed as the founder and shared the artistic direction of the new Ballets Russes de Monte Carlo with Massine. He was in New York with the company (it was to remain there until it disbanded in 1963) after war had broken out in Europe.

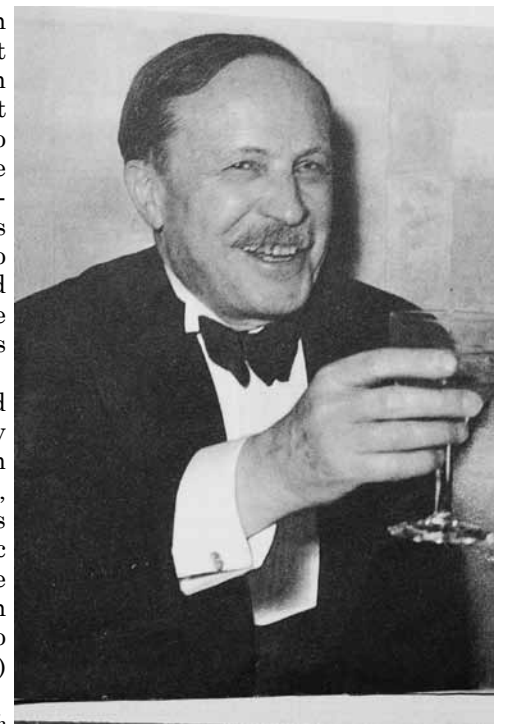
Adam Riding, a former *New York Times* correspondent, has written a book, *And The Show Went On. Cultural Life in Nazi-occupied Paris*. He divides members of the cultural circles – literary, fine art, theater, music, dance – into those in the underground resistance, those who held every day jobs but were part of or sympathetic to the resistance, those who collaborated and those who seemed neutral and just tried to make a living. There was a large, often virulently anti-Semitic collaborationist press and a clandestine resistance one. There were also many performances in the busy theaters. Some allowed themselves to be taken to Germany to perform or to contribute to German cultural life.

In his chapter “Vengeance and Amnesia” Riding points out that, although after the war many were arrested and paraded through the streets as collaborators, they were later let go and eventually forgiven, often because of their exceptional “talents.” Maurice Chevalier claimed he went to Germany to perform for the French prisoners of war. Edith Piaf, who entertained the Germans, claimed she had helped the resistance. Riding feels that all the cultural resisters really accomplished was to “achieve a core of decency.”

Blum, the most decent of men, returned to Paris under the Nazi occupation after being with his new company in New York, where many pleaded with him to remain. Here he reportedly kept a low profile, although he did attend performances. He was arrested in December 1941, in a roundup of over seven hundred Jewish intellectuals and imprisoned at Compiègne. He was eventually sent to Drancy and then to Auschwitz where he died in September 1942, either shot or thrown alive into an oven, depending upon the account.

Neither Chazin-Bennahum nor anyone else can answer the question why René Blum returned to Paris. He claimed it was because his son Claude René (a result of his love affair with the actress Josette France) was there and also because his brother Leon was in prison and he could not desert him. Ironically, Claude died on the battlefield in April 1945, and Leon survived both Buchenwald and Dachau. To this day no one has found the manuscripts of René’s memoir, one of which was with a publisher in London and the other in Paris.

A fellow prisoner at Compiègne, Jean Jacques Bernard, son of the writer Tristan Bernard, survived and wrote a



René Blum

credit: G. Detaille. Archives Monte-Carlo, SBI

book, as did another prisoner, Georges Weller. Blum was frail, starving and ill, but found time to give lectures on literature, poetry and ballet to up to one hundred other prisoners without notes. He convinced the doctors to put the ill Bernard in the hospital ward instead of himself, feeling that the young man might recover due to the better treatment and be released, which he was.

But why was there no immediate outcry from outside the prison on the part of those who knew René Blum and were in a position to help him? Jean Cocteau, the artist, playwright and poet, who was part of Diaghilev’s circle and a frequent contributor to the Ballets Russes, was seen constantly at German cultural affairs. Serge Lifar, head of the ballet at the Paris Opera, had been Diaghilev’s last leading man and had danced for Blum. He was an out and out friend of the Germans, socialized with them and even tried to Aryanize the company at the Opera. He was exiled for three years after the war but allowed to return. His published memoirs lied about everything, including Blum.

And then there was Picasso. During the occupation of Paris he kept an astute silence and seemed to make no commitment, neither supporting the Germans nor joining the resistance nor expressing any affinity with the cultural resisters. He just kept painting and selling his work. In 1944 he joined the Communist Party, which was active in identifying and denouncing collaborators. Many of his fellow artists felt this decision was dictated by his fear of losing his fortune. Coco Chanel was seen at all the German parties with her Nazi lover and after the war discreetly took herself to Switzerland to escape the repercussions. She had designed for the ballet and knew Blum.

These four and others, who were not Jews, were not in hiding, were in safe positions and knew René Blum and his myriad contributions to French culture and life, could have spoken up early and saved him. But they did not and history, especially dance history, has let this sensitive man, with his keen intelligence and impeccable taste, to whom so much of twentieth century dance owes its existence, be partially hidden. His biographer feels this may be due to his own quiet modesty and charm.

Judith Chazin-Bennahum, in searching for his lost life has done a service – not just culturally, but morally.



René Blum and Alicia Markova

credit: G. Detaille. Archives Monte-Carlo, SBI

and for many years was co-editor of *Gil Blas*, a prominent literary paper. He showed both his creative and intuitive sides in his long time as a critic. At the age of twenty he founded a publishing house, which brought out the works of decorative artists and wood engravers. He promoted young artists, organized exhibitions and was a major force behind the Art Deco movement. As a friend and collaborator of poets and writers he worked with Gabriele d’Annunzio and was instrumental in getting *Du cote de chez Swann*, the first volume of Marcel Proust’s *A la recherche du temps perdu*, published.

His sense of theater led to his directing several theaters and his love of music resulted in his knowing entire scores by memory, plus how to stage an opera. He headed the first Cinema Club in France. During World War I he was in charge of the safety of works of art and won a Croix de Guerre.

less man with a flair for publicity, a tendency to use people for his own ends and to make absurd promises. He fancied himself another Diaghilev, but had no talent and little taste. Blum, who once called him the “gangster Colonel,” was perhaps initially impressed with de Basil because of these characteristics that the soft-spoken Frenchman did not possess.

When Blum, who did not accompany the company on tour, discovered that de Basil eliminated his name and that of the Society of Monte Carlo from all programs and posters, posing as the sole power behind the group, and then fired Balanchine, he realized he had made a major error. The relationship ended in April 1935, and de Basil left to form a different company.

Blum too, decided to form another ballet company, international in character and including many well-known dancers. Balanchine, with whom he

# Calendar

Continued from Page 4

## Friday, September 2

**8 VIEWS / 4 SEASONS: 32 new plein air Adirondack paintings.** Adirondack Artists' Guild 52 Main St. Saranac Lake NY 518-891-2615 Opening reception 5-7pm free (thru Oct 4) [adirondackartistsguild.com/](http://adirondackartistsguild.com/)

**CHAGALL IN HIGH FALLS D&H Canal Historical Society** D&H Canal Society Museum Museum 23 Mohonk Road High Falls NY 845-687-9422 Opening Reception charge (thru Oct 30) [www.chagallinhighfalls.com](http://www.chagallinhighfalls.com)

**HAROLD LOHNER: Gathering** The Sage Colleges Opalka Gallery 140 New Scotland Ave Albany NY 518-292-7742 Artist's reception 5-9pm free (thru Oct 16) [www.sage.edu/opalka](http://www.sage.edu/opalka)

**HIGHLIGHTS FROM THE FOOTLIGHTS Rhinebeck Chamber Fundraiser** The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm charge [www.centerforperformingarts.org](http://www.centerforperformingarts.org)

**MICHELLE ORDYNANS paintings of citicapes and portraits.** Finkelstein Memorial Library 24 Chestnut Street Spring Valley NY 845-352-5700 free [www.finkelsteinlibrary.org](http://www.finkelsteinlibrary.org)

**OPEN STUDIO & SALE** Fay Wood Clove Church Studio & Gallery, 209 Fishcreek Rd., Saugerties, NY 10am-4pm (thru Dec 25) [www.faywoodstudio.com](http://www.faywoodstudio.com) Ulster

**48TH ANNUAL JURIED EXHIBITION** The Orange County Art Federation CS Arch Architecture downstairs fr 19 Front Street Newburgh NY 845-987-8748 free (thru Oct 16) [sarah@mchughstudio.com](mailto:sarah@mchughstudio.com)

**"THREADS" MURAL and The Robinson-Broadhurst Foundation Mural on Main** Gallery 74 Main Street Stamford NY 607-652-1174 free (thru Oct 31) facebook

## Saturday, September 3

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org) NYC

**ARTONTHEWALL Virtual Gallery "Combined and Twined" with JULIA AND STEVEN WHITE** Deep Listening Institute Virtual Gallery on view [www.deeplisting.org](http://www.deeplisting.org) 77 Cornell St., Suite 303 Kingston NY 845-338-5984 Opening Reception 5-7pm free (thru Sept 30) [www.deeplisting.org](http://www.deeplisting.org)

**DOGS CROWS & THINGS** Dolce 27 Broadway Kingston NY 845-339-0921 Opening Reception 6 - 9pm. Good Eats, Visual Treats! free (thru Oct 29) [www.dolcekingstonny.blogspot.com](http://www.dolcekingstonny.blogspot.com)

**ELLEN PERANTONI AND LAURA KATZ** The Doghouse Gallery 429 Phillips Road Saugerties NY 845-246-0402 free (thru Sept 25)

**GRAZHDA CHAMBER MUSIC SOCIETY MUSIC AT THE GRAZHDA** Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm [www.grazhdamusicandart.org](http://www.grazhdamusicandart.org) Greene

**OPEN STUDIO & SALE** Fay Wood Clove Church Studio & Gallery, 209 Fishcreek Rd., Saugerties, NY 10am-4pm (thru Dec 25) [www.faywoodstudio.com](http://www.faywoodstudio.com) Ulster

**THE FARM PROJECT 2011 At Saunders Farm Collaborative Concepts** Saunders Farm 853 Old Albany Post Rd Garrison NY 845-528-1797 Opening Reception 1-6:30 pm. Rain date Sept 4 free (thru Oct 30) [www.collaborativeconcepts.org](http://www.collaborativeconcepts.org)

## Sunday, September 4

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org) NYC

**ANNUAL WOODSTOCK FINE ART AUCTION** Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 1 pm [www.woodstockart.org](http://www.woodstockart.org) Ulster

**JUST PAINT: Oil & Acrylic Exhibition** Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 free (thru Sept 25) [www.rowaytonartscenter.org](http://www.rowaytonartscenter.org)

**OPEN STUDIO & SALE** Fay Wood Clove Church Studio & Gallery, 209 Fishcreek Rd., Saugerties, NY Weekends thru Christmas 10am-4pm (thru Dec 25) [www.faywoodstudio.com](http://www.faywoodstudio.com) Ulster

## Monday, September 5

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 [www.wsoae.org](http://www.wsoae.org) NYC

**OPEN STUDIO & SALE** Fay Wood Clove Church Studio & Gallery, 209 Fishcreek Rd., Saugerties, NY 10am-4pm (thru Dec 25) [www.faywoodstudio.com](http://www.faywoodstudio.com) Ulster

**Traveling Teen Show** Les Malamut Art Gallery 1980 Morris Ave Union NJ free (thru Oct 15) <http://lesmalamutartgallery.web.officelive.com>

## Tuesday, September 6

**39TH ANNUAL PASTEL Society of America Open Juried Exhibition Pastels Only** Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Oct 1) [www.pastelsocietyofamerica.org](http://www.pastelsocietyofamerica.org)

**JANESE HEXON Pleiades Gallery** 530 W. 25th St. New York NY 646-230-0056 (thru Oct 1) [www.hexonstudios.com](http://www.hexonstudios.com) NYC

**MALKA INBAL: From White to Gray: Photographs** NOHO Gallery 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Sep 30) [www.malkainbal.com](http://www.malkainbal.com) NYC

## Thursday, September 8

**FALL FOR ART Juried Art Show Sale and Cocktail Reception** Jewish Federation of Ulster County Wiltwyck Golf Club Kingston NY 845-338-8131 6-9 charge

**DIFFERENT PERSPECTIVES** The Smithy Pioneer Gallery 55 Pioneer St Cooperstown NY 607-547-8671 5-7pm free [SmithyPioneer.org](http://SmithyPioneer.org)

**JANESE HEXON Pleiades Gallery** 530 W. 25th St. New York NY 646-230-0056 Artist's Reception 4pm (thru Oct 1) [www.hexonstudios.com](http://www.hexonstudios.com) NYC

## Friday, September 9

**BRINGING NATURE INDOORS** Westchester Photographic Society Hudson Valley Hospital 1980 Crompond Rd. Cortlandt Manor NY 914-271-5542 free (thru Dec 30) [WPSPhoto.org](http://WPSPhoto.org)

**THE SNOWY DAY and the Art of EZRA JACK KEATS** The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3200 charge (thru Jan 29) [thejewishmuseum.org](http://thejewishmuseum.org)

Continued on Page 8

Additional calendar items online at [arttimesjournal.com](http://arttimesjournal.com)



**MALKA INBAL**

FROM WHITE TO GRAY Photographs



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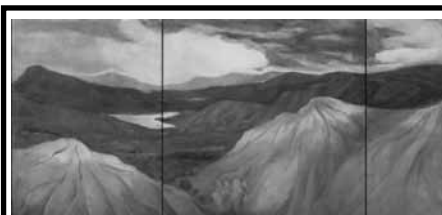
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## UPCOMING WORKSHOPS

**THE POETIC LANDSCAPE**  
w/ Paul Abrams, September 10-11

**CARBORUNDUM PRINTING**  
w/ Kate McGloughlin, September 13-14

**EXPLORING ABSTRACTION**  
w/ Jenny Nelson, September 17-18

**FALL FOLIAGE IN WATERCOLOR**  
w/ Staats Fasoldt, October 5-7

**INTERPRETING THE LANDSCAPE**  
w/ Christie Scheele, October 8-9

**IMPRESSIONIST APPROACH  
TO LANDSCAPE PAINTING**  
w/ Joan Jardine, October 15-16

**MONOTYPE**  
w/ Kate McGloughlin, October 17-18

**COLLAGE**  
w/ Robert Ohnigian, October 18-20

**ABSTRACTION & LARGE SCALE DRAWING**  
w/ Meredith Rosier, October 22-23

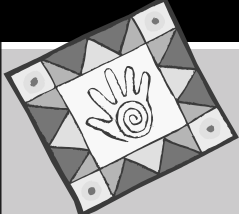
**WORKS ON PAPER**  
w/ Kate McGloughlin,  
October 27-November 17, Thursdays

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# Music *Mythic Elements in Works for the Musical Stage: The Unknown Prince*

By FRANK BEHRENS

THEY SAY THERE are only seven basic plots and that any work of fiction is a variation on one of those seven. Don't ask who said that or what those seven plots are, because I couldn't be that precise. But assuming it is true, I would like to return to a theme I handled quite a few years ago in this journal, namely *Myth in Opera*.

Back then, I devoted several articles to operatic treatments of myth, such as Gluck's two Iphigenia operas (one of which is was recently shown at the Metropolitan Opera, on television, and in movie houses), Handel's look at the last days of Heracles, and Strauss's take on Elektra. In this essay, however, I want to turn things around and look at mythical elements in operas and other works for the musical stage that have nothing to do with retelling the original ancient tales but retain aspects of the same mythic concepts.

Perhaps an example will make things clearer. One frequent feature of many myths is a young man who is the son of a god or goddess, traveling in disguise for some reason or another, but usually to win a fair princess. Well, if we allow the Mikado of Japan to be a divine being, then his son Nanki-Poo fits the bill nicely.

Disguised as a second trombone and a singer of ballads "cut and dried," he wants to win the lovely Yum-Yum. But to do so, he must defeat two monsters: the timid ex-tailor, now Lord High Executioner of Titipu, Ko-Ko; and the horrendously ugly (except for her left shoulder-blade and right elbow, which are miracles of loveliness) Katisha, the Mikado's Daughter-in-Law Elect. To get his girl, Nanki-Poo must agree to be beheaded after one month's conjugal bliss, a situation not unlike that of Sir Gawain vis-à-vis the Green Knight.

Did Gilbert have all this myth in mind when he came up with the scenario? I would not dare second guess. But the elements are certainly there.

The Prince in "Turandot" has a special problem. The monster he must slay to get the girl he wants is the girl herself, the man-hating Princess Turandot. Where Oedipus had but one riddle to solve, the Prince must solve not one but three riddles of Florentine complexity. Like Perseus who had to go to the three Grey Sisters (with one eye between them), this hero is confronted unwillingly by the advice of the three court officials Ping, Pang and Pong. And by offering to sacrifice himself by posing a riddle of his own to Turandot, he displays the heroic aspects of so many of his

cousins on the musical stage.

"The Magic Flute" is told like a fairy tale to begin with, but again we have the Prince in disguise, Tamino, who is commanded by the Queen of the Night (a sympathetic character in Act I, a blatant villainess in Act II) to rescue her daughter Pamina from the evil Sarastro. Being a Masonic allegory, the plot has both Tamino and Pamina risk ordeals of water and fire (not very dangerously, since he has the magic flute to help him), and when he gains self-knowledge, he wins the bride.

Although "Lohengrin" is an opera based on a Teutonic myth, it makes use of a classical myth for its climax. Elsa is accused by a knight named Telramund of doing away with her brother, and the issue is left to a trial



Durward Lely, the original Nanki-Poo, disguised Prince of a godlike father, in "The Mikado"

by combat between her accuser and whoever acts as combatant for the defense (I suppose you would call it). Out of the mist and riding on a raft pulled by a swan, Lohengrin appears and needs only a few bars of music to beat his opponent to the ground. This seems automatically to mean wedding bells (and the world's two most famous wedding marches) for the yet unnamed knight and Elsa.

For reasons of his own—which boil down to "There is no love without trust"—he refuses to tell her his name. After a few plot turns, Lohengrin says he feels betrayed that Elsa asked for his name and feels he must announce it all. His name is Lohengrin and his father is Parsifal, Guardian of the Grail. He exits by swan.

Now since a wife is forbidden to do or say a certain thing and she is driven to disobey in this tale, it should immediately bring to mind the story of another such situation, that of Cupid and Psyche. Psyche was so beautiful that worship of Venus fell off to the point that the goddess vowed revenge. She sent her son Cupid to have Psyche fall in love with the vilest creature possible; but the young god was smitten himself.

Psyche winds up with a husband whose name she must never ask and whose body she must never see. (This makes Lohengrin seem very reasonable.) Goaded by her sisters, she does approach her husband as he sleeps and finds him to be the fairest man she ever hoped to see. At the end, the Olympians agree to let the marriage last—and Cupid (Love) and Psyche (Soul) were forever united.

We will continue to consider the Unknown Prince theme and that of the Trickster in the next issue.

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# Calendar

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## Saturday, September 10

**4th ANNUAL WEEKEND GALLERY TOUR** in Catskill M Gallery/CGA M Gallery 350 Main Street Catskill NY 518-943-0380 free Throughout Catskill mgallery-online.com

**60th ANNUAL Schenectady Stockade Art Show** Stockade Ferry St at Front St., Schenectady, NY (518) 381-6322 10am - 4pm

**60th ANNUAL SIDEWALK ART SHOW** Art Society of Old Greenwich, Sound Beach Ave., Old Greenwich, CT (203) 637-9949 9-5pm www.sidewalkartshow.com

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org NYC

**911 10th ANNIVERSARY MEMORIAL CONCERT Featuring Daniella Raquel Dr. Benilda Jones Imaging Success Group Fr. Bill Scaffidi St. Mary Roman Catholic Church** 180 South Street Newburgh NY 845-569-1610 6:00pm-10:00 pm charge www.daniellaraquel.com

**96th ANNUAL JURIED EXHIBITION** New Rochelle Art Association, New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 632-7878 X34 (thru Oct 22) www.nraaonline.org Westchester

**ANNUAL MSL ARTS FACULTY EXHIBITION** Mill Street Loft Arts MSL Arts Gallery at Scenic Hudson's River Center 8 long Dock Road, Long Dock Park Beacon NY 845-471-7477 Opening Reception 4-6pm free (thru Nov 6) www.millstreetloft.org

**BROOKLYN-KINGSTON EXCHANGE PROJECT** Gallery One Eleven at The Shirt Factory 77 Cornell St. Kingston NY 845-514-2923 Opening Reception 6-8pm free (thru Sept 30) www.galleryoneeleven.com

**CREATIVE OUTLET DANCE COMPANY** Collaborative Concepts Saunders Farm 853 Old Albany Post Rd Garrison NY 845-528-1797 3pm free www.collaborativeconcepts.org

**ECCENTRIC PORTRAITS - UNUSUAL VISIONS** Woodstock Byrdcliffe Guild Byrdcliffe Kleinert/James Arts Center 34 Tinker Street Woodstock NY 845-679-2709 Opening Reception 4-6 pm free woodstockguild.org

**MICHELLE ORDYNANS paintings of citicapes and portraits.** Finkelstein Memorial Library 24 Chestnut Street Spring Valley NY 845-352-5700 Opening Reception free (thru Sep 30) www.finkelsteinlibrary.org

**MARLENE WIEDENBAUM & ERIC ANGELOCH New Work** The Mark Gruber Gallery 17 New Paltz Plaza New Paltz NY 845-255-1241 Reception 6-8pm free (thru Oct 17) www.markgrubergallery.com

**NORTH FORK CHAMBER OF COMMERCE ART SHOW 2011** Sponsored by Suffolk County National Bank and NSA Insurance & Financial Services Mitchell Park, Greenport, New York Front Street Greenport NY 631-734-8545 charge www.North-ForkChamber.org

**OFF THE GRID: Photocollages & Mixed Media** Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 Reception 4-6pm free (thru Sept 17) www.mamaroneckartistsguild.org

**PHOTOcentric: A Juried Photography Exhibit** Garrison Art Center 23 Depot Square on Garrison's Landing, Garrison, NY 845-424-3960 Opening Reception (thru Oct 2)

**STORYTELLING SERIES - MISCHIEF MAKERS** The Smithy Pioneer Gallery 55 Pioneer St. Cooperstown NY 607-547-8671 7-9pm donate SmithyPioneer.org

**TACONIC OPERA 2011 GALA!** Taconic Opera Atria on Hudson 321 North Highland Avenue Ossining NY 855-886-7372 7-10pm donate www.TaconicOpera.org

**48TH ANNUAL Juried Exhibition** The Orange County Art Federation CS Arch Architecture downstairs fr 19 Front Street Newburgh NY 845-987-8748 The Award Presentation Reception 6-8pm free (thru Oct 16) sarah@mchughstudio.com

**"THREADS" MURAL and The ROBINSON-BROADHURST FOUNDATION MURAL on Main** Gallery 74 Main Street Stamford NY 607-652-1174 Opening reception 2-4pm free (thru Oct 31) facebook

**UNDENIABLE TENDENCIES: Contemporary Multimedia International Art Show** New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 Artist's Reception 3-8pm (thru Sep 17) www.heartshare.org NYC

**YORKTOWN GRANGE FAIR: The Smithereen's in concert** Yorktown Grange Fair Association Yorktown Grange Fairgrounds 99 Moseman Road Yorktown Heights NY 914-962-3900 charge www.yorktowngrangefair.org

## Sunday, September 11

**4TH ANNUAL weekend Gallery Tour in Catskill** M Gallery/CGA M Gallery 350 Main Street Catskill NY 518-943-0380 free Throughout Catskill mgallery-online.com

**60th ANNUAL SIDEWALK ART SHOW** Art Society of Old Greenwich, Sound Beach Ave., Old Greenwich, CT (203) 637-9949 9-5pm www.sidewalkartshow.com

**81st WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org NYC

**DAISY-MARGUERITE: PAINTINGS BY BENOIT BUSSIERE** Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Oct 7) www.harrisonpl.org

**DONNA DODSON AND ELAINE LORENZO** @ the Catherine Konner Sculpture Park @ ROCA/ Rockland Center for the Arts 27 s greenbush rd west nyack NY 845-358-0887 www.rocklandartcenter.org

**ELECTED ARTISTS' INVITATIONAL AND SOLO SHOW** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Oct 16) www.kentart.org

**JUST PAINT: OIL & ACRYLIC EXHIBITION** Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Reception and awards 4-6pm free (thru Sept 25) www.rowaytonartscenter.org

**"NEAT THE RIVER" OIL PAINTINGS BY JESSICA MILLER** Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Artist's reception 1-5 pm free (thru Sept 30) www.flatiron.qpg.com

**RIDGEWOOD ART INSTITUTE INSTRUCTORS EXHIBITION** The Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ 201-652-9615 free (thru Sept 25) www.ridgewoodartinstitute.org

## Monday, September 12

**AUDUBON ARTISTS 69th ANNUAL JURIED EXHIBIT** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Sept 30) www.audubonartists.org NYC

**WHO DO YOU THINK YOU ARE?!! (You'll Find Out!) Sisters-In-Art** (Hammond/Holford/Kaufmann/Millman-Ide/Pearl/Peters/Valenza Riverside Branch NYPL 127 Amsterdam Ave. (at 65th St.) New York NY 212-362-5133 free (thru Oct 14) www.anitapearlsculptor.com

## Wednesday, September 14

**ABSTRACT ART, THE MIND AT PLAY: featuring Irv Suss, Misty Melcer, Justin Barnes, and others** Bob's Art 191 S. Main St. New City NY 845-634-6933 free (thru Sept 30)

**"HOME AWAY FROM HOME" by Alumni Association of Tama Art University- NY Chapter; and "Meditation on Repetition" by Heejung Kim ArtsWestchester and Westchester County Government** Hammond Museum 28 Deveau Rd. North Salem NY charge (thru Nov 19)

**SECRET MESSAGE** Islip Art Museum 50 Irish Lane East Islip NY 631-224-5420 free (thru Nov 13) www.islipartmuseum.org

**THE ART OF JOHN PIERCE BARNES** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Sep 28) www.salmagundi.org NYC

## Thursday, September 15

**ALICIA CHIMENTO: "SEA & SKY" Oils on panel & paper** Piermont Flywheel Gallery, 223 Ash St., Piermont, NY (845)365-6411 (thru Oct 2) www.piermontflywheel.com Rockland

**PAULINE WALLER - Social Media Presentation** The National Association of Women Artists Inc. NAWA 80 Fifth Avenue Suite 1405 New York NY 212-675-1616 5-7:30pm charge www.thenawa.org

## Friday, September 16

**BLACK & WHITE; FULL SPECTRUM** Studio Montclair Inc. SMI Gallery @ Academy Square 33 Plymouth Street Montclair NJ 973-744-1818 Opening Reception 6-9pm free (thru Dec 21) www.studiomontclair.org

**"GUT FEELINGS" New Works by Artist KATHARYN LARANGER** Mill Street Loft Arts Twisted Soul Cafe 47 Raymond Avenue Poughkeepsie NY 845-471-7477 Opening Reception 5-7pm. free (thru Nov 16) www.millstreetloft.org

**THE OCEAN REGLITTERIZED** Pelham Art Center 155 Fifth Avenue Pelham NY 914-738-2525 Opening Reception and Free All-Age Art Workshop 6:30-8pm free (thru Oct 29) pelhamartcenter.org

Continued on Page 12

## PENNIE BRANTLEY

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New Century Artists Gallery  
530 West 25th St., Suite 406 (Bet 10th & 11th Aves.)  
(Chelsea) NYC For Information: 212-367-7072  
or visit www.newcenturyartists.org



# Dance What Dance Styles Say About Us

By FRANCINE L. TREVENS

THE WORLD HAS changed in myriad ways since my childhood during World War II. Watching some old films, and reading the biographies of those who were the big names in my day, I realized how significantly dance itself has changed: Most particularly social dancing. Thinking of how it has changed made me suddenly aware that dance reflects more than a musical trend – it also illustrates a social trend and mindset.

That dance is a basic reaction to music or a strong beat is evident in even the youngest children. Play music and they sway or hop about to it. Adults sitting in a theater or listening to music on radios or through earphones react by tapping their fingers or feet, or timing their strides with the beat of the music to which they are listening.

Ethnic dances often reflect the early influences of dance, which were a form of religious worship. They are often very stylized, with picture perfect poses and frequently with staccato rather than flowing gestures – Indian dance, traditional Japanese dances, Balinese dances are all such examples.

Then there are the ethnic dances,

In the mid twentieth century, dance was elegant in the classic ballroom styles – and frenetic in the jitterbug, which my generation adored.

Most social dancing in early America was group dancing, where people would form different patterns and move from partner to partner, frequently partners were held an arms distance away. Square dancing is a more intimate and warmer version.

The waltz caused a scandal, in its day, because a man and woman danced in such proximity. The two-step, fox trot, tango and other dances emerged from this “holding pattern”.

These dances were a coupling of a man and a woman. Even before gay rights became popular, it was a coupling of two men or two women in gay environs. The main factor was that it was a way of two people moving together.

It was often an expression of affection. It was a form of courting. It was sometimes a prelude to a kiss or more. It required moving together, often beautifully and elegantly, often in a wild profusion of lifts and spins. Their steps synchronized, they relied on each other, embraced each other.

remains a favorite film of mine. It even stirred me to attempt to paint the beauty of the ballet moves. An illustration of my attempt accompanies this article. Dance was beautiful, movement was lyrical, a pas de deux a breathtaking example of movements both exhibitionistic and interactive.

The first ballet school was established in France in the mid 17<sup>th</sup> century. Ballet schools flourish even now, with littlest little girls and occasionally young boys eager to try the art form. Many audiences throng to ballet recitals and performances.

Today, in public, however, people often do not dance together – they dance alone amidst a throng

of others dancing alone. First time I saw a group of people dancing at a disco I thought of whirling dervishes!

Seeing this separate gyrating type of dance time and again, I realized it conveyed a loss: A loss of connections, a loss of duality and a loss of warmth. There may be fire and passion in one's dancing, but it is not with another, it is an exhibition to a mass of others.

That reflects the mindset of too many people today – their isolation, their trouble bonding with others, their insularity. They are more at home with a computer screen or a cell phone or text messaging than with the actual presence of another human being.

They may fall into bed more easily and less self consciously, but do they fall into like and understanding and closeness that precedes and ulti-

mately supersedes sex?

I believe such dancing shows the alienation of people today. It reflects the “me only” rather than merely the “me first” attitude of the previous generation.

As an audience, people of all ages respond to modern dance, athletic dance and ballet on stage, but prefer solo untouching dancing for themselves.

It makes me feel sorry for my grandkids, growing up in a world where friends are words or faces on a computer screen: Where competition is a mechanical box which challenges you to try to beat it. Where music is a pounding, incessant beat and melody is mostly lost, while lyrics are more and more repetitive and mindless.

I only hope the pendulum swings back before these youngsters grow up in an insular, single modern world.



This is traditional Chinese ribbon dance from Nai-Ni Chen  
This is traditional Chinese ribbon dance from Nai-Ni Chen



This is traditional Chinese ribbon dance from Nai-Ni Chen Dance company  
photo by Carol Rosegg

which are more flamboyant – such as Irish step dancing which is said to have been conceived as a political rebellion against English rule. This dance form enjoyed a strong American following at the turn of this century when brilliantly trained troupes brought their work to our attention.

Another exuberant ethnic dance is the Jewish hora, where groups of men and groups of women forming circles do a series of prescribed steps, celebrating the solidarity of this often prejudiced against group. I remember when I first saw a conga line thinking this was a linear modernization of the hora!

Today people admire and applaud these dances and dancers. Several television shows are based on the brilliance of couples dancing together.

I have a friend whose hobby is ballroom dancing. She and a partner sometimes compete with other dancers...they enjoy the experience of a couple of dancers where half the magic is how well they move together, how they manage to seem almost like two halves of one being when at their best. Their dancing shows trust in each other, knowledge of each other and a wordless communication.

I fell under the spell of ballet when I saw *The Red Shoes*, which still

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## Culturally Speaking

By CORNELIA SECKEL

THE SUMMER SEEMS to have disappeared. I did manage to accomplish many of my "get to see/ do" list but as usual, I didn't make it to everywhere.

were unemployed or underemployed, but would also provide rural youth training for new kinds of work. Val-Kill Industries (in operation from 1927 through 1936) was created as an experiment dedicated



(L to R) Suzanne Norris, Education Specialist Roosevelt National Historic Sites; Paula Nelson, WSA Historian and former Director; John Kleinhans, Photograph reproductions; Carol Davis, Board Member and Volunteer; Nancy Campbell, Director WSA and Exhibit Visionary; Kate McLaughlin, WSA Board President; Frank Futral, Curator for Historic Parks & Exhibit

At the beginning of the Summer, **The New York Conservancy for the Arts** held their gala opening at the historic **Woodstock Playhouse** in Woodstock, NY. Within 6 months' time after purchasing the Playhouse, the Theatre was completely renovated and is now fully enclosed. Air conditioning and heating allow the Playhouse to be a year-round venue for Music, Theatre and Dance. Originally built in 1928, there have been several owners, fires and rebuilding. During the summer the **Resident Company** performed "Chorus Line", "Anything Goes" and "Hair". Coming up this Fall: Saturday, September 10 at 8pm, **NYCA Song & Dance Performance**: An evening of song and dance from the advanced students of the New York Conservatory for the Arts; Sunday, September 18 at 3pm, **Woodstock Chamber Orchestra**; September 21-25, **Woodstock Film Festival**; Saturday, October 1 at 10am-4pm, **Woodstock British Car Show**, a benefit for the Woodstock Playhouse. At the gala opening people were excited about the renovations and thrilled to be in the Playhouse, a very historic and important landmark for Woodstockers. Learn more at: [WoodstockPlayhouse.org](http://WoodstockPlayhouse.org)

I went to Maplewood, NJ and while I was there the **Maplewoodstock** (more at: [MaplewoodOnline.com](http://MaplewoodOnline.com)), a 2-day Free event, was being held. 22 groups performed, local food and art vendors and community organizations had booths. I made a short video of the event which can be seen on the **ART TIMES** YouTube channel and **ART TIMES** website (see videos or Culturally Speaking August online).

"A New Deal for Youth: Eleanor Roosevelt, Val-Kill Industries and the Woodstock Resident Work Center" is an exhibition at the **Woodstock School of Art** (WSA), Woodstock, NY thru November 5, 2011. (Quoting from the WSA website) "In 1926, Eleanor Roosevelt and her friends **Nancy Cook** and **Marion Dickerman** built a larger building near **Stone Cottage** at Hyde Park and the following year **Val-Kill Industries** began selling colonial-style furniture reproductions produced by Hyde Park workers and designed by Cook. Later, they would expand the business to include pewter (**Val-Kill Forge**) and weavings. They hoped the factory, a nonprofit entity, would not only provide jobs for rural workers who

to labor reform, social justice, and above all, promoting the economic and social welfare of American youth. **The Na-**



The Mount, Lenox, MA. home of Edith Wharton who designed the house & gardens

**tional Youth Administration**, under whose auspices the **Woodstock Resident Work Center** was developed, was an initiative of the **Works Progress Administration** (WPA) that was founded in 1935 by FDR to provide work for unemployed artists, craftsmen, and members of the trades. Woodstock was chosen to be the site of an NYA training facility because of the community's reputation as a center for arts and crafts in America. The exhibition has many photographs, tools and products from the time of the Work Center but the buildings themselves are the major attraction. Designed by local craftsmen, they were built in part by the young students themselves. Original iron hinges, made in the school's forge and metalworking shop (today's graphic and printmaking studio) grace cabinets in the office. The buildings' unique, rustic styles were consciously designed in accordance with the local vernacular "arts and crafts" influence. The buildings housing the offices and gallery, studios 1 and 2, and studios 3 and 4, are listed on **New York State and National Registers of Historic Places.** What an interesting exhibition and slice of not only Woodstock

history, but also National history. I made a short video of this exhibit that is also available on the **ART TIMES** YouTube channel and from [www.arttimesjournal.com](http://www.arttimesjournal.com) (see videos).

**Jacob's Pillow**, celebrating their **79 Anniversary** is now a **National Historic Landmark** and home to America's longest running International dance festival. In 1931, modern dance pioneer **Ted Shawn** bought the farm as a retreat. At the time of the purchase, Shawn and his wife, **Ruth St. Denis**, led the **Denishawn Company**. One of Shawn's goals was to legitimize dance as a career for American men and in 1933 formed a company of male dancers, intent on challenging the image of men in dance forging a new, muscular style. There is a school, intern program, Archives that chronicle more than 80 years of dance, a year-round Community Program, Art Gallery, Residencies and several performance spaces. In March 2011, Jacob's Pillow was honored by **President Obama** with a **National Medal of Arts**. During my visit to the Pillow, **The Lar Lubovitch Dance Company** performed. They are lyrical in their movements, strong, fluid, powerful with exquisite form and control. The dancers and the choreography were a great pleasure to experience. An informal discussion before the performance, held on the back porch with Choreographers **Lar Lubovitch**, **Zoe Scofield** and **Juniper Shuey** moderated by Pillow Scholar-in-Residence **Maura Keefe**, was very interesting and informative. They were all in strong agreement that each audience "feeds" the performers and changes the quality of the produc-

tion. On view in one of the galleries was the exhibit **Annie Leibovitz: Dance**.

She has photographed many dancers over the years and is best known for her portraiture, especially of the human body. Another exhibit was of photographs by **Barbara Morgan** who created unforgettable images of **Martha Graham** and other pioneering modern dancers from the generation that followed Pillow founder Ted Shawn. When **Ernestine Stodelle**, Teacher and Dancer (partner of **José Limón** among others) was our dance writer she wrote about many of these pioneering modern dancers and we ran Barbara Morgan's photographs to accompany the articles. I remember fond conversations with Morgan's son **Lloyd** about the logistics of getting the images here by deadline, as there was no internet to email them. Memorabilia from **Trisha Brown's 40th Anniversary**, Photos from past Pillow seasons and **The National Medal of Arts** presented by **President Barack Obama** and the signed presidential proclamation are on display along with some of the other awards received by the Pillow and its founder, Ted Shawn, including the **Capezio Award**, the **Commonwealth Award**, the **King of Denmark**, and other treasures. Learn more about Jacob's Pillow at: [jacobsillow.org](http://jacobsillow.org). What a fabulous place to be. I felt like I was visiting camp on a day where campers were showing what they had learned during the summer (of course these are, for the most part, professional dancers). One would have to spend the entire summer in residence to begin to grasp the richness that is offered.

**The Mount**, in Lenox, MA. was the home of **Edith Wharton** who designed the house and the gardens outlined in her influential book, **The Decoration of Houses** (1897) and lived there for many years until relocating to France where she lived till her death in 1937. Edith Wharton wrote over 40 books and was the first woman awarded the **Pulitzer Prize for Fiction**, the first woman to receive an honorary doctorate from **Yale** and the first woman elevated to full membership in the **American Academy of Arts and Letters**. While I was there, the gardens were in full bloom, although according to our guide each week there are new blooms to see, and there is a great variety of bushes, trees, and flowers. Programming at **The Mount** reflects Wharton's interests in the literary arts, interior design and decoration, garden and landscape design, and the art of living. Annual exhibits explore themes from Wharton's life and work. In the summer of 2010, **The Mount** launched **Berkshire WordFest**, a vibrant gathering of writers and readers. **The Wharton Salon** performs the stories of Edith Wharton and her contemporaries in adaptation in a setting that offers a unique intimacy between author, actor and audience. The plays are performed in site-specific



An informal discussion on the back porch at Jacob's Pillow with Choreographers (R to L) Lar Lubovitch, Juniper Shuey, Zoe Scofield - moderated by Pillow Scholar-in-Residence Maura Keefe



*Tero Saarinen Company Triple Bill at Bard SummerScape, Bard College, Annandale on Hudson, NY*

locations allowing audiences to experience Wharton's world through words, architecture and nature. In 2001 I was on a tour of the Berkshires and I visited The Mount. We saw the beginnings of the house renovations and heard about and saw plans for the Garden renovations and programs that would be held in the house. It was exciting, 10 years later, to see a finished interior, the gardens beautifully restored and so much programming in place. See my video with highlights on YouTube or the *ART TIMES* website (see Videos) Learn more about Edith Wharton

sets, voices and acting were all excellent. "The Wild Duck" by **Henrik Ibsen** had excellent acting, staging, inventive stage-work and sets. Ibsen is dark and difficult and so it is hard to say I liked the play. I surely liked, appreciated and admired the production. It was surely fine theatre. For information about next year's Bard Summer Scape: [bard.edu/fishercenter](http://bard.edu/fishercenter).

This year's **Phoenicia Festival of the Voice** was another huge success and a wonderful happening for the town of Phoenicia (economically), Ulster County, and a great addition to the arts



*Phoenicia Festival of the Voice's production of Don Giovanni*

and The Mount at: [EdithWharton.org](http://EdithWharton.org)

I was supposed to go over to **Shakespeare & Company** while in Lenox but had injured my hand and a raging infection was brewing that sent me home for some serious doses of antibiotics. Therefore, I was pleased to see the 2011-2012 Fall/Winter Season brochure reminding me that Shakespeare & Company offers year-round performances and programs beginning with "War of the Worlds" from Sept 9-Nov 6. See [Shakespeare.org](http://Shakespeare.org) for their full schedule.

**Bard SummerScape** had a full program of Opera, Dance, Theatre, Music, Film, Music & Cabaret all presented on the Bard Campus in the **Richard B. Fisher Performing Arts Center**, the **Spiegel Tent** and in the **Bard Music Festival Tent** where the **22nd Bard Music Festival** (Aug 12-21) that featured **Sibelius and his World** took place. For the first time in many years I was able to get to a dance performance, theatre and opera. **Tero Saarinen Company Triple Bill** at Bard SummerScape was an intense, powerful dance program that kept my attention throughout. **Die Liebe der Danae** (The Love of Danae, 1940), by **Richard Strauss**, starring soprano **Meagan Miller** was done in modern times and that didn't always work well for me as the juxtaposition was too ludicrous. The music, staging,

and culture offered in the region. This year there was an additional day for the Festival and more than twice as many events as there were last year. I could only get to **Don Giovanni**, by **Mozart**. This year the singers had a full orchestra, **The Woodstock Chamber Orchestra** conducted by **Steven White**, who also works for the **Metropolitan Opera**. The voices were exquisite, delicious, smooth, and strong. The newly-built stage allowed for more "acting" and in fact protected the musicians from the rainy night. Two large tents were set up (when news of the rain became a sure thing) and thousands of people brought their chairs, umbrellas and picnics. What a fabulous treat to hear these world-class musicians so close to home. Don't miss out on it next year. There were children's programs, films, lectures and all sorts of musical offerings over the 4 days. Thank you to founders **Maria Todaro**, **Louis Otey** and **Kerry Henderson** for bringing us this festival and we will see you next year.

**Inter-Cities**, founded in 1970 by **Carmela** and **Leonard Altamura** in Union City, New Jersey, began as an urban arts educational enterprise offering scholarships to promising musicians. They discover and support the finest young talent, provide first-rate programs for both them and the communities in which they live, and make available resources that

otherwise would not exist. The **2011 Altamura/Caruso International Voice Competition** continues to accept applications. Auditions were held last April in **Recanati, Italy** and coming up Sept 25 & 26 in **Sainte-Thérèse, Québec, Canada** and in **New York City**, auditions will take place on October 27, 28 and 30. For more information [www.altocanto.org](http://www.altocanto.org). Carmela told me that "We have a long and proud history in which our winners have gone on to sing title roles at the **Metropolitan Opera, La Scala**, and many other major opera houses of the world." Over the past several years I have been up to **Round Top** for the summer programs. The **Cappuccino Society Concerts** present competition winners, dancers, choral groups, orchestras, chamber and jazz ensembles, theater groups, individual instrumentalists, painters

The programs at the center take place in a very intimate room where perhaps 100 people can sit comfortably. I applaud the work that Carmela does and continues to do bringing peace and harmony to our world through music.

My partner, **Raymond J. Steiner**, took part in this year's **9th Annual Saugerties Artists' Studio Tour** held in Mid-August. Although it was quite rainy on the second day (Sunday) we had upwards of 150 people over the two-day event. Village and Town Artist's Studio Tours are becoming increasingly popular events throughout the Hudson Valley, giving both residents and tourists a first-hand "behind-the-scenes" look into local artist's "sanctum sanctorum" — a boon for visitors and a chance for artists to both show and sell their work to new audiences. See Raymond's blog on the event



*Survey of Opera, Maestro Anton Coppola sitting center at the Altamura Center for Arts and Cultures*

and sculptors from around the world. This year there was a **Murder Mystery Theatre** "A Shot in the Dark" — apparently a play will be offered each summer. The event I attended was the Celebration of **Italy's 150th Anniversary of its Unification** and a "Survey of Opera" performed by Met Opera Tenor **Francisco Casanova** and the **Winners of the Altamura/Caruso International Voice Competition**. Maestro **Anton Coppola** gave the audience brief overviews of the evolution of opera with examples given by the musicians, both voice and piano. I found the afternoon very enjoyable and I learned quite a bit about opera, operetta and the Broadway Musical. The voices were excellent, most causing my shoulders to rise in that ooh feeling—I felt as if I'd been listening to music of the spheres. Competition winner **Lawrence Harris** (a former offensive linebacker for the **Houston Oilers**), **Giovanni Formisano** and **Francisco Casanova** and **Anna Tormela** had me swooning.

at [rjsteiner.wordpress.com](http://rjsteiner.wordpress.com)

The **4th Annual Woodstock Art Fair** cosponsored by *ART TIMES* and the **Woodstock Jewish Congregation** will be held again this year on **Sunday, November 27**. For artists and craftspersons it is an inexpensive (\$45 and no commissions taken) way to show and sell work. For the rest of the population it is an excellent way to see a lot of fine work, meet the artists/craftspersons all in time for Holiday Gift buying. Applications are still being accepted until September 15. Download the application at [wjeshul.org](http://wjeshul.org).

That's all for this round-up. The art season begins this month in NYC and we can look forward to the national shows of the **Catharine Lorillard Wolf Art Club**, **The Pastel Society of America**, **The American Artists Professional League**, **Allied Artist**, **Audubon Artists** held at the **National Arts Club** and the **Salmagundi Club**. Take a look at the calendar for the dates and locations. See you there.....



*Raymond J. Steiner (R) & visitors to his gallery during the Saugerties Artists Tour*

# Calendar

Continued from Page 8

## Saturday, September 17

**2ND ANNUAL "Just for Squares" Exhibition** Hudson Valley Gallery 246 Hudson Street Cornwall-on-Hudson NY 845-401-5443 Opening Reception 5-8pm free (thru Oct 16) www.hudsonvalleygallery.com

**APPLE TREE THEATER performs "Things are looking Grimm"** Collaborative Concepts Saunders Farm 853 Old Albany Post Rd. Garrison NY 845-528-1797 3 pm free www.collaborativeconcepts.org

**DRUM BOOGIE FESTIVAL benefiting Cancer Treatment** Woodstock Chimes Fund Cornell Park Wurts and Hunter Streets Kingston NY 845-657-0499 9:30 AM - 8 PM free www.drumboogiefestival.com

**ELECTED ARTISTS' Invitational and Solo show** Kent Art Association 21 S Main St. Kent CT 860-927-3989 Opening Reception 1-5pm free (thru Oct 16) www.kentart.org

**FINE ART AND CRAFTS at Anderson Park** Anderson Park 274 Bellevue Avenue Upper Montclair NJ 908-874-5247 Sat & Sun 10-5pm Sat & Sun 10-5pm rain or shine free (thru Sept 18) http://www.rosesquared.com/ Essex

**FIRST ANNUAL Silvermine Arts Fest and Silvermine - Special Ticketed Concert Featuring Asphalt Orchestra** Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 2-4pm; 4-6pm charge www.silvermineart.org

**KITCHEN PAINTINGS: watercolors of ALIX HALLMAN** Travis Longyear Gallery Upstairs in the Common Building 785 Main Street Margaretville NY 845-586-3270 Tastings: Sat. Sept 17, 3-5. WIM read their writings on food. free (thru Sept 18) www.longyeargallery.org

**LINKING COLLECTIONS, BUILDING CONNECTIONS: Works from the Hudson Valley Visual Art Consortium Collections: Curated by Ariel Shanberg and Brian Wallace** Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 Opening Reception 5-7pm free (thru Dec 11) www.newpaltz.edu/museum

**MARIE COLE: Never the Same** Tivoli Artists Co-op 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Oct 9) www.tivoliartistsco-op.com

**MEDIA LOFT PLUS** Media Loft 50 Webster Ave. New Rochelle NY 914-235-9022 free (thru Sept 27 www.medialoftarts.com)

**RIMER CARDILLO** Nassau County Museum of Art Saltzman Fine Art Building at Nassau County Museum of Art 1 Museum Drive Roslyn Harbor NY 516-484-9337 charge (thru Nov 27) http://www.nassaumuseum.org

**VANAVER CARAVAN - Passage to India Gala** The Vanaver Caravan Opus 40 50 Fite Road Saugherties NY 845-256-9300 4pm-Sunset donate www.vanavercaravan.org

**WINDOW ON THE ARTS** Windsor Partnership Windsor Village Green Main St. Windsor NY 607-655-2128 10am-5pm free www.windsorpartnership.org

## Sunday, September 18

**AUDUBON ARTISTS 69th ANNUAL JURIED EXHIBIT** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception 12-5pm; Awards 2:30 (thru Sept 30) www.audubonartists.org NYC

**CIRCA 1986** Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 free Opening reception on Sunday, September 18, 2011, from 4 to 7pm. www.hvcca.org

**HARMONIC BRASS OF MUNICH IN CONCERT** Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4;15 charge www.saugertiespromusica.org

**REUNION: Twenty Years of Making Art at Upstream** Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Opening Reception 2-5:30 pm free (thru Oct 9) www.upstreamgallery.com

**SEPTEMBER CONCERT featuring works by Mozart, Beethoven, Wagner** Woodstock Chamber Orchestra Woodstock Playhouse Route 212 Woodstock NY 845-338-0647 3pm charge www.wco-online.com

**SUNDAY AFTERNOON CONCERT** Eastchester Arts Council Bronxville public library, Yeager auditorium 201 Pondfield Rd. Bronxville NY 914-337-7680 3pm free www.eastchesterartscouncil.com

## Monday, September 19

**JAMES E. FREEMAN 1808-1884: An American Painter in Italy** Munson-Williams-Proctor Arts Inst Mus of Art Newington-Cropsey Foundation, 25 Cropsey La., Hastings-on-Hudson, NY (914) 478-7990 1-5pm Mon thru Fri (thru Nov 18) www.newingtoncropsey.com Westchester

## Wednesday, September 21

**ARTIST POTLUCK SHARE & SHOW** Lapham Gallery, LARAC 7 Lapham Place Glens Falls NY 6-8 pm free

**WHO DO YOU THINK YOU ARE?!! (You'll Find Out!)** Sisters-In-Art (Hammond/Holford/Kaufmann/Millman-Ide/Pearl/Peters/Valenza Riverside Branch NYPL 127 Amsterdam Ave. (at 65th St.) New York NY 212-362-5133; 212-870-1810 Reception 5-7pm free (thru Oct 14) www.anitapearlsculptor.com

## Thursday, September 22

**WAYNE SITTNER Watercolors:** Art at The Adams Horse Stable H. Haller Financial The Adams Horse Stable 28 West Bridge Street Saugerties NY 834-246-1618 Opening reception 6 - 8 free (thru Oct 31) www.hhallerfinancial.com

## Friday, September 23

**39th ANNUAL Pastel Society of America Open Juried Exhibition Special Gallery Tour with JIMMY WRIGHT,** PSA Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 Gallery Tour & Reception 6pm; free (thru Oct 1) www.pastelsocietyofamerica.org

**ARTIST AT WORK STUDIO TOUR** Saranac Lake ArtWorks Adirondack Artists Guild 52 Main St. Saranac Lake NY 518-891-2615 free (thru Sept 25) saranaclakeartworks.com

**TWO BROTHERS TWO VIEWS CHARLES AND ROBERT BLAKE** Main Street Petite Gallery 213 Main St Huntington NY 631-271-8423 Opening Reception 6pm free info@huntingtonarts.org

## Saturday, September 24

**18TH ANNUAL Small Matters of Great Importance National Juried Exhibition** Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 Opening Reception 5-7pm charge (thru Nov 13) www.edwardhopperhouse.org

**19TH ANNUAL PAWLING ARTS & CRAFTS FESTIVAL** Pawling Chamber of Commerce Charles Colman Blvd., Pawling 10-4pm

**34TH ANNUAL Juried Exhibition** Ridgefield Guild of Artists 34 Halpin Lane Ridgefield CT 203-438-8863 (thru Oct 28 www.RGOA.org)

**49TH MEET THE ARTISTS & ARTISANS Fall Finale** Denise Morris Curt Historic green milford CT 10am-5pm CT.

**BURTON SILVERMAN: The Humanist Spirit** Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 Opening reception 2-4pm free (thru Dec 16) hofstra.edu/museum

**HUDSON VALLEY GARLIC FESTIVAL** Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-6pm charge (thru Sep 25) www.hvgf.org Ulster

**INNER SCAPES: PAINTINGS BY ANN LEE FULLER** Longyear Gallery Upstairs in the Common Building 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru Oct 16) www.longyeargallery.org

**NEW ROCHELLE ARTSFEST "11 New Rochelle Council on the Arts Throughout the entire city of New Rochelle** New Rochelle NY 914-235-9027 12:30-5:30 free www.newrochellearts.org

**39TH ANNUAL OPEN JURIED SHOW** Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 Materials Fair 10-4 free (thru Oct 1) www.pastelsocietyofamerica.org

**"TIS MORE THAN JUST GREEN" a Photographic Exhibit on Ireland & Its People** The Schoolhouse Theater 3 Owens Rd Croton Falls NY 914-277-8477 Opening Reception 1-4pm free (thru Oct 30) www.schoolhousetheater.org

Continued on Page 14

**The next issue: Nov/ Dec** If you missed getting an opportunity or calendar listing into this issue or a display ad for your business or exhibit email [cinfo@arttimesjournal.com](mailto:cinfo@arttimesjournal.com).

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# Fiction *Of Throwing and Bouncing Balls*

By **RAYMOND J. BARRY**

IN THE BEGINNING there was endless space, brightness of scope, unbridled potential for success. Television propaganda encouraged the boy to be a star. The old man, the father, enjoyed the spectacle too, watching the impressive public display of young boys' bodies bouncing and throwing a ball to the roar of the cheering crowd. The national anthem was sung before bouncing balls were thrown. Short-skirted cheerleaders pranced their butts before crowds of shouting men. The boy, dressed in brightly colored, short pants and shirt, was taken up with detail of the game, balls thrown every which-way, rebounding off walls, careening gracefully through the air. "There is a great one" the crowd exclaimed. "He is good," they screamed, each player moving and running, skidding and shifting. Papa was humbled by it all, watched his offspring bouncing and throwing air-filled balls, the futility of that effort, the utter empty-headed exhaustion brought to his young body. How tired father and son became, how fatigued by aspirations set too high in the business of sport, the contest, the struggle to win that ultimately led to loss.

The father was an ex-jock himself, left with vague memories of victory some fifty years before. He often warned the son against the notion of "play at all costs," with nothing in mind but running and jumping, the futile bouncing and throwing of balls while missing the essence of life's game. He believed that rather than throwing and bouncing balls, the young boy should focus upon growing a pair of balls. But the boy was bred from a culture that seldom saw beyond the joy of competition, never saw the gleaming light of awareness beyond roaring crowds and the bouncing butts of pretty, long-legged cheerleaders with their flying pom-poms in hand. The lad played the game well enough to sweat drops upon the hardwood but might be left holding the bag, nowhere to turn, nowhere to earn a living, nor interest in acquiring sufficient knowledge to take the helm as an adult.

"You are misinformed," the father said to his son. The boy replied, "I know what I want," at which point the father claimed, "You're too young to know what you want." The boy stopped talking, knowing in his heart that nothing mattered but his goal, which was to throw and bounce balls before cheering crowds. "Small vision," accused the father, "to bounce air-filled balls on a hardwood floor – bouncing balls and such." But how does an old man explain to a young boy the essence of life, the futility of jumping and running before the roaring herd, the prospect of ignorance in a stingy system that takes advantage of its weak for the well-being of the strong. Strong boy, weak boy, with little by way of a future, limited horizon, limited scope of understanding. For the ex-jock, boyhood still prevailed in an adult body, but that wouldn't happen to his son.

The father spoke of stubbornness, when what one desperately wants

isn't worth wanting; that is, the temporary sporting thrill of air-filled balls in flight, as well as bouncing them upon hardwood floors glossed with varnish and polished with the various janitorial tools of the trade; maintenance engineering, if you will, inspired by the polishing of floors, cleaning of toilets and various forms of brushing, washing and sweeping – a dim future for a lad inspired by the flight of well-thrown balls, a common sedative for a boy who knows nothing about the challenge of life with its multiple demands upon the soul. Endless bouncing balls thrown by innocent boys, skilled in the art of bouncing but lacking rigorous activity of the mind, brings a deserved short range of experience limited by the game's rules for those involved in ball play. Balls ricocheting off walls and floors is a distraction if there ever was one, a side show to what is really happening behind the cheering crowd, behind the voluminous noise, the tumult of the all-important game and more significant to a young boy than life itself with all of its obstacles and obstructions.

How to be a parent? How to guide without yelling? How to be calm while wishing the best for one's offspring? Perhaps best to retreat and allow air-filled balls fall where they may, bouncing lightly among cheerleaders in front of a crowd, roaring for its home team. The future is bright and opportunity plentiful when the boy is winning. The goal is to provide a guiding light for him to follow, even when the future is dimly lit – homeless, destitute offspring, a parent's worst nightmare, this process of choosing what is best, better, just good, in the face of a young mind interested only in bouncing balls. Maturity sets in and the goals of the young are limited by pride in the game, values having merely to do with balls. Jammed focus upon oneself, selfish direction, retreating from the common good. Mother Theresa had a good dribble. She knew how to handle herself when it came to throwing balls and bouncing them. Values well placed, self-sacrificing individual, Mother Theresa, beyond the roar of the crowd with private concerns of suffering among people; the bravery of the idealist, to hold her own against ambitious politicians who hoard profit earned from the common man's sweat.

That is the nature of life's beast, selfish, violent – power and weakness colliding, many deaths in the wake of destruction, injury to the common good. Effort isn't enough to accomplish the goal. One must attack softly with Zen calculation when it comes to a boy who is sure. Sureness can be cocky in most cases of youth, the cockiness of the fool who has every definition in place, each one stacked upon its proper shelf without a drop spilling out, all knowledge consumed by fascination with bouncing balls. The mind lost and replaced by legs that jump and hands that catch random balls thrown at high speeds down the pike. Yelling coaches offer no guidance with their winning ways. Win at all cost in place of the mind's awareness. There

might have been a chance once, some small opportunity to open young eyes for the sake of what is possible, offering little by way of euphoria that winning brings. War is the inevitable end of the process after the game is done. And then to become a member of the police force perhaps with their mace and guns and clubs to hit. Surely their end began with balls thrown and bounced aggressively with a roaring background of audience.

The disgust of a parent for having made ill-advised choices along the way, the public school chosen instead of a private one with good teachers and manageable classes; the fanatic interest in sport, bouncing balls and such, wrestling and diving for random spherical shapes thrown and bounced from hand to hand, running and jumping in the process, hitting and knocking the opponent until blood is let and shaking hands in the end as if the war is finally won.

The game itself is a metaphor – good guys against the bad. Slaughter them so they'll never forget, with wounds so deep and cheering so loud and thick crowds shouting, refusing the calm of silence, peace of mind and balance that offers solitude for meditation. No recourse in loss regarding games and war. One must win to guarantee a bright future when the season of play is done; war games then, with bombs instead of balls, insuring the enemy has fallen. Sporting boys, unaware of the propaganda with which they are smothered beyond breath, smothered by battles that gray-haired senators and backward, political-hack presidents perpetrate, their careers enhanced by use of large cannon and high-flying rockets that kill in the name of sport.

Wars are won in a similar fashion, invading and conquering at all costs, regardless of injury, regardless of the fallen dead during the course of the game won or lost, regardless of how many points scored or men killed in the throws of battle, the fever of contest. Collision tactics in both cases produce the same result, men lost, games won, same difference. Minds lost, in the case of the game, with every bit of energy exhausted against the opposing team, otherwise identified as the enemy, the one against whom battle is waged, against whom there is no compromise to victory. War is a game of sorts and barely heard before a roaring crowd. Corpses lay unnoticed, and severed, broken limbs are left to rot; bombs in the distance, beyond the crowds cheering, beyond bouncing balls thrown to players on the home team. "Don't like reading anyway," the boy insists. Don't like anything that doesn't include spherical orbits of flying. Wars and cheap politicians, uncared for children, arrested development, aborted promise, a dying dream of glory having to do with young boys bouncing balls for a career in the field of throwing and bouncing on a team dressed in brightly colored pants and adorned with five hundred dollar sneakers that skid and squeak across a polished hardwood floor for all the girls to cheer. "Dribble the ball! Swish it

through! Come on, boy, we're for you!" in a cadence meant to encourage the bleating herd. Love for the flight of balls on a hardwood floor. Love for the demands of the game – what else could be possible in the face of facts universal that effect the world, tracings of history from which our leaders have guided the course of events, a dead end to the adult observer.

At a loss for proper action to take, what encouragement would be appropriate regarding the goodness of things beyond the cheering crowd; in solitude then, left alone with one's ingenuity for survival. That struggle hell bent to overthrow the weak by the strong, earning money, when one hasn't made the sacrifice to learn there is worth beyond wealth. Bouncing and throwing balls is the gist of it, yelling coaches and screaming black fathers who have no way of escaping the ghetto, aside from sporting contests with abundant skill in the field of bouncing and throwing; the parent in a state of frustration, aware of the lack of depth, the lack of thought in the game. What measures would a parent take to reverse the great loss that has befallen his boy, loss of curiosity, loss of learning, loss of intellect, loss of outlook beyond the limited boundary of the hardwood floor? Within the confines of the game there is no space to explore, no room to invent, no will to surpass a world of sport, always limited by rules of the game, by yelling coaches and screaming fathers. There is little on the horizon of the hardwood floor, little sparkle in an otherwise bleak terrain of the sporting contest. Sad day. Sad Day, this repertoire of movement, strength, and jumping followed by middle age. Knees rebel, legs hurt and no elevation in the jump. Time to get a job; time to get up in the morning ready for work; time to follow orders from a boss, to be reprimanded for tardiness and later to return home again exhausted. Earning ones keep in the middle of it, the children's hungry mouths opened wide, waiting to be served; real life, where bouncing balls have no effect, where cheerleaders are nowhere to be seen. A boy has grown into manhood requiring a mature life of earning and caring and the earth's terrain, so rough, so hewn, with immobile boulders so very large; desperation, lack of interest, lack of knowledge useful, overriding lack of skill once the last ball is thrown.

The game, bouncing balls and such, is finished then.

What of soft things? What of giving in? What of compromise, of sharing and giving of oneself? What of those good values that can be gained by evolving thought creatively? The thrill of throwing, bouncing and sliding across the floor has its own grace that disguises illiteracy, the plain dumbness of a lost desire to learn. Complacency then, that enough has been done, and on to bouncing balls and throwing them, on to winning the game or war, whichever may come first; the wayward student, intensity of the game.

(Raymond J. Barry lives in Los Angeles, CA.)



# Calendar

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## Sunday, September 25

**49th MEET THE ARTISTS & ARTISANS Fall Finale** Denise Morris Curt Historic green Milford CT 10am-5pm CT.

**ART AT THE OVAL - an outdoor fine art & craft exhibition & sale** Arts council of Livingston Livingston Oval at S. Livingston Ave. Robert Harp Drive Livingston NJ 973-992-1950 11-5 PM free www.LivingstonNJ.org

**HUDSON VALLEY GARLIC FESTIVAL** Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-5pm charge (thru Sep 25) www.hvgf.org Ulster

**"JOURNEY TO IXNAY" Art Connections** LaBella Bistro Gallery 194 Main Street New Paltz NY 845-255-2633 free (thru Nov 10) labellapizzabistro.com

**NEW ROCHELLE ARSFEST "11 New Rochelle Council on the Arts** Throughout the entire City New Rochelle NY 914-235-9027 12:30-5:30pm free www.newrochellearts.org

**PSA 39th ANNUAL OPEN JURIED SHOW** Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 Awards Ceremony 4pm free (thru Oct 1) www.pastelsocietyofamerica.org

**SECRET MESSAGE** Islip Art Museum 50 Irish Lane East Islip NY 631-224-5420 Reception from 1- 4 pm. free (thru Nov 13) www.islipartmuseum.org

**SILVERMINE FALL EXHIBITS Opening Reception: Larry Lewis: Director's Choice, Nancy McTague-Stock: "Fragments of the Aquatic", Roxeanne Faber Savage: "Bird(ish)", Joseph Saccio: "Memory and Metamorphosis"** Silvermine Arts Center Silvermine Galleries 1037 Silvermine Rd New Canaan CT 203-966-9700 Reception 2-4pm free (thru Nov 4) http://www.silvermineart.org

## Wednesday, September 28

**PENNIE BRANTLEY: Sacred Duty -- Journey of an Artist** The National Association of Women Artists Inc. NAWA 80 Fifth Avenue Suite 1405 New York NY 212-675-1616 free (thru Oct 27) www.thenawa.org

## Thursday, September 29

**STRUCTURES AND TEXTURES: The work of members of the LongReachArts artist cooperative** Longreach Arts.Com Palmer Gallery Vassar College Raymond Avenue Poughkeepsie NY 845-471-7477 (thru Oct 16) www.longreacharts.com Dutchess

## Friday, September 30

**ANDREW JONES: Paintings of Weir Farm** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Oct 29) www.salmagundi.org NYC

**KAMIL VOJNAR: Flying Blind** Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 (thru Nov 7) www.galeriebmg.com

## October Ongoing

**Oct 14-23 THE DIARY OF ANNE FRANK Up In One Productions** The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

**Oct 22 & 23 24th ANNUAL SCHOOL CRAFTS FAIR** MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 943-3941 10am-4pm Ulster

**Oct 28 - Nov 13 DRACULA** The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

## Saturday, October 1

**ART & FLOWERS; WORKS ON PAPER BY BONNELL MARIE COTNOIR** The Bronxville Women's Club 135 Midland Avenue Bronxville NY 914-337-3252 (thru Oct 30) bronxvillewomensclub.org

**GALA OPENING FOR 16TH ANNUAL DREAM FESTIVAL: 100 Artists/ 100 Dreams Film Premiere** Deep Listening Institute Stella May Theatre Gallery 101 Greenkill Ave Kingston NY 845-338-5984 3-9 pm donate www.deeplisting.org

**HUDSON RIVER POTTERS Oct 2011 Weekends Pottery Show & Sale** at Muscott Farm Main House Gallery Katonah, NY Route 100 Katonah NY Opening Reception 12-4pm free (thru Ocr 31) www.hudsonriverpotters.com

**IONE'S 16th ANNUAL DREAM FESTIVAL** Deep Listening Institute various locations Kingston NY 845-338-5984 For complete calendar: www.deeplisting.org free (thru Nov 30) www.deeplisting.org

**JOHN FLEMING GOULD: Exhibit Traveling Along the Hudson River** New City Library 220 North Main Street New City NY 845-634-4997 (thru Oct 31)

**"SUMMERS PAST" paintings by LISA STEFFENS** Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru Oct 30) www.flatiron.qpg.com

**THE FARM PROJECT 2011 At Saunders Farm Collaborative Concepts** Saunders Farm 853 Old Albany Post Rd Garrison NY 845-528-1797 Mid-Run Reception 1-6:30 pm, Rain date Oct 2 free (thru Oct 30) www.collaborativeconcepts.org

**VISUAL TRICK - VISUAL TREAT** The Art Guild Elderfields Preserve 200 Port Washington Blvd Manhasset NY 516-304-5797 free (thru Oct 31) theartguild.org

## Sunday, October 2

**17th MAVIS FENNER Memorial Juried All-Media Exhibit** Rowayton Arts Center 145 Rowayton Avenue Rowayton NY 203-866-2744 Opening Reception & Awards 4-6pm free (Oct 30) www.rowaytonartscenter.org

**NEW YORK, NEW YORK! The 20th Century** The Katonah Museum of Art 134 Jay Street Katonah NY 914-232-9555 charge (thru Dec 31) http://katonahmuseum.org/

**SUSANNE SCHOEPPE featuring the Boccherini Quintet for Guitar and Strings** Rhinebeck Chamber Music Society The Church of the Messiah Montgomery Street (Rte.9) and Chestnut Street Rhinebeck, NY 845-876-2870 4 PM charge www.rhinebeckmusic.org

## Monday, October 3

**SCNY FALL AUCTIONS** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Oct 28) www.salmagundi.org NYC

## Tuesday, October 4

**115th ANNUAL Open Juried Exhibition** Catharine Lorillard Wolfe Art Club National Arts Club 15 Gramercy Park South New York NY 212-533-6931 Benefit Reception: 10/14 5:30-8pm (thru Oct 28)

**BARBARA CUTHEL AND MARY DURKEE: Gentle Nature Mixed Media** New Century Artists Inc. 530 West 25th Street suite 406 New York NY 516-767-0538 (thru Oct 15) www.newcenturyartists.org

**BARBARA FRACCHIA: Eastside/Westside** Pleiades Gallery 530 W. 25th St. New York NY 646-230-0056 (thru Oct 29). www.barbarfracchia.com NYC

**LYNNE FRIEDMAN: "Northeast/Southwest"** Prince St. Gallery 530 W. 25th St. New York NY (thru Oct 29) www.lynnfriedmanart.com NYC

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Artist Lise Prown



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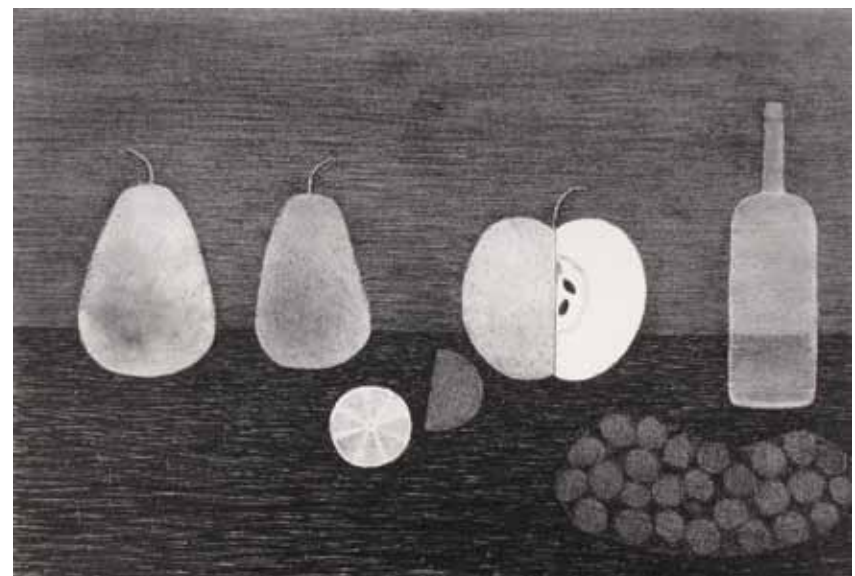
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## Linking Collections, Building Connections: Works from the Hudson Valley Visual Art Collections Consortium

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Doris Merrick Lee, *Fruit Still Life*, 1955, Collection of the Dorsky museum, Gift of Hugo Munsterberg

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# Theatre *Shall we all put in our earplugs?*

By ROBERT W. BETHUNE

LAURA BARNETT RAISED an interesting point in July in *The Guardian*. She happened to see several productions at the Avignon Festival, all in French, which she does not understand. She's British; self-reported skills in Spanish and Italian, but *la français, alors, pas du tout*. So the bottom line was, as she reported, that her attention shifted from the text to the production, particularly the physicality of the performers.

Now, it would be absurd to suppose that this is the first time she's seen

a production done by actors with interesting physical skills, even though British theater does have a somewhat deserved reputation for existing primarily from the neck up. What is interesting is that it took this strong a disruption of her normal viewing habits to push her to this realization: that there's something more happening onstage than just words.

We don't all have the luxury of highly physical actors. In fact, if we own up to the truth, we must admit that the ordinary, garden-variety,

run-of-the-mill theatrical production is physically at least 90% standing, sitting, and walking about with hand and arm gestures as needed. It pops out at you if someone so much as spins around suddenly. Even at that, however, you still have a level of expressive, physical life going on, life that is telling you things you need to know and see and feel.

That life wasn't created by the playwright. It was created by the actors under the guidance of a director. With any luck it was created in response to the playwright's words, but it certainly wasn't created by them. Even George Bernard Shaw's novelistic stage directions don't begin to provide enough to cover every moment, and the rest of the world's playwrights provide much less than that. Even radio drama has to provide audible hints of physicality; we want to hear things like footsteps falling, doorknobs turning, teacups rattling, and so forth—the audible cues that in

real life tell us what is going on in the physical world around us.

Laura Barnett's experience and her reaction to it point directly at what every member of every audience needs to do: pay attention to the whole production, absorbing everything we are meant to experience. Theater isn't an audiobook, nor is it a textbook; it is, as I tirelessly repeat, an experience of the living presence of the performer, body, breath and soul.

Perhaps we need a little shock treatment. Perhaps we need to go see a show in a foreign language, or see a show with earplugs in our ears. Perhaps actors and directors need to do more with the physicality of theater than they do. Perhaps somebody just needs to give us a good dope-slap! Whatever it takes, we need to be sure, when we are in the theater, that we are truly there, fully responding to the physical dynamic, letting those mirror neurons fire for all they're worth!



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This is the location of the Gallery  
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\* held in in the N.A.W.A. Gallery.

# Opportunities

**Artists: Oil, Watermedia, Pastel, Graphics, Sculpture** Allied Artists of America. Seeks entries for 98th Annual National Exhibit Nov 2 - Nov 23, 2011 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus: [www.alliedartistsofamerica.org](http://www.alliedartistsofamerica.org). Deadline Sep 12.

**Watercolor Artists: American Watercolor Society**, 47 Fifth Ave, NY, NY 10003. 212-206-8986 Call for Entries 145th Annual International Exhibition, Apr 3, 2012. SASE TO American Watercolor Society or download from website. [info@americanwatercoloristsociety.org](mailto:info@americanwatercoloristsociety.org) Slide or Digital entries postmarked no later than Nov 15.

**Artists, Craftspeople:** Art League of Long Island, 107 East Dee Park Rd, Dix Hills, (631) 462-5400 x 246. Seeking entries for Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 3 & 4, 2011. Call for prospectus or go online to website. [www.artleagueoflongisland.org](http://www.artleagueoflongisland.org). Deadline: Nov 11.

**Artists:** Art Society of Old Greenwich, (203) 637-9949. Seeks participants for 60th Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Sept 10 & 11. more information at website or John Tatge (203) 637-9949 [www.sidewalkartshow.com](http://www.sidewalkartshow.com) Receiving Fri., Sept 9, 12-7pm Selleck Hall, St. Paul Episcopal Church, 200 Riverside Ave. Riverside, CT

**Artists Worldwide:** Arte Laguna Phone: +39 041 5937242 (int.4) Seeks entrants for 6th International ARTE LAGUNA Prize 2011. [www.artelagunaprize.com/index.php/enrollment-of-the-6-international-art-prize-arte-laguna](http://www.artelagunaprize.com/index.php/enrollment-of-the-6-international-art-prize-arte-laguna) for fees and application. [info@artelagunaprize.com](mailto:info@artelagunaprize.com) [www.artelagunaprize.com](http://www.artelagunaprize.com) Deadline Nov 11.

**Artists:** b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks fine arts media for 31st Annual Juried Expo Competition. No craft. Juror, Margot Norton, Asst Curator, Whitney Museum will judge USA artists. Winners will have up to 6 works displayed in March 2012. Call or download prospectus from [www.bjspokegallery.com/Expo-31-Prospectus.pdf](http://www.bjspokegallery.com/Expo-31-Prospectus.pdf) [www.bjspokegallery.com](http://www.bjspokegallery.com). Deadline Oct 25.

**Sculptors:** Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for Yonkers City Hall Sculpture Park (see [bluedoorart.org/public\\_gallery.php?id=175](http://bluedoorart.org/public_gallery.php?id=175) for images of sculpture garden) for 1-year rotating schedule. Call 914-965-3397 for details. [eselp@optonline.com](mailto:eselp@optonline.com) [www.bluedoorgallery.org](http://www.bluedoorgallery.org)

**Artists, All Media:** Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for artists to decorate waste receptacles in downtown Yonkers. Call 914-965-3397 for details or visit [bluedoorart.org/public\\_gallery.php?id=175](http://bluedoorart.org/public_gallery.php?id=175) or [www.bluedoorgallery.org](http://www.bluedoorgallery.org)

**Upstate NY Photographers:** Center for Photography at Woodstock, 59 Tinker St, Woodstock, NY 12498 (845) 679-9957 Announces 2011 fellowships. Call or site for full details. [info@cpw.org](mailto:info@cpw.org) [www.cpw.org](http://www.cpw.org) Deadline Sep 16.

**Artists, All Media:** Deep Listening Inst., 77 Cornell St., Suite 303. Kingston, NY (845) 338-5984 Seeks entries for a "dream box" for Lone's 16th Annual Dream Festival Nov 11 at Gallery One Eleven at the Shirt Factory in Kingston. Visit website for guidelines or call/email Lisa. [LisaB@deeplisting.org](mailto:LisaB@deeplisting.org) [www.deeplisting.org](http://www.deeplisting.org) Deadline oct 15.

**Craftspeople:** Dutchess Community College Foundation Seeking crafters for 40th Annual Holiday Craft Fair, Nov. 26 & Nov 27. For more information call Diane Pollard (845) 431-8403 or visit website. [www.suny-dutchess.edu/Alumni/foundationevents/annualCraftFair](http://www.suny-dutchess.edu/Alumni/foundationevents/annualCraftFair)

**Artists, All Media:** East End Arts Council, 133 E. Main St., Riverhead, NY (631) 727-0900 Seeks entries for design competition for Harvest Gospel Concert Series Call or email for details. [jcaiola@eastendarts.org](mailto:jcaiola@eastendarts.org) Deadline Sep 9.

**Vocalists:** Hudson Chorale, 914-462-3212 Seeks all voice parts to audition for upcoming season. Contact Jeanne Wygant (914) 478-0074 or email. [jeanneWygant@aol.com](mailto:jeanneWygant@aol.com) [www.hudsonchorale.org](http://www.hudsonchorale.org) Deadline Sep 8

**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 4th Annual World's Smallest Stretched Canvas Painting Competition, exhibit Dec 2-Jan 8. Send Sase to gallery or download prospectus from website. [www.hudsonvalleygallery.com](http://www.hudsonvalleygallery.com) Deadline Nov 20.

**Filmmakers:** Indo-American Arts Council, 517 E. 87th St Suite 1B, NYC (212) 594-3685 Seeks entries for 12th Annual New York Indian Film Festival. Call or visit website for details. [nyindianfilmfest@gmail.com](mailto:nyindianfilmfest@gmail.com) [www.iaac.us](http://www.iaac.us) Deadline Dec 30

**Artists:** Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks participants for 9th Annual Paint-Out and Auction Sat. Oct 8. See website for more information [www.kentart.org](http://www.kentart.org).

**Artists:** Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Jurying for new members Oct 17 & 18, 2011 at 3-6pm. SASE or download forms. [www.mamaroneckartistsguild.org](http://www.mamaroneckartistsguild.org). Deadline Oct 17.

**Artists:** Marcia Powell Enterprises (203)866-2864/Rowayton Arts Ctr., 143 Rowayton Ave., Rowayton, CT 06853 (203) 866-2744 Seeks entries for 17th Mavis Fenner Memorial Exhibit at Rowayton Arts Ctr Oct 2-30. Call or write for info. [MarciaPowellEnt@aol.com](mailto:MarciaPowellEnt@aol.com) [www.rowaytonartscenter.org](http://www.rowaytonartscenter.org) Deadline Sep 26.

**Artists, All Media:** Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks macabre and/or whimsical works that portrays frightening motifs. Visit website for prospectus/details. [www.stacarts.org/exhibits](http://www.stacarts.org/exhibits) Deadline Sep 5.

**Artists, All Media:** National Art League, 44-21 Douglaston Pwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for Annual Drawing Exhibition Oct 3-29. Judge: Rob Zeller. Send SASE or download prospectus from website. [www.nationalartleague.org](http://www.nationalartleague.org) Deadline: Oct 2.

**Artists:** National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks membership of professional women artists who desire exhibitions throughout the U.S. For details download from website. [www.the-nawa.org](http://www.the-nawa.org) Deadline Sep 15; March 15

**Artists, All Media:** New Century Artists, 530 W. 25th St. Suite 406, NYC (212) 367-7072 Seeks new members for group/solo shows, \$300 annual fee. Email for full details. [newcenturyartists@msn.com](mailto:newcenturyartists@msn.com)

**Writers, Publishers:** New England Book Festival, JM Northern Media LLC, 7095 Hollywood Blvd., Suite 864, Hollywood, CA 90028 (323-665-8080) Entries in any genre for 2011 Book Festival Applications online or request by phone or email [NewEnglandBookFest@sbcglobal.net](mailto:NewEnglandBookFest@sbcglobal.net) [www.diyconvention.com](http://www.diyconvention.com) Deadline Nov 25.

**Artists, All Media:** New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 96th Annual Open Juried Exhibition, Sept 10-Oct 22, 2011. \$2500 in prizes. Send SASE or go to website for prospectus. [www.nraaonline.org](http://www.nraaonline.org) Hand Delivery

**Artists, All Media:** New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks new members. Bring 3 framed and wired works to New Rochelle Library ([nraaonline.org](http://nraaonline.org)) on Sep 17, 10-11.30am [www.nraaonline.org](http://www.nraaonline.org) Deadline Sep 17.

**North Manhattan/Bronx Artists All Media:** North Manhattan Arts Alliance (917) 449-7397 Seeks entries for 13th Annual HVG Art Show in Hudson Hts, opening Nov 5. Call Risa for details [www.hvgartsgroup.com](http://www.hvgartsgroup.com) Deadline Sep 28.

**Artists:** Piermont Flywheel Gallery (201) 836-8576 Seeks new members. Call Howard [www.piermontflywheel.com](http://www.piermontflywheel.com)

**Artists:** Putnam Arts Council, 521 Kenicutt Hill Rd., Mahopac, NY, 845.803.8622 Seeking entries for 49th annual Juried Fine Arts Exhibit Oct 14-Nov 11. Cash Awards. Juror: Randy Williams, an active visual artist with work in private collections is a Professor of Studio and Art Educ. at Manhattanville College and instructor and educational consultant to the MMA. Call for details or visit online for prospectus [www.putnamartscouncil.com](http://www.putnamartscouncil.com). Deadline Oct 6.

**Artists:** Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 34th Annual Juried Exhibition, Sept 24 - Oct 28. Hand deliver work only. Cash awards. Juror: Cynthia Reeves. Download prospectus from website or send SASE to the Guild. [rgoa@sbcglobal.net](mailto:rgoa@sbcglobal.net). Receiving at the Guild Barn Sept 8-11.

**Filmmakers:** Silk Screen Asian American Film Festival, 424 South 27th St., #203, Pittsburgh, PA Seeks narrative feature films about Asians. Visit website for guidelines. [www.silkscreenfestival.org/22/submit-a-film](http://www.silkscreenfestival.org/22/submit-a-film) Deadline Feb 1,

**Artists, Craftspeople:** Warwick Applefest 2009, PO Box 22, Warwick, NY 845-987-8300 Seeks vendors for Festival Event Oct 2, 2011. Forms and guidelines on website. [www.warwickapplefest.com](http://www.warwickapplefest.com)

**Artists:** Society of Illustrators, 128 East 63rd St., New York, NY 10021 (212) 838-2560 Seeks entries for 32nd Educational Traveling Exhibition which will be presented in Illustrators 54. Download info from website. [exhibitions@societyillustrators.org](mailto:exhibitions@societyillustrators.org). for details. [www.societyillustrators.org](http://www.societyillustrators.org) Deadline Oct 28

**Artists:** Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the 15th Annual Open Juried Exhibition "Viewpoints 2012" at Shahn Galleries, Wm Patterson Univ. Mar 26 - Apr 20. \$40 entry fee for 3 images (CDs only for jpgs; DVDs only for videos. Juror Alexandra Schwartz, Curator of Contemporary Art, Montclair Art Museum. CASH AWARDS. SASE for prospectus or download from website [www.studiomontclair.org](http://www.studiomontclair.org). Deadline Nov 18.

**Artists:** The Art Guild at Manhasset, 200 Port Washington Blvd, Manhasset NY (516) 304-5797 Seeks entries for juried competition/exhibition "Visual Trick-Visual Treat" Oct 1-31. Website for prospectus. [www.theartguild.org](http://www.theartguild.org) Deadline Sep 12.

**Poets:** The Fearless Poetry Series, PO Box 1292, Berkeley, CA 94701 (510) 849-4028 Seeks entries for anthology, "Turning the Page: Poems of Trauma, Healing and Transcendence" Visit website for full details. [www.fearlessbooks.com/Poetry.htm](http://www.fearlessbooks.com/Poetry.htm) Deadline: Nov 11.

**Artists:** The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeking artists for "Still Life Exhibit" Please visit website to download prospectus [www.huntingtonarts.org](http://www.huntingtonarts.org) Deadline Nov 4.

**Artists, All Media, Writers, Composers:** The Millay Colony for the Arts, 454 East Hill Rd, Austerlitz, NY 12017 Seeks entrants for various residencies. Visit website for info/application. [www.millaycolony.org/apply](http://www.millaycolony.org/apply) Deadline Sep 15.

**Sports Artists:** The National Art Museum of Sport (NAMOS) Seeks sport artists to participate in its 2nd Annual juried "Commitment to Excellence in Art and Sport: A Fine Art Competition" on campus of Indiana University-Purdue University Indianapolis. Exhibit opening Oct 28, 2011. Submissions to be made online at: [www.juriedartservices.com](http://www.juriedartservices.com) [www.namos.iupui.edu/](http://www.namos.iupui.edu/) Deadline Sep 7

**Artists, Craftspeople:** The Society of Arts and Crafts, 175 Newbury St., Boston, MA (617) 266-1810 Seeks entries for CraftBoston (Mar 23-25) and Holiday (Dec 7-9) 2012 Visit website for details. [www.craftboston.org](http://www.craftboston.org) Deadline Sep 13.

**Artists, All Media:** Unison Gallery, Water St. Market, 10 Main St., New Paltz, NY Seeks entries for 4th Annual Mini Works Show, "Appetite" Sep 17 thru Oct 11. Email for details. [unisonwsm@gmail.com](mailto:unisonwsm@gmail.com) [www.facebook.com/unisonwsm](http://www.facebook.com/unisonwsm) Deadline Sep 6.

**Artists, Craftspeople:** Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Invites Artists to participate in the 4th Annual Woodstock Arts Fair, Sunday, November 27, 10-4pm. Email or download for application. [woodstockartsfair@yahoo.com](mailto:woodstockartsfair@yahoo.com) [www.wjcsul.org](http://www.wjcsul.org). Deadline: Sept 15



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# Film *Script Writing and Another Chance at the Big Money*

By HENRY P. RALEIGH

EVER ALERT TO increasing my knowledge of filmmaking and its practices I have begun an intensive investigation into the art of film writing. I confess I am encouraged in this scholarly pursuit by learning that Amazon.com has created Amazon Studio, an organization that will receive original film scripts and award generous cash prizes to the best of a month's submissions and best of the year. And — get this — the grand winner's script could be produced by Warner Studios. The terms and conditions are a bit complicated, all described in their internet site for anyone interested — and boy, will there be plenty interested.

Now script writing is tricky business, I can tell you. Schools devote entire writing programs to this craft. Although my own education in the higher reaches of aesthetics included nothing of this sort of activity I figured I could easily develop these skills by a study of the real, professional goods. Luckily film scripts are not hard to come by and the one that proved of greatest value is the first and only script written by the notable filmmaker, Stanley Kubrick. Here is a script to learn from, all right. Well, rather to learn what not to do for the film was never produced — and no wonder. Not since

Abel Gance and his 1927 "Napoleon", a four and a half hour epic, had anyone tried to cram nearly every minute of fifty-one years of Mr. Bonaparte's life into a film. Even spreading his hero's adventures over three screens Mr. Gance could only get him up to the invasion of Italy. Mr. Kubrick, in an hour's less time, moved him right through the burning of Moscow and maybe Waterloo and after but by then my brain was so overburdened by historic facts that tumbled willy-nilly over a story unfolding in machine gun rapidity, that I abandoned the script in exhaustion.

Equally impressive, not to say intimidating, is an addendum to Mr. Kubrick's "Napoleon" script in which he lists, in mind-boggling detail, a complete preliminary planning for this prospective film. Starting with a precise number of shooting days (150), dates for the shoot (July 1 to September 1, 1969); on to the cost of 30,000 soldiers to stock battle scenes (Rumania offered \$12 per day, per man, Yugoslavia \$15); extras in costume (authentic looking \$2 to \$5 a set) \$19.20 if hired in England, from Spain \$14.28, Italy \$24 and France \$24.30 — nothing is overlooked by Mr. Kubrick and it's a shame we'll never get to see the film after all the work he put into it.

Now my own film (I will not name its title so unfairly maligned) it has been in previous mentions, has little in way of a script, a mere handful of notes, actually. Here Mr. Kubrick and I are quite different. I feel a truly unique, creative work of filmic art can only suffer from excessive planning and maybe that's what happened to Mr. Kubrick. And in any case you really only need a script if your actors are to have speaking parts, right? My nameless film has no speaking parts — less is more, as someone once said, although one of the principals did bark but this did not detract one bit from the work's dramatic intensity. I have found myself that it is the dialogue end of film writing that gets you into trouble, so it's best, I think, to avoid it whenever you can. Mr. Kubrick was somewhat weak in this respect and unless his characters were shouting "charge" or "Damn, it's cold in Russia", their speaking parts ran to the banal or worse.

Amazon Studios does set a seventy-minute minimum length running time for competition entries. Since we script writers figure a page of written script is approximately equal to one minute of film time I need but throw in sixty pages or so to flesh out my notes to knock out a completed script to meet Amazon's requirements. This should prove no problem; it's simply a matter of



stretching things out and using extra wide margins. Once you get into this script stuff it's easy enough it seems to me and I don't see why Mr. Kubrick had to take on all his research and labor over 157 pages and where did it get him? Amazon Studio would, in a pinch, consider a finished film but this seems unnecessary when Warner would do the whole thing for me and it wouldn't take up too much of their time, either. Needless to say I would certainly tell *them* the title of my film.



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# Calendar

Continued from Page 14

## Thursday, October 6

**BARBARA FRACCHIA: Eastside/Westside** Pleiades Gallery 530 W. 25th St. New York NY 646-230-0056 Opening Reception 5-8pm (thru Oct 29). [www.barbarfracchia.com](http://www.barbarfracchia.com) NYC

**STRUCTURES AND TEXTURES: The work of members of the LongReachArts artist cooperative** Longreach Arts.Com Palmer Gallery Vassar College Raymond Avenue Poughkeepsie NY 845-471-7477 Reception 4:30-6:30 (thru Oct 16) [www.longreacharts.com](http://www.longreacharts.com) Dutchess

**LYNNE FRIEDMAN: "Northeast/Southwest"** Prince St. Gallery 530 W. 25th St. New York NY Opening Reception 5-8pm (thru Oct 29) [www.lynnfriedmanart.com](http://www.lynnfriedmanart.com) NYC

**NEW DIRECTIONS: HILDA EPNER (thru Oct 23); JOYCE KANYUK, CHRIS DABAGIAN, and ELLY WANE a group exhibit (thru Oct 30)** Hilda Epner Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-735-5609 donate (thru Oct 23) [epnerartist@optonline.net](mailto:epnerartist@optonline.net)

**PENNIE BRANTLEY - Solo Exhibition** The National Association of Women Artists Inc. NAWA 80 Fifth Avenue Suite 1405 New York NY 212-675-1616 Opening Reception 5-7pm free (thru Oct 27) [www.thenawa.org](http://www.thenawa.org)

**STRUCTURES AND TEXTURES: The work of members of the LongReachArts artist cooperative James W. Palmer III '90 Gallery** At College Center Vassar College Poughkeepsie NY 845-437-5370 Reception 4:30-6:30 free (thru Oct 16) [www.longreacharts.com](http://www.longreacharts.com)

## Friday, October 7

**Hudson Valley Art and Wine-A Grand Celebration** Hudson Valley Wine Magazine Albany Heritage Area Visitor's Center 25 Quackenbush Square Albany NY 518-731-1332 free (thru Dec 31) [www.hvwinemag.com](http://www.hvwinemag.com)

**RAQUETTE RIVER SEASONS: Paintings and drawings.** Adirondack Artists' Guild 52 Main St. Saranac Lake NY 518-891-2615 Opening reception 5 - 7 pm free (thru Nov 1) [www.adirondackartistsguild.com/](http://www.adirondackartistsguild.com/)

**WATERCOLORS BY NORMA DE PALMA** East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening reception 7-8:30pm free (thru Oct 31) <http://www.eflibrary.org> Dutchess

## Saturday, October 8

**9th ANNUAL Paint-Out & Auction** Kent Art Association The Gallery at Kent Art Association 21 South Main Street Kent NY 860-927-3989 9-3pm

**BARBARA CUTHEL AND MARY DURKEE: Gentle Nature Mixed Media** New Century Artists Inc. 530 West 25th Street suite 406 New York NY 516-767-0538 Opening Reception 3-6pm (thru Oct 15) [www.newcenturyartists.org](http://www.newcenturyartists.org)

**BARBARA FRACCHIA: Eastside/Westside** Pleiades Gallery 530 W. 25th St. New York NY 646-230-0056 Opening Reception 3-6pm (thru Oct 29). [www.barbarfracchia.com](http://www.barbarfracchia.com) NYC

**CONTEMPORARY ART: ALL MEDIA** New Century Artists Inc. 530 West 25th Street suite 406 New York NY 516-767-0538 Opening Reception 3-6pm (thru Oct 15) [www.newcenturyartists.org](http://www.newcenturyartists.org)

**CURATOR'S TALK - Eccentric Portraits - Unusual Visions** Woodstock Byrdcliffe Guild Byrdcliffe Kleinert/James Arts Center 34 Tinker Street Woodstock NY 845-679-2079 4-6 pm free [www.byrdcliffe.org](http://www.byrdcliffe.org)

**"IN THE MOMENT" ARTISTS: DOUG SARDO AND GAIL BRACEGIRDLE** Artists' Gallery 18 Bridge Street Lambertville NJ 609-397-4588 Opening Reception 4-7pm. free (thru Nov 6) [www.lambertvillearts.com](http://www.lambertvillearts.com)

**PAINT OUT AND AUCTION** Kent Art Association 21 S. Main street Kent CT 860-927-3989 3pm-5pm free [www.kentart.org](http://www.kentart.org)

## Sunday, October 9

**HIGHLAND HUDSONFEST Highland Events Committee and Hudson Valley Rail Trail** Hudson Valley Rail Trail 75 Haviland Road highland NY 845-691-8881 10-5pm free [www.hudsonfest.com](http://www.hudsonfest.com)

**REUNION: Twenty Years of Making Art at Upstream** Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Closing Reception 2-5:30 pm. free (thru Oct 9) [www.upstreamgallery.com](http://www.upstreamgallery.com)

Continued on Page 20

# New Art Books

**YALE UNIVERSITY PRESS: Jean Fouquet and the Invention of France: Art and Nation after the Hundred Years War** by Erik Inglis. 320 pp.; 9 x 11 ¼; 240 Illus., 60 in Color; Notes; Bibliography; Index. \$75.00 Hardcover. \*\*\*\*\*  
**Alfred Stieglitz: A Legacy of Light** by Katherine Hoffman. 400 pp.; 9 x 11; 280 Illus., 80 in Color; Notes; List of Illustrations; Appendix; Selected Bibliography; Index. \$45.00 Hardcover. \*\*\*\*\*  
**Devotion by Design: Italian Altarpieces before 1500** by Scott Nethersole. 128 pp.; 9 3/8 x 11; 95 Color Illus.; Bibliography; Glossary; List of Works. 40.00 Hardcover. \*\*\*\*\*

**PRESTEL: Pissarro's People** by Richard R. Brettell. 304 pp.; 9 x 10 ½; 275 Color Illus.; Afterword. \$65.00 Hardcover. \*\*\*\*\*  
**Hans Makart: Painter of the Senses** by Agnes Husslein-Arco and Alexander Klee. 256 pp.; 9 x 11; 200 Color Illus.; Biography; Bibliography; List of Works. \$49.95 Hardcover. \*\*\*\*\*  
**Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art** by Kimberly A. Jones. 192 pp.; 8 ¼ x 12 ½; 58 Color Illus.; Plates; List of Illustrated Works. \$49.95 Hardcover w/Slipcase. \*\*\*\*\*

**Edward Hopper's Maine** by Kevin Salatino. 176 pp.; 9 ¼ x 10 ¾; 120 Color Illus.; Plates. \$49.95 Hardcover. \*\*\*\*\*

**UNIVERSITY OF WASHINGTON PRESS: Voyages: To the New World and Beyond** by Gordon Miller. 200 pp.; 10 x 11 ½; 100+ Color Illus.; 5 Maps; Appendices. \$55.00 Hardcover. \*\*\*  
**Multiple Impressions: Contemporary Chinese Woodblock Prints** by Xiaobing Tang, Shang Hui, and Anne Farrer. 144pp.; 9x12; 139 Color Illus.; Appendices. \$24.95 Softcover. \*\*\*\*\*

**UNIVERSITY OF VIRGINIA PRESS: The Sight of Silence: John Cage's Complete Watercolors** by Ray Kass. 144 pp.; 7 ¾ x 11; 193 Illus., 150 in Color; Plates; Exhibition History; Bibliography; Index. \$34.95 Hardcover. \*\*

**THE FRICK COLLECTION/BNP PARIBAS: The Frick Collection, New York** by Anne L. Poulet et al. 128 pp.; 8 ¼ x 11; 150 Color Illus.; Index. Bibliography. \$25.00 Softcover. \*\*\*\*

**WATSON-GUPTILL: Learn World Calligraphy** by Margaret Shepherd. 192 pp.; 8 ½ x 11; B/W & Color Illus.; Index. \$24.99 Softcover. \*\*\*\*



## Call to Fine Artists

Putnam Arts Council's 49th Annual Juried Fine Arts Exhibit

Oct. 14 - Nov. 11, 2011 ~ Cash Awards

Submissions due by 7pm Thursday October 6 - see prospectus Reception & Awards Friday, October 14, 6-8pm

**Juror:** Randy Williams, an active visual artist with work in many private collections is a Professor of Studio and Art Education at Manhattanville College and an instructor and educational consultant to the MMA.

Info/Prospectus available @ [www.putnamartscouncil.com](http://www.putnamartscouncil.com) or call 845.803.8622

**THE HUDSON VALLEY GARLIC FESTIVAL**  
 PRESENTED BY KIWANIS CLUB OF SAUGERTIES IN HONOR OF THE FOUNDER PAT REPERT  
 SAUGERTIES, NEW YORK  
 SEPTEMBER 24 & 25, 2011

*Festival Time is Near!*  
 Come and get your yearly, fun dose of bulbs, braids, arts, crafts, music, food, souvenirs, and braiding/growing/cooking tips

RAIN OR SHINE  
 HOURS: 9/24 - 10AM-6PM  
 9/25 - 10AM-5PM  
 INFO: [www.hvgf.org](http://www.hvgf.org) or 845-246-3090  
 NO PETS PLEASE

**Salmagundi Club**  
 Center for American Art since 1871

through September 9  
**Summer Potpourri**  
 September 14-28  
**The Art of John Pierce Barnes**  
 September 12-30  
**Audubon Artists**  
 September 30-October 29  
**Paintings of Weir Farm by Andrew Jones**  
 October 3-28  
**SCNY Fall Auctions**  
 ~ October 14, 8pm ~  
 ~ October 23, 2pm ~  
 (following brunch 11am-3pm)  
 ~ October 28, 8pm ~  
 October 16-28  
**Pioneer Women: 1st Ladies of SCNY**

For complete calendar of events & exhibits  
 Please visit [www.salmagundi.org](http://www.salmagundi.org)  
 47 Fifth Avenue, NYC  
 212-255-7740

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**845 246-6944**

**MARIE COLE**  
*Never the Same*  
 Paintings & Prints  
**Sept. 16 - Oct. 9, 2011**  
 Opening Reception: Sept 17, 6-8pm  
**Tivoli Artists Co-op**  
 60 Broadway, Tivoli NY  
 Hrs: Fri., 5-9pm, Sat., 1-9pm, Sun., 1-5pm  
 845-757-2667  
[www.tivoliartistsco-op.com](http://www.tivoliartistsco-op.com)

## Classified

**NEW MEMBERS: N.A.W.A.** 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 N.A.W.A. or download from website. [www.thenawa.org](http://www.thenawa.org). Deadline: Sept 15 & March 15 of each year.

**GICLEE: Large Format Printing** Attentive Fine Art Reproduction Scans, Papers-Canvas, Est. 1997 Cold Spring, NY: 845-809-5174 [www.thehighlandstudio.com](http://www.thehighlandstudio.com)

**ARTIST STUDIO SPACE** Available: Potters, painters & poets, join the artistic community at Barrett Clay Works, Poughkeepsie, NY. Private, semi-private and communal studio spaces \$75 - \$300/month. 24/7 access. Gallery space for shows. Kilns, wheels etc. for communal use. Separate floor for non-ceramic artist. Contact Loretta: 845-471-2550. [www.barrettartcenter.org](http://www.barrettartcenter.org).

**ADVERTISE in ART TIMES online.** We are offering advertising on our website: banners & classifieds. Take a look online at [www.arttimesjournal.com](http://www.arttimesjournal.com). For advertising rates: call (845) 246-6944 or email [ads@arttimesjournal.com](mailto:ads@arttimesjournal.com).

**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](mailto:newcenturyartists@msn.com) for further info.

**ART TIMES** is distributed along the cultural corridor of the Northeast with a concentration in the Metropolitan New York and Hudson Valley Regions, New Jersey, Connecticut, and Massachusetts. Next time you're having an exhibit in or out of your area, let everyone know about it. Call for advertising rates: **ART TIMES** (845) 246-6944 or email: [ads@arttimesjournal.com](mailto:ads@arttimesjournal.com)

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

**FOR SALE:** Two 19th century oil paintings of cats, fully appraised; Picture framing equipment: Morso chopper, Fletcher wall mounted material cutter; Logan mat cutter; shrink wrapper. 845-339-9677

**WORKSHOP:** How to correctly photograph your art and process your images in Photoshop. Private instruction. Or, organize a small group workshop at no cost to you. At your studio or mine. Howard Goodman, Photographer. 914-737-1162. Photographing art since 1978.

**SUPPORT** for Struggling Artists Mental Health Professional with a great deal of experience working with artists has opened a Counseling Office in Forest Hills, Queens, NY, for Individuals and Couples. Sliding scale, flexible scheduling. Cathy Langer-Sharkey R.C 718-551-1308 [czeldas@aol.com](mailto:czeldas@aol.com)

**EXHIBITION ADVISOR** Gallerist, educator, and appraiser with 25 years of experience will advise artists and curators on how, what, and where to exhibit work. Portfolio reviews. Private sessions \$65 per hour. Also available is financial advisement to existing galleries or to individuals starting art businesses. For further info or to schedule an appointment call 917-861-9812.

**ARTISTS ALL MEDIA** The New Rochelle Art Association seeks new members. Jury is Sat, Sept.17, 2011 from 10 - 11:30 am at the New Rochelle Public Library. Bring three **framed** pieces or finished sculpture or crafts. [nraaonline.org](http://nraaonline.org)

**WORKSHOPS** Wethersfield Academy for the Arts. Workshops with national & regional instructors in historic Wethersfield, CT: Portrait Painting w/ Sandra Wakeen, Sep 23-25. Plein Air Painting w/ Ron Boehmer, Oct 18-21. Coming in 2012: Koo Schadler (April), Kathy Anderson (June). For more information about these workshops, the Academy's Classical Atelier Program and Fall 2011 course schedule, visit [www.wethersfieldarts.org](http://www.wethersfieldarts.org) or call 860-763-4565 / 860-436-9857.

**ARTIST'S WORKSPACE:** Available Oct. 1. Large, private, affordable sublet. In desirable Kingston loft bldg. Great light. Conveniences, comfort. All utilities included. Live-in possible. 845-679-8222

**NEW MEMBERS:** Piermont Flywheel Gallery located in picturesque Piermont on the Hudson, now accepting application for new members starting in Sept. Call Howard, 201 836.8576 or visit: [piermontflywheelgallery.com](http://piermontflywheelgallery.com).

**EASEL TO SELL? PERSON TO HIRE? SPACE TO RENT? SERVICES TO OFFER?** Place your classified ad in **ART TIMES**. \$33/15 words, \$.50 for each additional word. All classified ads must be pre-paid. Send check/credit card# (exp. date & code) w/ copy to: **ART TIMES**, PO Box 730, Mt Marion, NY 12456-0730. For questions call 845-246-6944; email: [ads@arttimesjournal.com](mailto:ads@arttimesjournal.com)

## JAMES E. FREEMAN 1808-1884 *An American Painter in Italy*

Exhibition organized by the  
Munson-Williams-Proctor Arts Institute Museum of Art

Guest Curators of the exhibition and authors of the accompanying 168-page catalogue:  
John F. McGuigan Jr. & Mary K. McGuigan

September 19, 2011 - November 18, 2011  
1pm - 5pm weekdays (*closed holidays*)  
no appointment necessary

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*Costume Picture* (detail), 1857, oil on canvas  
59-1/4 x 45-1/2 in., private collection



## 35th International Exhibit

North East Watercolor Society  
at the Kent Art Association in Kent, CT.

Main St. (US Rte 7) in Kent, CT, just south of the traffic light at Rte 7 & 341

**Oct 24 - Nov 5, 12 - 4pm** daily, Free Admission • 860-927-3989

The society will also sponsor a watercolor workshop with  
Juror of Awards Jean Uhl Spicer, AWS, NWS, Oct 17-20 at Florida, NY.  
\$350 members/\$375 non-members. Info, registration: [www.northeastws.com/events.htm](http://www.northeastws.com/events.htm)  
e-mail: [info@northeastws.com](mailto:info@northeastws.com) • 607-637-3412.

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## UNDENIABLE TENDENCIES

Contemporary Multimedia International Art Show

at NEW CENTURY ARTISTS GALLERY-530 W.25th STREET, NYC

Curated by Basha Maryanska and Jolanta Czajka

Witold Adamczyk

Elizabeth Castonguay

Carol Cooper-Pepper

David Green

Ismena Halkiewicz

Susan Hammond

Kathryn Hart

Basha Maryanska

August 29th-September 17th 2011

OPENING RECEPTION

SEPTEMBER 10th 2011

3-6PM.

Jan Niksinski

Wojtek Pakowski

Steven Rodrig

Mira Sartyan

Adam Solisz

Bruno Wioska

Helen Zajkowski

Karin Zukowski

Bonnie Shanas - "Bedtime stories" Mesh Relief.

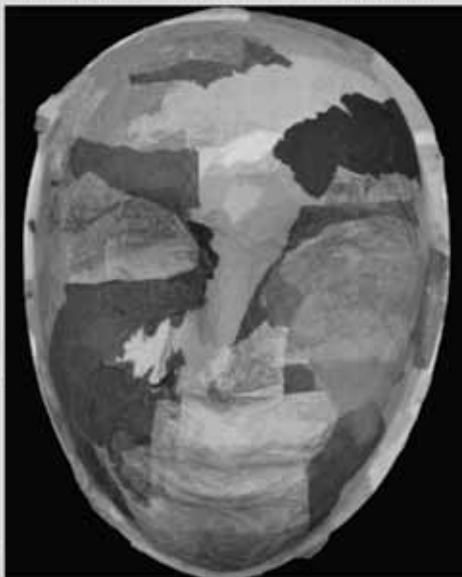
HeartShare Human Services of New York proudly presents the

3<sup>rd</sup> Annual

## ArtShare for HeartShare

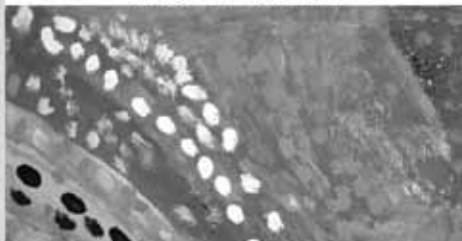
for Artists with Intellectual and Developmental Disabilities

TUESDAY, NOVEMBER 1 - SATURDAY, NOVEMBER 12, 2011



New Century Artists Gallery  
 530 West 25<sup>th</sup> Street, Suite 406  
 Between 10<sup>th</sup> & 11<sup>th</sup> Avenues  
 New York, NY 10001  
 212.367.7072

Opening Reception  
 Friday, November 4, 2011  
 4:30 PM - 8:00 PM



www.heartshare.org  
 www.newcenturyartists.com



## Calendar

Continued from Page 18

Friday, October 14

**18th ANNUAL Westchester Fine Craft Show Crafts America Shows** Westchester County Center 198 Central Avenue White Plains NY 203-254-0486 Fri. & Sat., Oct. 14-15, from 10am to 6pm; Sun, Oct. 16, 11am-5pm. charge (thru Oct 16) www.craft-samericashows.com

**49th ANNUAL Fine Art Exhibit** The Putnam Arts Council Belle Levine Art Center 521 Kennicut Hill Rd. Mahopac NY 845-803-8622 Opening Reception & Awards 6-8pm free (thru Nov 11) http://www.putnamartscouncil.com

**SCNY FALL AUCTIONS** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Oct 28) www.salmagundi.org NYC

Saturday, October 15

**KAMIL VOJNAR: Flying Blind** Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist Reception 5-7 pm (thru Nov 7) www.galeriebm.com

**MY FAVORITE THINGS: Musings in Watermedia** by LYNNE WESOLOWSKI Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Nov 4) www.harrisonpl.org

**NORTH ADAMS OPEN STUDIOS** North Adams, MA 51 Main Street North Adams MA 413-664-8718 10-6pm free http://www.northadamsopenstudios.com/

**SHARON VAIRAMIDES: Garden Gate: Botanicals** The Bruynswick Art Gallery 1058 Bruynswick Rd., Gardiner, NY 845-255-5693 Opening Reception 4-6pm (thru Nov 17) Ulster

**UPPER UNION ST. HARVEST FEST & ART SHOW** Upper Union Street BID Upper Union St., Schenectady from Garner Ave. to VanAntwerp along Union Street Schenectady NY 618-573-0773 10am - 3pm free http://upperunionbid.org

Sunday, October 16

**ART & FLOWERS; Works on Paper** by BONNELL MARIE COTNOIR The Bronxville Women's Club 135 Midland Avenue Bronxville NY 914-337-3252 Reception 3-5 (thru Oct 30) bronxvillemomentsclub.org

**CLASSICAL PIANIST LEON LIVSHIN IN CONCERT** Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org

**NORTH ADAMS OPEN STUDIOS** City of North Adams Main Street North Adams MA 413-664-8718 10-4pm. free www.northadamsopenstudios.com

**PIONEER WOMEN: 1st Ladies of SCNY** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Oct 28) www.salmagundi.org NYC

**UNBUILT: ROBERTY EGERT; TOY STORY ROCA** Rockland Center for the Arts 27 South Greenbush Rd West Nyack NY 845-358-0877 Opening Reception 1-4pm donate (thru Dec 4) www.rocklandartcenter.org

Monday, October 17

**PAINTINGS BY KERRIE WANDLAS** Les Malamut Art Gallery 1980 Morris Ave Union NJ free (thru Nov 30) http://lesmalamutartgallery.web.officelive.com

Thursday, October 20

**BRINGING NATURE INDOORS** Westchester Photographic Society Hudson Valley Hospital Cortlandt Cortlandt NY 914-271-5542 Reception 3-5 PM free (thru Dec 30) WSPPhoto.org

**NORTH EAST WATERCOLOR SOCIETY EXHIBITION** Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Gallery open weekends from 12 - 4pm free (thru Nov 6) www.kentart.org

Friday, October 21

**VISUAL TRICK - VISUAL TREAT** The Art Guild Elderfields Preserve 200 Port Washington Blvd Manhasset NY 516-304-5797 Reception 6-8 PM free (thru Oct 31) theartguild.org

Saturday, October 22

**AWAKENINGS: All Media** New Century Artists Inc. 530 West 25th Street suite 406 New York NY 516-767-0538 Opening Reception 3-6pm thru Oct 29)

**CITY SCAPES: PHOTOGRAPHS BY CHRISTOPHER MOORE** Longyear Gallery Upstairs in the Common Building 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru Nov 13) www.longyeargallery.org

**M C MILLER CRAFT FAIR** M C Miller Middle School 65 Fording Place Road Lake Katrine NY 845-382-2960 10-4 pm charge

Sunday, October 23

**FESTIVAL OF STORYTELLING, Puppetry, Music and Dance** Mountain Laurel Waldorf School Ulster County Fairgrounds 249 Libertyville Rd. New Paltz NY 845-255-0033 10am-5pm charge www.mountainlaurel.org

**SCNY FALL AUCTIONS** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 2pm (thru Oct 28) www.salmagundi.org NYC

**YONKERS PHILHARMONIC ORCHESTRA Free Concert** Fine Arts Orchestral Society Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free www.yonkersphilharmonic.org

Monday, October 24

**35th INTERNATIONAL** Northeast Watercolor Society Exhibition 21 South Main Street Kent CT 860-927-3989 (thru Nov 5) www.northeastws.com Litchfield

Friday, October 28

**PHOTOGRAPHY OF RON ROSENSTOCK "ICELAND"** Westchester Photographic Society WCC Tech. Bldg. Auditorium East Gate, Grasslands Rd. Valhalla NY 914-271-5542 8-9:30pm free WSPPhoto.org

**SCNY FALL AUCTIONS** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Oct 28) www.salmagundi.org NYC

Saturday, October 29

**A WAY WITH WORDS: Text in Art (thru Jan 1); RIPPED: The Allure of Collage (thru Jan 8)** The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Jan 1) www.heckscher.org

**CHAOS & ORDER: Master Workshop with SANDY SKOGLUND** Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 9am-4pm charge http://www.artcenternj.org/Learn/Lectures---Special-Programs/Master-Workshop.aspx

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

Sunday, October 30

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

**SIGNED, SEALED & DELIVERED** Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 3-5pm free http://www.silvermineart.org

