

INSIDE:

Raleigh on Film; Behrens on Music; Trevens on Dance;
Profile: Harriet Forman Barrett; Lille on Dance in Cuba;
Griffith 'Speaks Out' on the downside of "upgrades";
Seckel on the Cultural Scene; Short Fiction;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 29 No. 1

July/August 2012

Ira Aldridge and Visual Evidence in Theater History

By ROBERT W. BETHUNE

WOULDN'T IT BE wonderful to know what theater productions looked like, and how theater performers sounded and moved, in the centuries before the advent of photography, motion pictures, video, and so forth? It certainly would. Theater is an ephemeral art form; the work vanishes as it happens, leaving traces in the memory and little more.

For lack of any better visual evidence, theater historians often rely on works of visual art to provide evidence for what this ethereality may have amounted to in centuries past. From representations of performers on ancient Greek vases, to paintings and sculptures of the theatrical life of Rome, to tantalizing bits and pieces of visual imagery of mediaeval performers, to paintings, portraits and sculptures of actors and dancers from more recent periods, visual art is a vital part of the study of theater history.

Fortunately, visual artists have always been attracted to performers and performances. Italian masters painted the performers of the commedia dell'arte. Degas loved to paint ballet dancers. One wonderful example out of many is Constant Wauters' "Actors Before A Performance" from 1851, now in the Hermitage (www.thermitage.org/Constant-Wauters/Actors-Before-a-Performance.html).

"How nice!" one might say. "Here we have all these wonderful drawings, paintings and sculptures, showing us just what theater looked like in times past. Unfortunately, it's not so simple.

Artists are not cameras. Artists have personalities, imaginations, and ideas of their own about what they depict. Artists also have goals and agendas for their work, which may have little or nothing to do with accurate depiction of factual reality. Degas' world of ballet is a world of swirling, shimmering light and color, of magical, dreamlike, feminine creatures that dance in filmy glamour; his representation of certain facts of 19th century ballet practice is a by-pro-

duct, not a goal. There is an ongoing argument, never to be resolved, about whether the statuettes of ancient Roman performers are actually of performers at all, but rather of characters and character types, just as a modern painter might decide to do a portrait of an imaginary Hamlet, the image having little or nothing to do with any particular actor or production. A similar argument, also never to be resolved, revolves around paintings of commedia performers such as Hieronymus Francken's famous image of the Italian commedia troupe, *I Gelosi*. Is this painting (easily found on Wikipedia) an image of an actual scene, or is it a composite portrait of certain actors, unrelated to any particular performance at all?

An intriguing example of visual art as historical evidence has recently come to light concerning the most famous African-American actor of the 19th century, Ira Aldridge. Aldridge, a phenomenally talented performer, was born in the United States, established himself as a young professional with the African Grove theater in New York City around 1820, then emigrated to England, where he rather quickly acquired a formidable reputation. He toured in the UK and Europe for the rest of his career, which ended with his death in Lodz in 1867.

Stephen Howes, an art dealer and collector, recently announced the discovery of a previously unknown painting of Aldridge. The painting can also be viewed online at www.stephenhowes.es/Ira_Aldridge.html. I don't know if it has been properly authenticated, but if it is genuine, it would be especially valuable because it depicts Aldridge in what appears to be a melodramatic role. He seems to be about to defend a family from some dire threat about to burst through the door of the family cabin. He has a handgun in his right hand and is drawing another with his left. Two men and a boy seem to be lowering

a chest into a space under the floor. Another boy, also with a handgun, looks out a peephole in the door. A dog, perhaps a bulldog, crouches under the table. Two terrified woman cower by the table; one of them gestures toward the door while looking at Aldridge; her meaning is unclear. It might be "Don't shoot!" or it might be, "Don't let them in!"

Most of our images of Aldridge are of his appearances in Shakespeare. Indeed, much of his fame came from his Shakespearean performances.

The painting is said to be from the 1820's. That immediately raises an interesting issue: is this image of a performance in America, or in England? If in America, it is curious that Aldridge is apparently defending a white family; he is the only black person in the image. If in England, it is especially interesting, since it would very likely be one of his earlier performances there; he principally performed in Shakespeare after a rather short time there.

However, is it a performance at all? Might it be that some artist simply wanted to create an interesting dramatic image of Aldridge, and placed him in a wholly invented situation reminiscent of whatever melodramas might have been known to the artist? The elements of the situation — a family under attack, hiding



1820's painting featuring Ira Aldridge, the acclaimed black Shakespearean actor. Can you identify the play?

a treasure, a lone man preparing to defend the helpless, and so forth — can be found in any number of melodramas of the period. In other words, it could be a composite in the tradition of the paintings of commedia dell'arte mentioned earlier. It may be an image from a play otherwise unknown — a situation that would create both opportunities and significant obstacles for further scholarship.

Whatever we may learn concerning it, it serves as an excellent example of the role played, and the problems presented, by the visual arts in preserving the record of what would otherwise simply vanish: that ephemeral thing we call theater.

If you think you know the play depicted in the painting contact: George Prior <george@georgeprior.co.uk>



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 Commentary and Resource for the Fine & Performing Arts

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Peeks and Piques!

OCCUPY YOUR MIND! If you're having the urge to "occupy" someplace why don't you — please — take some time to spend it in thought? Don't know about most of you "out there", but I for one am getting a little tired of seeing hordes of humanity, carrying (sometimes even wielding) signs and jousting with police lines, demanding their "right" to "occupy" this street, that park, some several city blocks — wherever — so that they can crowd out others and drown the space with noise. I can only hope that such obnoxious behavior results in something more than my disgust with the many ways my fellow humans are able to come up with new ways to annoy others. Surely all that energy could be put to better use? I mean, if you don't want to get up off your butt to find a job (not as difficult as most make it out to be), why not sit quietly someplace — preferably someplace that does not belong to others who have to maintain and pay taxes on it — and occupy your mind? Who knows what alternate routes you might uncover there that will not only answer your needs but are far better — certainly more civil — than discom-

moding others? The mind is a marvelous place. Believe me! Just think of the things that creative people have brought into our lives — things that they found tucked away in the folds of their brains and uncovered only through introspection. And all the while they were cogitating — occupying their minds — they rarely got in someone else's way. Oh sure ... we can all come up with times when an other's preoccupation (*i.e.* "occupying their minds") caused us to have to repeat our request or question. "Hey! Anybody home?" But the momentary annoyance can hardly compare with hours of the screaming, shoving, fulminating and club-swinging attendant upon most of the occupying demonstrations that the media loves to share with us over our evening meals. I mean, there are other ways to "occupy" — for example someone recently sent me a 2-minute you-tube video of a Copenhagen Flash Mob in which a group of classical musicians staged an impromptu "occupation" at the Metro, filling the space with lovely music that brought smiles to all and annoyance to none. Some time ago, someone else sent me a similar

video of a dance group suddenly coming together and performing a rehearsed "number" at some large rail terminal. Both of these "occupations" — and I am sure some of you can come up with similar examples — were surely the result of people taking the time to first occupy their minds before acting out their desires in public. Look, I know you have a beef; so do I — a great many, in fact. But I manage to air mine in this bi-monthly editorial — which you can read or not. Your choice. In fact, I like doing it so much that I've made it possible for others to "occupy" these pages ... if you ever have a sharable thought, complaint, or gripe about art, send it to our 'Speak Out' section. Come occupy *our* space — you'll reach a helluva lot more listeners on our website!

Raymond J. Steiner
 (Visit my blog at rjsteiner.wordpress.com for more "Peeks & Piques!")

Visit our website:
www.arttimesjournal.com
 to read previously published
Peeks and Piques!

Letters

To the Publisher:
 I sent you a message but I guess you never received it. The gallery has closed and we are now an art consulting firm. We no longer have a public venue to display your publication. Thank you so much for all the years of issues you supplied to the gallery. It will be truly missed.

Sherrie Coleman
 eo art lab, Chester, CT

To the Publisher:
 Every arrival of *ART TIMES* represents for me quality reading time. But should I have a favored edition, it would be the most recent issue [Mar/Apr], from Ray's "straight-to-the-point" Peeks and Piques to his masterful profile of Cornelia Seckel. I value and admire you as a great professional team. Your work is a rare contribution to our culture.

With best regards and wishes,
Olga Spencer, Ph.D.
 Southport, CT

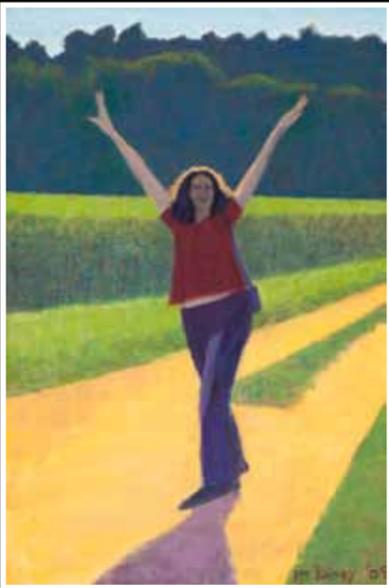
To the Publisher:
 This brings you a personal cyberspace Thank YOU bouquet!

It was wonderful to see the photo and write-up about the Long Reach Arts (nee Summergroup) 30th Anniversary exhibit at the Mid-Hudson Heritage Center, in Culturally Speaking! [May/June Issue].

The artist's cooperative has had a special 28-year relationship with you and the *ART TIMES*...a very nice part of our history.

With warmest wishes for the continued success of *ART TIMES* and fond greetings to you and Ray.

Elayne Seaman
 Poughkeepsie, NY



Triumphant Marcia, 36" x 24", o/c, '09

New England Walks with Marcia:
Landscapes and Seascapes

PHILIP KELSEY

July 31 - August 18, 2012

Artist Reception:

Thursday, August 2, 5 - 8pm



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philkelsey@verizon.net
 www.philipkelsey.com

Contents

| | |
|--------------------------|-------|
| Art | 10 |
| Calendar of Events | 4 |
| Classifieds | 18 |
| Culturally Speaking..... | 14 |
| Dance | 7, 13 |
| Editorial | 2, 3 |
| Fiction | 17 |
| Film | 9 |
| Letters | 2 |
| Music..... | 5 |
| Opportunities | 16 |
| Peeks & Piques! | 2 |
| Profile | 10 |
| Speak Out..... | 3 |
| Theatre | 1 |

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Exhibition
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 Both SCNY Non-Members exhibits at
Denise Bibro Fine Art
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47 Fifth Avenue, NYC
 212-255-7740
 Please visit www.salmagundi.org



National Association of Women Artists, Inc.

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September 4 - 29, 2012
 Reception: September 21, 6-8pm
 Award Ceremony 7 pm

Sylvia Wald and Po Kim Gallery
 417 Lafayette St., 4th Floor, NYC

N.A.W.A.
 80 Fifth Ave., Suite 1405, NYC
www.thenawa.org office@thenawa.org

Speak Out

How Many Upgrades Does It Take to Change a Light Bulb?

By JOSEPH P. GRIFFITH

THE PHONOGRAPH RECORD, developed at the end of the 19th century, was the primary medium for recorded music for more than 100 years. It worked well and everybody liked it. Sure, it scratched or skipped, but the sound could be warm, even breathtaking.

Cassette and eight-track tapes began to supplant records in the early 1960s. Compact discs followed in the early 1980s, then mp3's in the mid '90s. Now we have "the cloud."

Although records have lately made something of a comeback, those other formats have come and gone, or will. A composer once said that new technologies are just a way of selling you the same music over and over. Music companies seem to think so, as they constantly come up with schemes like "licensing fees," to charge users to play music they already own, in new devices or formats.

For decades, television worked just fine, too, until the government and the electronics industry decided that ordinary analog TV would no longer do. We needed digital TV. Something about opening up more frequencies, or something. For many people

who had been perfectly content to watch the normal array of broadcast channels, the switch to digital meant 1) the purchase of a converter and 2) reception that pixilated, wobbled or disappeared altogether every time a plane flew overhead. They then had to pay for cable, which they hadn't previously needed, just to have a basic television picture.

I recently had to buy a new computer, which meant upgrading from Windows XP to Windows 7. (I managed to bypass Vista altogether, at least on this computer.) As usually happens with any software or operating system upgrade, the product isn't really any better, only different. Rearranging some features, removing others and adding unnecessary ones don't necessarily improve it. But the worst part is that many programs that I have been using for years, which cost thousands of dollars, no longer work, and must be replaced, for thousands of new dollars. And Microsoft is preparing to unleash Windows 8. This is supposed to be progress, for them, anyway.

Now the federal government has announced new standards for light bulbs, of all things. Thomas Edison invented the first commercially practical one in 1879, and it worked just fine for almost 135 years. But the new ones must be more energy-efficient. That's a good thing, right? Only the plan is to let retailers sell all of their remaining stock, and some of them have been sold out for months. In some stores, it's almost impossible to find a 100-watt light bulb, the first wattage to be affected. The worst part is that the new incandescent bulbs that meet the stricter standards will be much more expensive; longer-lasting light-emitting diodes are considered more of an appliance than a bulb, and cost \$25 for a single 60-watt equivalent.

When the Next Big Things happen — new methods of displaying photographs, playing music, viewing films, replacing all the old machines — what will happen to all those billions of family photos in .jpg format, those musical works that aren't deemed popular enough to be reissued, those

memories stored on tapes, discs and computers? Gone with the wind, gone in 60 seconds, terminated. Even libraries, sacred repositories of knowledge and final archives of arcana, are now budget-crunched for space. Critics are outraged at the New York Public Library's \$300-million plan to sell branches, store millions of volumes in New Jersey and turn its beautiful, storied main branch into what amounts to an Internet cafe. To attract new patrons, libraries favor new technologies and media, and discard precious collections of records and books that will never be replaced, that will disappear forever.

Most "upgrades" don't really constitute progress; they only increase the manufacturer's revenue stream, formerly known as cash. New software, new media, new devices — they all amount to an old story: You pay more, and get less.

(Joseph P. Griffith is a writer in Yonkers, N.Y.)



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Angloch



July 7-September 1, 2012

Opening Reception,

Saturday, July 7, 3-5 PM

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ELI ROSENTHAL

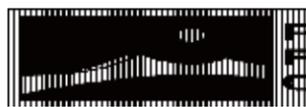
A WATERCOLOR EXHIBITION

August 9 - August 26, 2012

Artist Reception

Sunday August 19

2:00 - 5:00 PM



Piermont Fine Arts Gallery
218 Ash Street, Piermont Landing Piermont, NY 10968
845 398 1907

Thursday & Sunday 1:00pm - 6:00pm

Friday & Saturday 1:00pm - 9:00pm

Calendar

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

Ongoing

July 1- 22 1776; July 27-Aug 19 LEGALLY BLONDE: The Musical Rhinebeck Theatre Society The Center for Performing Arts Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

July 1 - 26 THE COLLEGIATE CHORALE'S 2012 INTERNATIONAL TOUR The Collegiate Chorale Concerts in Israel and Salzburg International Tour charge collegiatechorale.org

July 1- 20 ANTON CHEKOV'S "THE CHERRY ORCHARD" PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 donate www.ps21chatham.org

8TH ANNUAL SUNDAYS IN JULY FREE MUSIC FESTIVAL Bertoni Gallery Bertoni Gallery Sculpture Garden 1392 Kings Highway Sugar Loaf NY 845-469-0993 free 1-5 pm. www.BertoniGallery.com

Sunday, July 1

AFTER IRENE: An exhibit of documentary photographs by LARRY GAMBON Zadock Pratt Museum Main Street Prattsville NY free (thru Oct 30) www.prattmuseum.com/

ALL IN- Members Exhibit: over 90 pcs. of art in an array of style/media Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 free (thru Jul 29) www.lookartgallery.com

ANIMAL LIFE Blue Hill Art and Cultural Center Blue Hill Plaza Pearl River NY free (thru Jan 12)

ARTIST-IN-RESIDENCE ALUMNI SHOW #2 The Art Students League of New York Vytlacil Campus Elizabeth V. Sullivan Gallery 241 Kings Highway Sparkill NY 845-359-1263 Opening Reception 5-7pm free (thru Aug 24) www.artstudentsleague.org

CELEBRATING NANCY COPLEY Architect - Artist - Visionary Healing Art Gallery Ellenville Regional Hospital 10 Healthy Way, Ellenville, NY. (845) 647-6400 (thru Aug 10)

"DISCREET ASPECTS OF THE WHOLE" PHOTOGRAPHY BY PAUL SAVAGE The painters art gallery 1109 Main St, Fleischmanns NY 347-204-5833 free (thru Sept 5)

ELIZABETH ROSEN Art Exhibition Opening @ WJC Woodstock Jewish Congregation 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 free www.wjcsul.org

EUGENE LUDINS: An American Fantasi Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 245-257-3844 free (thru July 15) www.newpaltz.edu/museum

FIRST SUNDAY Free Gallery Tour of Eugene Ludins: An American Fantasi with guest educator **KEVIN COOK** The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2-3pm free www.newpaltz.edu/museum

FOUR SEASONS: A Visual Journey with FAIRFIELD PORTER, MAURICE PRENDERGAST and other American artists William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs CT 860-486-4520 donate (thru Aug 5) www.thebenton.org

HEY JOE: AN HOMAGE TO JOSEPH CORNELL BigTown Gallery 99 North Main Rochester VT 802-767-9670 free (thru July 29) www.bigtowngallery.com

HOWARD PYLE: American Master Rediscovered Norman Rockwell Museum Rte. 183, Stockbridge, MA (413) 298-4100 (thru Oct 28)

"IMPRESSIONS OF SPRING", CAVANAUGH SOLO EXHIBITION The Silverman Gallery, Bucks County Impressionist Art 4020 York Rd, Rt. 202 Holicong PA 215-794-4300 free (thru July 28) silvermangallery.com

JESSE SANCHEZ: Digital work form the series Objects of My Affection Kenise Barnes Fine Arts New Look New Life surgical arts, 200 W. 57th St., NYC (thru Aug 31) www.kenisebarnesfineart.com

LEO SEWELL Sculptures: From Objects to Object The William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs CT 860-486-4520 donate (thru Aug 5) www.thebenton.org

LESLIE WATKINS @ INFINITY GALLERY Infinity Music Hall, Norfolk, CT 860-542-3920 or www.lesliewatkins.com (thru Sep 27)

MARILYN SILVER & PATRICE LORENZ EXHIBIT Longyear Gallery In the Commons 785 Main Street Margaretville NY 845-586-3270 free (thru July 22) www.longyeargallery.org

PICTURES, POTTERY AND PRECIOUS GEMS Peter Lawrence Gallery 703 Kent Road (Rt. 7) Gaylordsville CT 203-746-5533 Opening Reception 1-5pm free (thru Jul 29) www.peterlawrencegallery.com

SUMMER PAINTERS SHOW Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening reception 3-5pm free (thru Aug 1) guildofcreativeart.org

ROSE YANNUZZI: Visual Poetry Revisited Piermont Flywheel Gallery Piermont Landing, 223 Ash St., Piermont, NY 845-365-6411 Opening Reception 2-5pm (thru Jul 15) www.yannuzziwatercolor.com

SOMETHING SIMPLE The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 free (thru July 14) www.artsupstairs.com

TIFFANY GLASS: Painting with Color and Light The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 charge (thru Sept 16) www.hydecollection.org

Continued from Page 6

20th Annual Pawling Arts & Crafts Festival 2012 Exhibitors Invited

A juried event Outdoors and Under Tents on Charles Colman Blvd. in the Village of Pawling Sponsored by the Pawling Chamber of Commerce Sat., September 22, 10am-4pm (Rain or Shine)

APPLICATION DEADLINE: AUGUST 15th

For Application Requests: Pat Martin, Event Chair 845-855-3397 · email: martinacc@aol.com

**SASE to: Pawling Chamber of Commerce
P.O. Box 19 Pawling, NY 12564**

Vytlacil Artist-in-Residence Alumni Show #2 July 1 – August 24



artist: Jennifer Manning
Sewing oil/medium
18"x24" 2012

Reception: Sunday, July 1, 2-5pm
This summer, The Art Students League of NY celebrates the more than one hundred artists from twenty-two nations who have been involved with the Vytlacil Artist-in-Residence (A-I-R) program over the last four years.

Vytlacil Campus of the Art Students League of NY
Elizabeth V. Sullivan Gallery
241 Kings Highway, Sparkill, NY
845-359-1263

vtytlacil@artstudentsleague.org • www.artstudentsleague.org

OPERA AND THEATRE 2012

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518-622-0070 • 201-863-8724**



Sunday, July 29, 2pm Bellini's, LA SONNAMBULA
Fully staged – orchestra conductor, Michel Brousseau, Altamura/Caruso Intrnational Voice Competition Winners

**Saturday., Aug 25, 7:30pm
H. Ibsen's An Enemy of the People**
play Adaptation by A. Miller

Sunday, Aug 26, 2 pm, Leoncavallo's, I PAGLIACCI
Anton Coppola, conductor
In pre-concert: works of CHOPIN AND BELLINI,
SOP. ANNE TORMELA AND PIANIST LAURA NOCCHIERO

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Open to Representational/Abstract Artists
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Sat., Jul. 21, 10am-2pm

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914-606-7500



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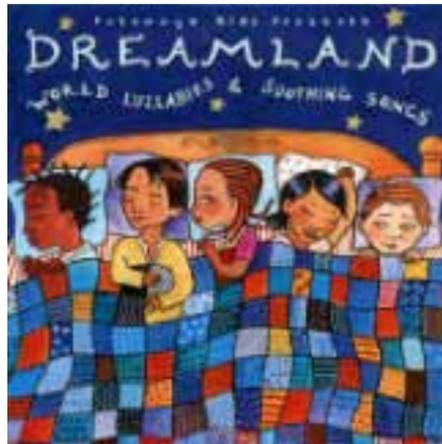
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Music

Rest and Relaxation Through Music

By FRANK BEHRENS

SOME TIME AGO, there was an advertising gimmick that said “Mozart will make babies smart.” What about Vivaldi largo movements? What about Elizabethan dances? What about 12-tone music, which is by no means pleasurable but is highly intellectual? Should that make a



baby smarter? Of course, the Mozart-smart connection was total nonsense. But what if we just consider music to help a baby sleep?

If a child can sleep with heavy metal blasting in the next room, or in the baby's room, good luck to it. It might grow up as a nervous wreck; but at least as an adult it might be able to sleep with any kind of noise going on. (I live in New Hampshire and am kept awake if there is a drippy faucet in Detroit. I think my mother gave me too much quiet when I was a tiny tot.)

Let us agree that soothing music is probably best for inducing sleep, not only for babies but for anybody who cannot sleep even in total silence or with normal ambient noises. On the other hand, a baby wailing next door or a set of spouses at it hammer and tongs most of the night might be normal for apartment house living, but I suspect that no one can ever really learn to ignore that. Perhaps playing Sousa marches at top volume would block out those sounds and incur the wrath of those very neighbors who see courtesy as only a one-way street.

So given a tolerable acoustic environment, what sort of music is best for relaxation during the day and sleep during the night?

I just pulled out of my collection one of those old Readers Digest sets that used to be on LPs and then were put onto CDs before disappearing altogether, except at garage sales. The title “Soft ‘n’ Sentimental” looks promising. The orchestral halves of some selections are certainly capable of setting a calm mood: “Where or when,” “Stairway to the Stars,” “Love walked in,” “Laura,” and especially “In the still of the night.” I have some doubts about “Linda,” “It’s only a paper moon,” and “Tuxedo Junction.” Well, one can but test them and try.

Now a friendly little record company named Putumayo Kids has put a lot of effort into producing CDs filled with gentle music “for bedtime, relaxing and sweet dreams,” a phrase

culled from the jacket of one of three of their CDs. They are designed for listeners of all ages and so are the perfect examples of dealing with sleep deprivation.

Two of them are vocal: “Acoustic Dreamland” and “African Dreamland.” The third is titled “Instrumental Dreamland.” The first has 11 selections from as many composer-singers; and some of the titles are “Dreamland,” “My darling,” “The hour of sleep,” and “Next time.” The second disc has 11 songs from South Africa, the Congo, Cameroon, and Mali (among other locales).

Yes, they are indeed conducive to relaxation at the least, sleep at the best. But I find when I use music to put me under, if there are vocals I keep concentrating on the words if they are in English. So for me, the African set would work better than the first one. For a tiny tot, however, words would be just part of the music and no problem.

It follows then, that “Instrumental Dreamworld” would work best for young and old. Again there are 11 selections drawn from the music of the USA, Brazil, Japan, and Mali. This is the one I would vote for, given my needs.

I might add here my pet peeve is about restaurants that insist on blasting vocal music for the pleasure of those who came to have a quiet meal. Whenever they turn up the



“The author, before he heard a note of Mozart.”

volume, I strongly suggest they turn it down, as such music (indeed any music played too loudly) is not conducive to relaxed dining. Perhaps I should ask them to play “Instrumental Dreamland” instead!

The reader can visit the website at putumayokids.com for more details and some music to sample.

Those who can transfer music to their computers can easily make up their own list of selections onto iTunes, as I have done. And if they find “The Overture 1812” or the Triumphal scene from “Aida” conducive to sleep, fine for them.

But the original question still lingers. Since I do hear a lot of Mozart in my home, is there even the slightest chance that I getting any smarter? At my age, it is hard to tell.



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Calendar

Continued from Page 4

Monday, July 2

“STRUGGLE” PHOTOGRAPHS BY GARY SPILATRO Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Aug 2) www.harrisonpl.org

Saturday, July 7

ANGELOCH Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-2388 Opening Reception 3-5 (thru Sep 1) www.woodstockschoolofart.org

ART: TRANSITIONS: Susanna Baker, Ron Brown, Buel Ecker, Michael C. Gabrielle, Alison Golder Studio Montclair Montclair Public Library 50 South Fullerton Avenue Montclair NJ 973-744-1818 Reception 6-9pm free (thru June 28) www.studiomontclair.org

ARTWALK Round the Manor Over 20 artists exhibit Manor Livingston Manor Chamber of Commerce Main and Pearl Streets Livingston Manor NY 845-439-4325 10am-4pm free (Raindate 7/8) www.livingstonmanor.org

CURRENTS: Painting in the Hudson Valley Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 charge (thru Aug 26) www.edwardhopperhouse.org

ALIX HALLMAN TRAVIS, LESLIE BRILL & ROB LICHT Exhibit Windsor Whip Works Art Center 98 Main Street windsor NY 607-655-2370 Opening Reception 6-9 pm. free (thru Aug 4) www.whipworksartgallery.org

KIM SCHNEIDER Art Show: “The Wizard of Id II” Town of Esopus Library Duck Pond Gallery 128 Canal Street Port Ewen NY 845-338-5580 Opening 5-8pm free (thru July 29) esopuslibrary.org

LIVE MUSIC, PLAY READING, POETRY, DANCE in gallery setting Performance Arts in Phoenicia/ Chicken Nite All-Stars The Arts Upstairs 60 Main St. Phoenicia NY 845-688-2142 8-11pm donate www.artsupstairs.com

LVIV VIRTUOSI CONCERT Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10pm charge www.GrazhdaMusicandArt.org

SAUGERTIES ARTISTS TOUR Exhibit Art Society of Kingston Art Society of Kingston 97 Broadway Kingston NY Artists' Reception 5-8pm free

SIX DEGREES: An Exhibition of Intimate Works curated by Wendy Cohen One Mile Gallery 475 Abeel Street Kingston NY 917-715-2877 Opening reception for artists 6-9pm free (thru July 28) www.onemilegallery.com

Sunday, July 8

HEIWA NO HIKARI GOMEN-KUDASAI Gomen-Kudasai Noodle Shop, 232 Main Street New Paltz NY 845-255-8811 (thru Sept 8)

“JULIUS LESTER: Another Look” Photo Exhibit Robert Floyd Photo Gallery & Learning Center 2 East Street @ Route 10 Southampton MA 413-529-2635 Artist Portfolio Talk, 3pm free (thru July 31) facebook.com/RobertFloydPhotoGallery

Monday, July 9

“STRUGGLE” PHOTOGRAPHS BY GARY SPILATRO Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 7-8:30pm free (thru Aug 2) www.harrisonpl.org

SUMMER SING BACH CHORALES PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:30pm charge www.ps21chatham.org

Wednesday, July 11

ART AFTER HOURS: First Wednesdays (July) Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 5-9pm charge www.zimmerlimuseum.rutgers.edu/events/?id=14

DAVID TEMPLE - Mid-Summer Sounds for Classic Guitar The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8 pm charge www.centerforperformingarts.org

Thursday, July 12

AVEDISIAN: Paintings and Drawings Carrie Haddad Gallery 622 Warren Street Hudson NY 518-828-1915 Reception on from 6-8PM. free (thru Aug 12) www.carriehaddadgallery.com

OPEN JURIED SHOW Art Society of Old Greenwich, Bendheim Gallery, 299 Greenwich Ave., Greenwich, CT (thru Aug 14) www.sidewalkartshow.com

VOLUNTEER APPRECIATION EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Aug 2) www.thenawa.org

Friday, July 13

77TH ANNUAL NATIONAL EXHIBIT Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Preview Party 5-7pm; Awards at 6pm free (thru Aug 17) www.cooperstownart.com

ANGELA BACON-KIDWELL, Traces of Existence Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Aug 20) www.galeriebm.com

ALL IN: Member Artists share vision Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 6-7pm free www.lookartgallery.com

WARWICK SUMMER ARTS FESTIVAL Warwick Summer Arts Festival Scheuermann Farm and Greenhouses 73 Little York Road Pine Island NY donate International Feast of Music and Dance www.warwickarts.org

Continued on Page 8

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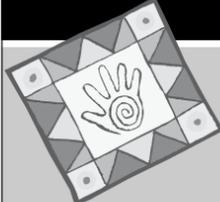


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w/ Staats Fasoldt, July 11-13

GOING WILD IN PASTEL
w/ Robert Carsten, July 16-19

WALL SCULPTURE
w/ Jenne Currie,
July 11-August 1, Wednesdays

THE ALLA PRIMA PORTRAIT
w/ Lois Woolley, July 28-29

INTENSIVE WATERCOLOR
w/ Richard Segalman, July 30-August 1



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COLLAGE
w/ Pia Öste-Alexander, August 6-8

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Dance *Extraordinary International Dance Awards Event*

By FRANCINE L. TREVENS

LOVERS OF ANY art are always concerned about the future of that art. Who will be there to carry it forward? Who will be there to honor the past?

One of the most inspirational evenings I have spent at a dance event very favorably allayed all fears about the future of ballet. It was the finals of the Youth of America Grand Prix (YAGP). These prestigious prizes for schools, dancers and choreographers have continued to grow and flourish over the past 12 years, encouraging new choreographers and dancers and honoring achievements of established dancers and choreographers.

I attended one of the three nights – the one called “Stars of Today Meet the Stars of Tomorrow.”

The “Stars of Today Meet the Stars of Tomorrow” title had led me to believe the new young dancers were going to be coupled with current professionals. That was not at all how it worked, but I was not disappointed. I found the student dancers had such technical skill and enthusiasm that watching them was a thrill.

In fact, they were more exciting to watch than the professionals — because one expected so much less from them!

The first part of the program spotlighted the finalists from the thousands of contenders. The second part showed the current work of popular stars of today.

I was impressed with the excellent male dancers — since so often I find new young companies are struggling along with less than exciting male dancers. I was particularly impressed by Shougo Hayami, who danced *Variation from Les Sylphides*. This young man fairly flew across the stage; he was lithe and graceful and he danced as if he and the music were one — as if he were the living incarnation of the

music itself. (My guest and a dance writer who sat next to me were also awestruck by this young man who was named one of TOP 12 Men.)

Having been so delighted with so many of the dancers and the professional timing of the entire evening, I was eager to talk to the founder of this remarkable awards event. An interview was arranged.

I asked founder Larissa Saveliev what inspired her to start this national dance competition. She replied, “Ballet competitions in Russia were quite popular and I started to look for them in the US. I discovered they didn’t exist. I valued the experience Russian competitions provided for ballet students so much that I wanted to give students in the US a similar experience. It took about a year of preparation before we hosted our first competition.



Teresa Reichlen and Robert Fairchild, *Furiant* (World Premiere),
Choreographer: Justin Peck, (Photo credit: Liza Voll)

“We fortunately received sponsorship from Grishko and Dance Magazine for our first competition. They have been two of our longest and strongest supporters. Additionally, a few of our first scholarship presenters, including American Ballet Theatre and Royal Ballet School were extremely helpful and continue to be active, supportive presenters.”

In the twelve years since its establishment YAGP grew from 500 students who participated through the whole season to the 2012 season, when they had 5,000 participants compete in total at all of their Semi Final competitions. An impressive growth in 12 years!

Larissa is not resting on any laurels, however. As she remarked, “I always think there’s room for improvement and growth. Of course, we would like to con-



Derek Dunn, Gold medal winner in senior age division (photo by Liza Voll)

tinue to offer more scholarships, but also we would like to give more performing opportunities so that

and assistance.

“When we’re looking for choreographers to feature in our ‘Stars of Today Meet the Stars of Tomorrow’ Gala, I consider a number of factors: first and foremost, the quality of the work. We try to support artists in all stages of development and in their careers. We also like to highlight a variety of influences and styles by more established choreographers such as Christopher Wheeldon, Alexei Ratmansky and Benjamin Millepied.

We don’t only like to discover new dancers but also choreographers. That is how our “Emerging Choreographers” Series came to fruition, which gave Marcelo Gomes his first opportunity to choreograph work. It has also featured work by Edwaard Liang, Susan Jaffe and Justin Peck. “

Among the dozens of prize winners, there were:

Junior

Youth Grand Prix – Blake Kessler (14), Orlando Ballet School, FL, USA

Senior

Grand Prix – Kimin Kim (19), Korean University of the Arts, REPUBLIC OF KOREA

Men

Gold – Adhonay Soares da Silva (14), Bale Jovem Do Centro Cultural Gustav Ritter, BRAZIL

Silver – Giuseppe Basillio (14), AS Ballet, SWITZERLAND

Bronze – David Preciado (13), Los Angeles Ballet School, CA, USA

Women

Gold – Juliet Doherty (14), Fishback School of the Dance, NM, USA

Silver – Grecia Marian Meza Posada (12), Escuela Superior de Musica Y Danza de Monterrey, MEXICO

Bronze – Maria Clara Coelho (13), Balletarrj Escola de Danca, BRAZIL

Ensemble

Gold – The Rock School for Dance Education, PA, USA – Tempestuous

Silver – AIS Ballet Japan, JAPAN – WaBu

Bronze – Escuela Superior de Musica Y Danza de Monterrey – Voces del Cuerpo



Shougo Hayami, *Variation from Les Sylphides*,
Choreographer: A. Bournoville, (Photo credit: Liza Voll)



Calendar

Continued from Page 6

Saturday, July 14

ARTS & CRAFTS FESTIVAL Incoming Tide Entertainment Wildcliff Manor 44 Wildcliff Road New Rochelle NY 914-740-5437 11-5pm free www.incomingtideentertainment.com

BAU 91 CAROL FLAITSZ "Down The Rabbit Hole" Beacon Artist Union BAU Gallery 161 Main Street Beacon NY 845-440-7584 Opening Reception 6-9 pm free (thru Aug 5) baugallery.com

CONTEMPORARY PRINTMAKERS & SYBIL SAGE MOSAICS Bearsville Graphics Fine Art Gallery 68 Tinker Street Woodstock NY 845-684-5476 Opening Reception 4-7pm free (thru Aug 6) www.BearsvilleGraphics.com

ELLEN PERANTONI Solo Show, Regional Landscapes in Oil At the Top 6400 Montgomery St., Second Floor, Rhinebeck, NY 6400 Montgomery St., Second Floor, Rhinebeck, NY Rhinebeck NY 845-876-0330 7-9pm free

GRAZHDA CHAMBER ENSEMBLE - 30th Anniversary Fund-raising Concert and Reception Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10:30pm charge www.GrazhdaMusicandArt.org

MEREDITH ROSIER PRESENTS The Drawing Galaxy: 31 Artists present Abstract Drawings The Doghouse Gallery The Doghouse Gallery 429 Phillips Road Saugerties NY 845-246-0402 Opening Reception : 4 to 7 PM free (thru Aug 5)

WARWICK SUMMER ARTS FESTIVAL Scheuermann Farm and Greenhouses 73 Little York Road Pine Island NY donate International Feast of Music and Dance www.warwickarts.org

Sunday, July 15

LECTURE: WILLIAM WARMUS, author of History of Glass (Part of Community Day) The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 2pm free www.hydecollection.org

WARWICK SUMMER ARTS FESTIVAL Scheuermann Farm and Greenhouses 73 Little York Road Pine Island NY donate International Feast of Music and Dance www.warwickarts.org

Monday, July 16

MIDTOWN INTERNATIONAL THEATRE FESTIVAL 2012 SEASON 312 West 36th Street New York NY charge (thru Aug 5) www.midtownfestival.org

SUMMER SING WITH MICHAEL CLEMENT, piano PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 7:30pm charge www.ps21chatham.org

Thursday, July 19

CELEBRATING NANCY COPLEY Architect - Artist - Visionary Healing Art Gallery Ellenville Regional Hospital 10 Healthy Way, Ellenville, NY. (845) 647-6400 Reception 5-7pm (thru Aug 10)

VOLUNTEER APPRECIATION EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception: 5-7pm free (thru Aug 2) www.thenawa.org

WATERCOLOR EYES Piermont Fine Arts Gallery 218 Ash Street Street Piermont NY 845-398-1907 free (thru Aug 12) Piermontfineartsgallery.com

Friday, July 20

BOYS WITH TOYS Group Sculpture Exhibition featuring: Alan Binstock, Steven Dobbin, Jerry Ehrlich, Bob Emser, Arthur Mednick, Norman Mooney, John J. Richardson, Gunnar Theel and Michael Whiting Causey Contemporary 92 Wythe Avenue (between north 10 and 11 streets) Brooklyn NY Opening Reception 6-9 pm free (thru Aug 26) www.causeycontemporary.com

PHOTOgraphy a Juried Photography show exhibiting work in all processes The Red Hook Community Arts Network Red Hook CAN / Artist's Collective 7516 N. Broadway Red Hook NY 845-758-2667 free (thru Aug 19) www.rhcan.com

SUMMER OPERA INSTITUTE Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 518-622-0070 charge (thru July 30) www.altocanto.org

Saturday, July 21

15TH ANNIVERSARY GALA CONCERT Windham Festival Chamber Orchestra, Robert Manno, conductor, Elmar Oliveira, violin Windham Chamber Music Festival Windham Civic Center 5379 Main Street (Route 23) Windham NY 518-734-3868 8-10 pm charge www.windhammusic.com

ALEX MARTIN - Works on Paper In Memoriam; CHRISTIE SCHEELE - Pastels Albert Shahinian Fine Art 22 East Market Street, Suite 301 Rhinebeck NY 845-876-7578 Opening Reception 5:30-8pm free (thru Sept 9) www.shahinianfineart.com

CALIFORNIA ART CLUB SIGNATURE MEMBERS EXHIBITION The California Art Club The Bennington Center for the Arts 44 Gypsy Lane Bennington NY 802-442-7158 Opening Reception charge (thru Sept 23) www.TheBennington.org

DEMONSTRATION/WORKSHOP: CLAIRE LAMBE invites the public to contribute to her artwork by creating origami cranes and adding wishes for Mother Nature to her artwork. All ages welcome. The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 3pm free www.newpaltz.edu/museum

GABRIEL AYALA Classical Guitar Concert The Bennington Center for the Arts The Bennington Center for the Arts 44 Gypsy Lane Bennington VT 802-442-7158 8:00 pm charge www.TheBennington.org

GALLERY TALK WITH LINDA WEINTRAUB, curator of Dear Mother Nature: Hudson Valley Artists 2012, and artists Portia Munson, Trina Green, and Paul Stewart The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2-3pm free www.newpaltz.edu/museum

MARC CHAGALL Nassau County Museum of Art Nassau County Museum of Art, Roslyn Harbor 1 Museum Drive Roslyn Harbor NY 516-484-9337 charge (thru Nov 4) www.nassaumuseum.org

SHANDAKEN ART STUDIO TOUR The Catskill Heritage Alliance Over 30 locations in town of Shandaken Visit www.ShandakenArt.com for map Shandaken NY 845-688-2977 Opening reception at The Arts Upstairs, 60 Main St. Phoenicia 6-9PM free www.ShandakenArt.com

SYDNEY CHASTAIN-CHAPMAN & JULIE TREMBLAY NASSAU County Museum of Art Nassau County Museum of Art, Roslyn Harbor 1 Museum Drive Roslyn Harbor NY 516-484-9337 (thru Nov 4) www.nassaumuseum.org

VIKTORIA LUKIANETZ Vocal Recital Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10pm charge www.GrazhdaMusicandArt.org

"VISUAL HISTORY" Group show & solo rooms: Lynn Fliegel, Liz Smith & Robert Ricard. The Arts Upstairs 60 Main St. Phoenicia NY 845-688-2142 Opening 6-9pm free (thru Aug 12) www.artsupstairs.com

Sunday, July 22

PRESIDENT'S SHOW The Gallery at Kent Art Association 21 S. Main St Kent CT 860-927-3989 free (thru Sept 3) www.kentart.org

SHANDAKEN ART STUDIO TOUR The Catskill Heritage Alliance Over 30 locations in town of Shandaken Visit www.ShandakenArt.com for map Shandaken NY 845-688-2977 free www.ShandakenArt.com

Continued on Page 12

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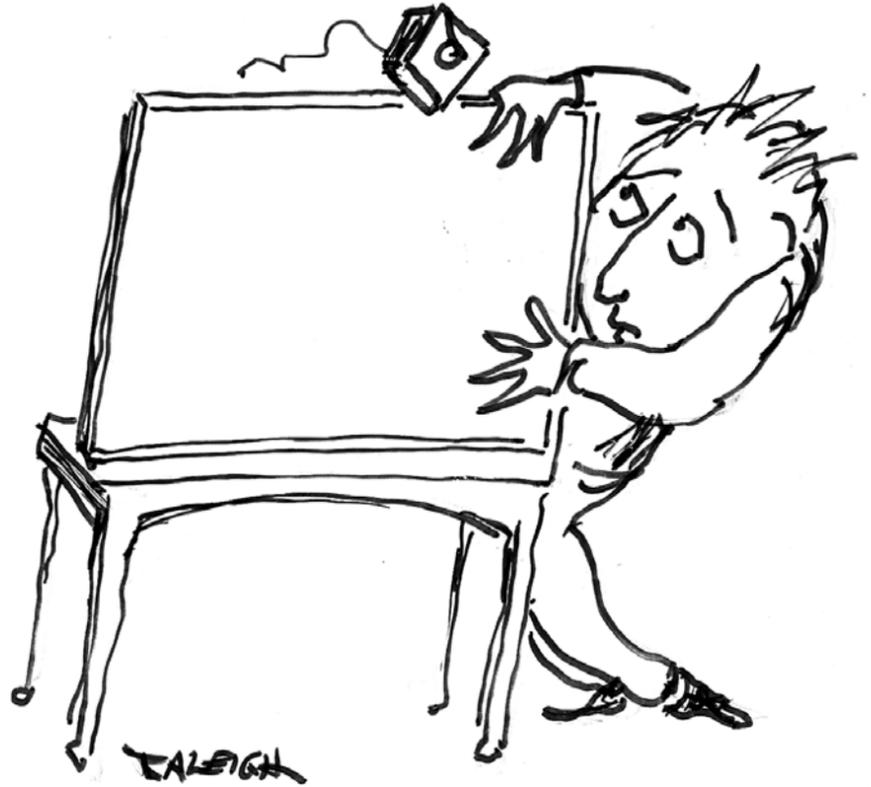
Film *Those Devil Algorithms Again*

By HENRY P. RALEIGH

I HAVE A device connected to my television and cable box. It appears harmless enough—little more than 3"x3," barely noticeable. An equally unobtrusive remote is included, of tasteful design; it has no excessive display of buttons. The 'big' button, as I call it, bears a simple OK. Other remotes I have known prefer a dictatorial Enter or a cryptic SEL, which I find a bit intimidating. Now this ensemble is known as ROKU 2 or just ROKU; either way it does sound like a film by Akira Kurosawa. Its purpose is to provide access to any of the films in Netflix's streaming library. I don't know how it can do this. I do have loftier things on my mind, but I imagine the ROKU is stuffed with algorithms as everything else is nowadays. However, once you have developed the skills necessary to juggle three remotes, television, cable, ROKU, and coordinate their profusion of buttons in the proper sequence, only then are you in business — those wee algorithms go right to work, busily scurrying here and there arranging movies in neat and convenient categories all to satisfy your every cinematic wish. It's true, I must admit that in the past I have mocked and made sport of those tiny fellows and yes, I have spoken dismissively of their cultural value — yet here they were, forgiving, letting bygones by bygones, and even introducing right off the bat a category headed TOP TEN FOR HENRY. Imagine that, top

selections tailored for me alone. How many people can have their personal ROKU category, I ask you?

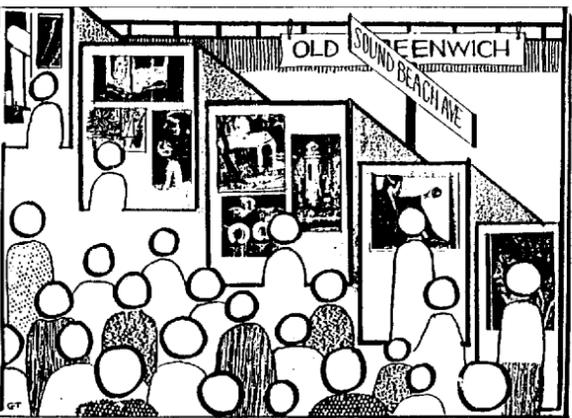
Still, in the glow of pleasure at ROKU's gift there did linger questions. What do the algorithms know? How do they know it? Why do they want to know? A quick browse through the selections would certainly reveal just how accurate is their judgment of me. Excitedly I began, nimbly hitting the right button at first try and up pops, "The Complete History of My Sexual Failures"—a 2009 film I know nothing about nor would I care to. I'm puzzled; surely "The Secret of My Success" of 1987 would have been more appropriate. A mistake, perhaps, I went on to the next, "Fat, Sick, and Nearly Dead." Alarmed, that was followed by "The Four-Faced Liar" and that by "Jack-ass 3." I see a pattern unfolding confirmed by the next four — "The Thing with Two Heads," "Slacker," "Knucklehead," and "Obscene." The final two are clearly threats — "Kill the Irishman" and "Dead Man." Now I see through the algorithms' malicious scheme. The sinister inhabitants of the ROKU know perfectly well I have no interest in those films; it is the titles alone that bear their mean-spirited message. Oh, this is payback for my past comments given in light-hearted jest. The algorithms, humorless creatures, have not forgiven, they wish to insult and humiliate me. I'm sure that is what is



going on here. Occasionally the TOP TEN FOR HENRY may drop a title adding one equally unpleasant in its place. "I Like Killing Flies" turned up one day. The algorithms, thinking this too lame, substituted "Atrocious" within two days. This is how they operate, you know.

I've noticed of late a small blue light on the face of ROKU that remains on long after the television and cable box have been shut down.

Perhaps this is simply to signal the device is on but, if so, why does it remain if no longer at work? I have the feeling it only shuts off when I'm no longer in its beam. I recall a 1999 film "Fatal Error" in which a device called a DIGICRON of approximately the same size and look of ROKU sat on top of a television set, its single eye became calcified, falling to the floor and breaking into pieces. I'm not claiming that ROKU and DIGICRON are one and the same, yet it's funny how much alike they do seem to be. There's no end to the mischief any of these algorithms are capable of — and there it sits, its blue eye peering at me — watching and waiting, watching and waiting.



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Profile

HARRIET FORMAN BARRETT

all photos by Bob Barrett

By RAYMOND J. STEINER

JOIE dE VIVRE...I could stop here and you might have as complete a picture of Harriet Forman Barrett as you could ever have, for the “joy of living” not only permeates her entire body of work — sculpture, paintings, jewelry, mixed media — but her very being itself. In fact, she uses the term in her artist’s statement, telling us that her “work is a reminder of the belief in the joy of living.” Yet, to simply say that she believes in — even exemplifies the term — it is still merely a phrase and, to tell the truth, even a hackneyed one — and one must go far deeper than a cliché to capture in words a Harriet Forman Barrett.

I had the pleasant task of interviewing Harriet — and, from this point on, I shall continue to refer to her as “Harriet” since that is the signature she uses (almost

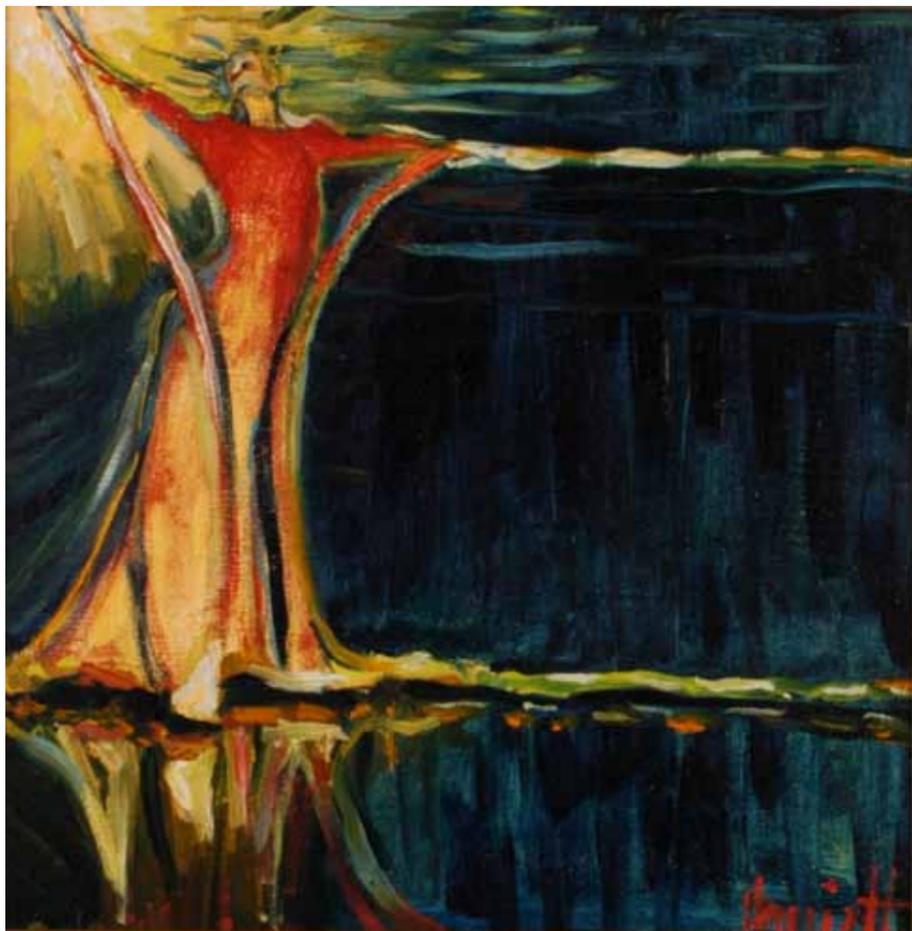
scribe her work, her life, I quickly saw that I was sharing time with the kind of serious creator we all seek — or, at least, that I’ve been seeking throughout my years of writing about art and artists. I was slowly beginning to learn that the garden which enclosed the gem of her home ultimately pointed to the *real* gem within the gem — again, specifically, the creator of this inner sanctorum, Harriet herself.

The old Renaissance conception of “divine inspiration” has been largely lost to our modern world — to claim that one has been “breathed into by the Divinity” (the literal translation of the term) by an artist of today — even if fervently believed — might well bring a sneer of derision from the technologically savvy, “cutting-edge” connoisseur of today’s ultra-

their offspring; in Harriet’s case, her father, who wanted her to pursue a more conventional — i.e. lucrative — career. Neither parent reckoned on Harriet’s resolve. Neither parent was prepared for the explosion of creativity that was released when she finally got her way to avoid public school and attend the High School of Music and Art in New York City. Music, dance, painting, sculpture — the entire New York art scene — both flowed into and from their daughter in astonishing profusion. Awards, grants, and further outlets for Harriet’s unstoppable creative urge quickly followed her progress through Music and Art, on into her time at Pratt Institute — and beyond into a world of exhibitions, commissions, galleries and collections across the country, much of which Harriet attributes to the help and encour-



Harriet Forman Barrett



Tuning In-oil on canvas, framed

always in red) to identify each work as coming from her own hand — one sunny afternoon in June which served as the perfect time for our meeting. The early warmth of Spring and the bright sunshine allowed Harriett to first take me on a stroll through her gardens. Artfully arranged, landscaped — we might as well say “sculpted” — the garden serves as a foil for her gem; specifically, her home — a study, atelier, gallery, art library, and sanctuary all beautifully melded into an intricate design that, almost immediately enveloped me in its charmed space. Sitting across from her and listening to her de-

chic artworld. Nevertheless, that mysterious creative urge — whatever its ultimate source — yet exists and, if not bruited about by the “sophisticated” (if this means *you*, you might look up *its* meaning before you leap to claiming “sophistication” too quickly) — is fine and well, still opening up paths to inspiration to those who find nurturance in its presence.

For Harriet, the urge came early in life — and as we find in the biographies of so many artists who awakened to it in unpropitious surroundings had that incipient craving to create either ignored or squelched — most often by parents who “wanted better” for

agement of her then Department Head, Henry P. Raleigh (later to be Head of the Art Department at SUNY, New Paltz and a writer, incidentally, for *ART TIMES* almost since its inception in 1984). Little wonder, then, that she has created her garden within a garden, within a home, within her breast — still exploring, still delving, still hearkening to her inner Muses — her “divine inspiration” — and protecting it from a world rife with ignorance and sterility.

Harriet’s work — her paintings, her sculpture, her jewelry — all bespeak her adherence to the “message” she receives from her creative center: Life is One. Although her primary focus is on the human form, for Harriet, no living thing falls outside the sacred chain of being. Human limbs entwine with tree limbs and both of them in a swirling matrix of energy that appears to sweep us all up together and up-



Timeless Totem-14k gold, antique cameo, tourmaline, moonstone, baroque pearl drop with pearls woven thru

ward, upward toward an ending that never seems to come, an ending that will forever be a becoming. The human figure appears early in Harriet's work — and if her attention strays into still life or pure abstraction from time to time, her focus always comes back to the human. Often, her figures are granted wings, an adornment that allows the human form to soar ever higher, into the realm of Pure Being that, whether we will or not, informs us all.

Harriet brought to my attention one of her sculptures, "Portrait of a Person" (bronze) that she allowed me to touch — an action that not many onlookers of sculpture are privileged to do. I was moved by both her gesture

It was strangely thrilling, as if the figure were transferring energy from itself to my fingertips. Art — good art — can always move me, but this was something special and I shall not easily forget the experience. Is it possible to "feel" another's creative urge? I cannot answer this, but Harriet's figures — in paintings, jewelry or sculpture — carry a potent impact. Although her twirling forms are almost uniformly lissome, elegant, graceful, they never lapse into the simply sexual, but rather evoke the female melding into male, ultimately morphing into an androgynous being that embodies both sexes striving for the Ultimate Union — for again, the message is: Life is One. These



(detail) Portrait of a Person (POPS), bronze with a marble base



Stretch, bronze

and, unexpectedly, by the tactile connection. I ran my fingers along the arch of the wing and felt a frisson from which I almost recoiled.

sculptural figures are echoed in her jewelry and, if not all possess wings, all defy the downward pull of gravity and reach for the heavens.



The Reach- sterling silver, chrysalis pendant

To possess a work of her art — an original "Harriet" — to adorn either yourself or your home is to share in the artist's spiritual journey. For Harriet, seeing her work of art in the hands of another who senses its divine origins is not simply a "sale" — it is a profound sharing of self with other self, of sharing in the oneness that connects us all. There remains a bond that transcends all others, whether familial, social, political or cultural. To those who believe, the creation of art is a spiritual journey with other seekers on the same path

that one is not free to stray from or abandon to crass commerce without consequence.

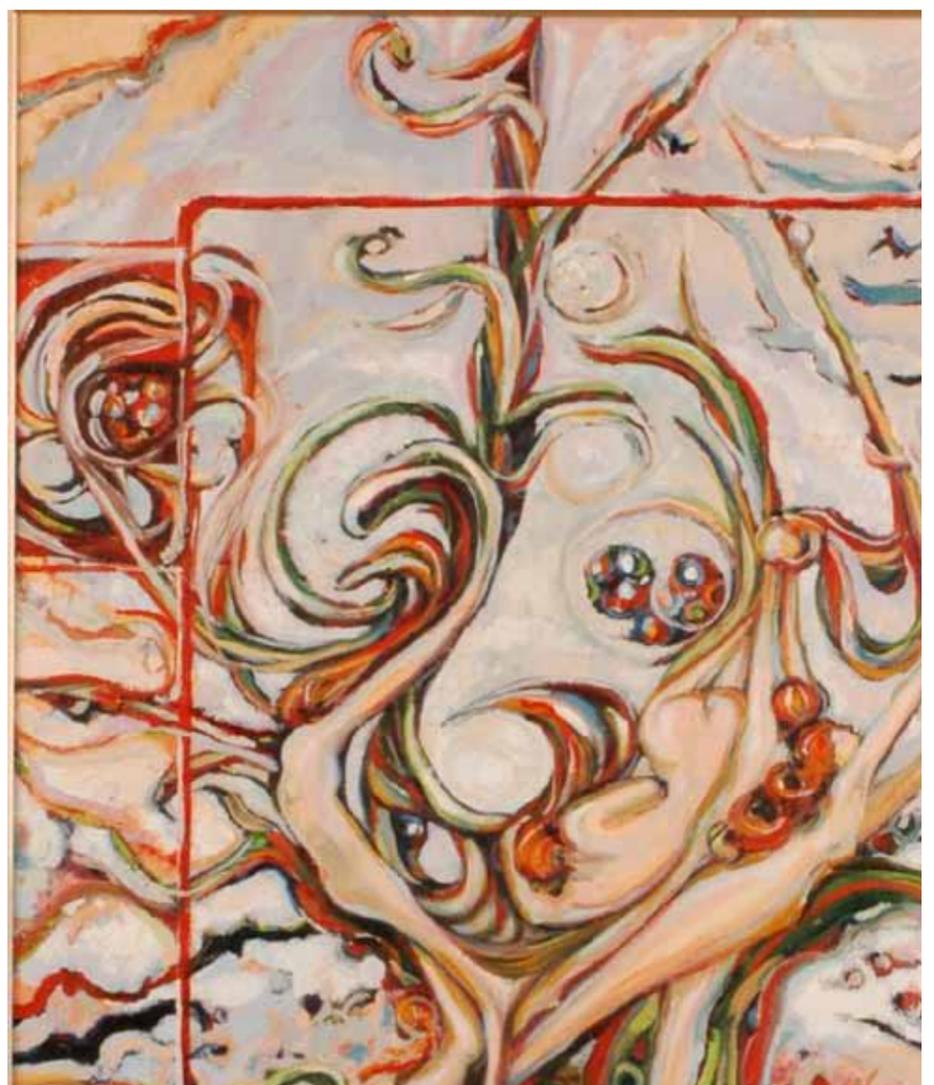
If her work is powerfully seductive, drawing the viewer into a blissful state of "One-ness", one can clearly see that her vision of a spiritual interconnection does not end in her fingertips, those manipulators of ideas into tangible form. Harriet within herself exudes a confidence — a kind of surety that her message is not only clear but that it is right. Rather than her self-assuredness being a characteristic that might put some off, it is rather one that

invites, promises — even ensures — a safe entry into her charmed circle of inner secrets. Once invited into her presence, one feels part of the mystery within which she has surrounded herself — a part of the garden, a part of the home with its walls and shelves full of her iconic sculptures, a part of her inner vision — a part, indeed, of Harriet Forman Barrett.

(For more information about Harriet Forman Barrett and images of her work, visit www.hformanbarrett.com).



Visit our website: www.arttimesjournal.com to read previously published Profiles.



Life connections-oil on canvas, framed

Calendar

Continued from Page 8

Friday, July 27

BUTTERFLIES/MOTHS: Cousins of the Sky Tivoli Artists Co-op Tivoli Artist's Gallery 60 Broadway Tivoli NY 845-757-2667 Reception from 6-8pm free (thru Aug 19) tivoliartistsco-op.com

PRESIDENT'S SHOW The Gallery at Kent Art Association 21 S. Main St Kent CT 860-927-3989 Opening Recep. 5 - 7 pm free (thru Sept 3) Awards Reception Sat. 7/28, 2 - 4 pm www.kentart.org

Saturday, July 28

ART RECEPTION fairfield public library bruce s kershner gallery 1080 old post road fairfield CT 203-256-3155 4:30-6:30pm free fairfieldpubliclibrary.org

JAMAL JACKSON DANCE COMPANY PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00pm charge www.ps21chatham.org

LITERARY EVENING WITH YYRIY TARNAWSKY - One Tongue Reading and Reception Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10:30pm charge www.GrazhdaMusicandArt.org

PRESIDENT'S SHOW The Gallery at Kent Art Association 21 S. Main St Kent CT 860-927-3989 Awards Reception 2-4pm free (thru Sept 3) www.kentart.org

YONKERS PHILHARMONIC UNDER THE STARS FAOS Untermyer Park 945 N. Broadway Yonkers NY 914-631-6674 7:30 pm - 9:30 pm free www.yonkersphilharmonic.org

ZUILL BAILEY, cello, with ROBERT KOENIG, piano, in concert Windham Chamber Music Festival Windham Civic Center 5379 Main Street (Route 23) Windham NY 518-734-3868 8pm charge www.windhammusic.com; info@windhammusic.com

Sunday, July 29

35TH ANNUAL OPEN JURIED ART EXHIBITION Berks Art Alliance Reading Public Museum, Reading PA (thru Sep 4) www.berksartalliance.com

GONE TO SEED-Paintings and monotypes by Helene Manzo Longyear Gallery In the Commons 785 Main Street Margaretville NY 845-586-3270 free (thru Aug 19) www.longyeargallery.org

Jamal Jackson Dance Company PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 2:00pm charge www.ps21chatham.org

OPERA PERFORMANCE OF BELLINI'S "LA SONNAMBULA" The Sleepwalker Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 518-622-0070 2pm charge www.altocanto.org

TIFFANY GLASS: Painting with Color and Light Lecture by Nina Gray The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 2pm charge www.hydecollection.org

Wednesday, August 1

PHOTOGRAPHY & GRAPHICS EXHIBITION Salmagundi Club Denise Bibro Fine Art, 529 W. 20th St. 4th Fl. NYC (212) 255-7740 (thru Aug 10) www.salmagundi.org

Thursday, August 2

PHILIP KELSEY: NEW ENGLAND WALKS Blue Mountain Gallery, 530 W. 25th St, NYC 646-486-4730 Artist's Reception (thru Aug 18)

Friday, August 3

MAZFEST MUSIC FESTIVAL MazMyth MazFest Music Venue 297 Gulf Road Roscoe NY charge MazMyth, o'death, dopapod, Consider theSource, ShwizZ, Jazz-mosis, FiKus, Squid Parade, Mr Boneless, King Odin www.mazmyth.com

Saturday, August 4

DANCES FOR A VARIABLE POPULATION PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00pm charge www.ps21chatham.org

DINA HERRMANN AND SHERRY MAYO Look | Art Gallery Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Opening Reception 6-8pm free (thru Aug 26) www.lookartgallery.com

GONE TO SEED-Paintings and monotypes by Helene Manzo Longyear Gallery In the Commons 785 Main Street Margaretville NY 845-586-3270 Artists' Reception 3-6 pm free (thru Aug 19) www.longyeargallery.org

"TEN" The Tenth Anniversary Saugerties Artists Tour Exhibit The Saugerties Historical Society The Kiersted House 119 Main Street Saugerties NY 845-246-9529 Gala Artists' Reception 5-7pm. free (thru Aug 26) www.saugertieshistoricalsociety.com

Sunday, August 5

BON-ODORI, New Paltz Dance Festival Gomen-Kudasai Blueberry Field @ Water Street Market RT.299 & Water New Paltz NY 845-255-8811 3-10pm free www.GKnoodles.com

FIRST SUNDAY Free Gallery Tour with guest educator KEVIN COOK The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2-3pm free

GUILD OF CREATIVE ART ALL-MEMBERS' SHOW Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening reception 3-5pm free (thru Aug 29) guildofcreativeart.org

HORSZOWSKI TRIO Cooperstown Summer Music Festival The Otesaga Resort Hotel 60 Lake Street Cooperstown NY 877-666-7421 7:30-9:30pm charge www.CooperstownMusicFest.org

Monday, August 6

"NATURAL FRACTIONS" PAINTINGS BY LORIE GURIAN Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Sept 7) www.harrisonpl.org

Wednesday, August 8

PRO AM PERFORMANCE Cooperstown Summer Music Festival Christ Church 46 River Street Cooperstown NY 877-666-7421 7:30-8:30pm free www.CooperstownMusicFest.org

Continued on Page 18



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For more information about Steiner's work see

www.RaymondJSteiner.com or email rjs@arttimesjournal.com

Along Wrolsen Road oil

Dance Cuba Is A Dancing Island

By DAWN LILLE

YEARNING FOR YEARS to visit Cuba, a country whose rhythmic music has always made me want to move and whose ballet dancers have consistently overwhelmed the world with their vitality, technique, femininity and masculinity, I finally went in March on a trip arranged by the Joyce Theater. What follows is a desire to share the artistry of this remarkable island, based partly on a diary, often filled with dance, thanks to the efforts of the Joyce, plus the fact that people are in a constant state of movement to music on every inch of this nation, and reflections on what was seen and heard in the context of the country's history.

Cuba is the largest of the Caribbean islands, 777 miles long and up to 50 miles wide, with beaches, fertile valleys and mountains. Its history begins in 1492 with the arrival of Christopher Columbus, who found indigenous Indian tribes living there. His son "settled" the island for Spain in 1511, enslaving or killing most of the Indians. Rapid settlement followed and slaves were imported starting in 1513 to fill the need for a labor force. The northwestern city of Havana is 90 miles from Florida and with its sheltered harbor, became a center for Caribbean and world trade.

When the silver and gold from Central and South America became scarce Spain forced the Cubans to cultivate tobacco, which was bought cheaply and then sold abroad. In subsequent years the British wrested control of Havana for one year (1762-63) but gave it back to Spain in exchange for land in Florida. Spain then rebuilt Havana as a new world showpiece and about 1780 began developing sugar plantations, which encouraged the illegal slave trade. The Spanish empire began to collapse, but they held onto Cuba and Puerto Rico. Then the United States, through the Monroe Doctrine, became interested and, by becoming a major trading partner and investing heavily, increased the island's dependence on America.

Heavy taxes from Spain resulted in a War of Revolt from 1868-78 that ended with the acceptance of the Spanish peace terms, but also began the real fight for Cuban independence. In 1895 there was a new war against Spain, led by Jose Marti who organized exiles in the United States, which backed the rebels, due to the fact that it was sustaining the Cuban economy. Cuba was finally free, but Spain signed the treaty with the United States, not Cuba, and the new constitution (1902) was favorable to American business interests with the Platt Amendment giving the right to interfere in Cuban affairs. This meant that American troops were in and out, the rich made Havana a beautiful place for tourists and the poor had terrible housing, little sanitation and less education.

A revolt in 1933 installed a temporary government that began making reforms. It was overturned in a coup led by Fulgencio Batista, who was backed by the American government. There were other presidents selected, all surrounded by much corruption,

with Batista carefully watching from Florida. He seized power again in 1952 in a bloodless coup that was long aligned with American mafia.

After over 450 years of different greedy rulers and American domination, Cuba was ready for still another revolution and this is where Fidel Castro came in. His first revolt in 1953 failed as did the second in 1956, which sent his guerilla forces into the mountain, but in December, 1958, Batista retreated. In early 1959 Castro's government reinstated the constitution and was granted recognition by the United States. But the 50 odd years since have been rocky.

Castro nationalized industries and services, including American owned properties. As America became more hostile, suspending its sugar quota, Cuba turned more and more to the Soviet Union, Castro felt impelled to fulfill his promises of equality for all Cubans, many of the wealthy left for Florida, life became difficult after it got better, the government often jailed or killed those opposed to it and there was a failed American invasion, the Bay of Pigs, in 1961. Castro, depending more and more upon the Soviet Union, became what has been termed "an accidental communist." This was followed by more embargos and by 1979, when many citizens wished to leave, Castro allowed free emigration.

Since then American regulations under different presidents have tightened and softened, the Soviet bloc fell, sending Cuba into acute austerity, the ailing Fidel's brother, Raoul, has taken over, tourism is growing and capitalism is slowly reappearing.

That's the political history and here's the parallel artistic one. Spain and Africa are the two main influences on the arts in Cuba, each so different and so varied in themselves. But what emerged on this island is a unique blending that, in turn, has influenced much of the Caribbean, South America and the world, fusing dance and music.

Fernando Saez, Director of the Performing Arts Program of the Fundacion Ludwig de Cuba, gave a lecture on the history of dance in Cuba and began by saying, "Cuba is a dancing island." He pointed out that the slaves had only their memories stored in their bodies. They spoke different languages, but music was their common language. They also brought their African religions, where dance was essential.



Danza Contemporanea photo credit: Manuel de la Nuez.

Saez identified three tracks in Cuban dance: Religious, referring to Santeria, in which the orishas (gods) reveal themselves through dance and trance, and remained even after Castro banned all religion: Social, an organic and spontaneous form that can still be seen and felt in every bar and street in every neighborhood; Artistic, an event that requires an audience and dates from the 19th century, when performances from Spain and the rest of Europe came to Cuba.

It has been said that there is no Cuba without rumba, originally part of fiestas that developed in the early 19th century in the poor neighborhoods near the sugar mills. Drums, the clave, marimbola, maracas and the voice support the undulating movements that are propelled outward from the hips. There is a basic foot pattern, with endless variations. Sometimes it is playful, other times a competition or a mating dance – all with African antecedents.

In the 20th century the culture of Africa mixed with the country dances of Spain, to which was added a syn-copation called cinquillo, resulting in the son, often called danzon, a form of song, music and dance. It became a unique Cuban jazz form as well. From this emerged the mambo, cha,cha,cha and what is now called salsa. The Buena Vista Social Club exemplified son, but rumba, salsa and Cuban music, from which dance is indistinguishable, have affected and changed dance everywhere.

Even non-dance fans recognize the name of Alicia Alonso, the striking

Cuban ballerina known for her impeccable technique, her absolute possession of Romantic roles, particularly *Giselle*, and her contribution to Cuban and world dance. Alicia Martinez Alonso was born in Havana in 1921 and received her early ballet training there at the Sociedad Pro Arte Musical from Nikolai Yavorsky, a Russian émigré. She met and married Fernando Alonso, a fellow dancer and in 1937 they came to New York where they studied with different teachers and completed their dance education. After performing with other companies they both ended up as soloists with Ballet Theatre [later American Ballet Theatre]. Here she danced many famous roles, achieving world-wide fame through her partnership with Igor Youskevitch.

In 1948 she and Fernando returned to Cuba, where, aided by his brother Alberto, a choreographer, they formed Ballet Alicia Alonso, with Fernando as the general director. They also opened the Alicia Alonso Academy to train the dancers for their company. The company became the Ballet de Cuba in 1955, but due to some resistance to the Batista government their funding was withdrawn and they left. After Castro took over the Alonsos returned, creating the Ballet Nacional de Cuba and the National Ballet School, both with full government support. Alberto was chief choreographer, Alicia set many of the traditional works in the classical ballet repertoire, as well as performing and teaching, and Fernando took over the school.

Continued on Page 19



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Culturally Speaking

By CORNELIA SECKEL

WITH SUMMER BEFORE us there are even more many festivals, fairs, concerts, and exhibits than usual. Hopefully you can take some time from other summer activities and enjoy the creative multitude.

The Gallery At The Factory, Rte 212 in Saugerties, NY had it's inaugural show on June 9 with a group exhibit of works by sixteen contemporary artists and close to 500 visitors attending the opening reception. **Erica and Gerard Price** have renovated 21,000 square feet of the former Liquidator's factory and created a multi arts venue, **The Saugerties Performing Arts Factory (SPAF)** which houses the new art, a 15,000 square foot gallery, and excellent place to see and show work. For more about SPAF and the exhibits and performances they are presenting see saugertiesperformingartsfactory.com



The Saugerties Performing Arts Factory (SPAF) Gallery Opening Gala. Alex Kveton (artist) 2nd from left.

The Hudson River Valley National Heritage Area program was established by Congress in 1996 and is funded, in part, through the **National Park Service** and **Department of the Interior**. **The Hudson River Valley National Heritage Area** and the **Thomas Cole National Historic Site** announced the expansion of the **Hudson River School Art Trail** (launched in 2005), which includes locations painted by **Hudson River School** painters. People can hike to these locations and of course paint the same views that inspired *Thomas Cole*, *Frederic Church*, *Jasper Cropsey*, *Asher B. Durand*, *Sanford Gifford* and many others. The trail has expanded from its original eight sites in New York to 17 sites in New York, two each in New Hampshire and Wyoming, and one in Massachusetts. For more information see thomascole.org/trail

The Red Hook Community Arts Network has a new home base at the **Red Hook CAN / Artist's Collective Gallery** at 7516 North Broadway. It is a collaborative grass roots effort to bring the talented creative people of Red Hook together to

present their work to their neighbors and to the greater community of the Hudson Valley. They are dedicated to seeing the ARTS and Artists of Red Hook, NY celebrated and supported, and to seeing that an ARTS and Agriculture identity continue to be used to bring attention and prosperity to Red Hook. For more info about Red Hook CAN: rhcan.com.

The New Rochelle Art Association has a long and illustrious history. Many of its early members were well-known illustrators, such as **Joseph Leyendecker**, **Fred Dana Marsh** and **Norman Rockwell**, whose works was on many covers of magazines of their day. Much of the public sculpture in New Rochelle was designed by members — from the **War Memorials** commemorating the **First World War** and the **Spanish American War**, to the abstract work that sits in **Library Green**. In the 1920s artists

from the association designed a set of ten welcome signs (including one by Norman Rockwell) marking the boundaries of New Rochelle and adjacent towns. The New Rochelle Art Association was founded in 1912 “to further the interest in Art in the

Community, to establish through public exhibitions an educational standard in the Fine Arts, to safeguard the public interest in matters pertaining to the Fine Arts, to improve the administration of the public departments relating to the Fine Arts and to interest itself in all matters pertaining to the practice of the Fine Arts in Painting, Sculpture, Illustration, Crafts, Photography and Digital Art.” It is one of the oldest art organizations in the country. To celebrate its 100 year anniversary, the NRAA will be holding a series of special themed shows highlighting the past and present of the Association. For more about this association visit nraaonline.org

The Americans for the Arts (americansforthearts.org) released its fourth study of the nonprofit arts and culture industry's impact on the economy, *Arts & Economic Prosperity IV*, the most comprehensive study of its kind ever conducted. The report features customized findings on 182 study regions representing all 50 states and the District of Columbia, as well as estimates of economic impact nationally. Nationally, the industry generated \$135.2 billion of economic activity, including \$61.1 billion by the nation's nonprofit arts and culture organizations. This economic activity supports 4.1 million full-time jobs. Attendance at arts events generates \$74.1 billion in expenditures by audiences for local businesses such as restaurants, parking garages, hotels, and retail stores. The industry also generates \$22.3 billion in revenue to local, state, and federal governments every year—a yield well beyond their collective \$4 billion in arts allocations. Communities are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism.

The National Association of Women Artists held their annual meeting and luncheon and artist **Audrey Flack** was the honored guest. N.A.W.A., founded in 1889, is the oldest Women's art organization in the US, perhaps the world. **The Annual Meeting and Luncheon** was



Liana Monie (standing right) as she opens the N.A.W.A. medal for lifetime achievement at the N.A.W.A. annual Meeting and Luncheon

held at the **Manhattan Penthouse** on 5th Ave., a beautiful venue for this important organization. Other dignitaries at the luncheon were **Honorary Vice Presidents: Judith Brodsky, Kay WalkingStick and myself**. There was a very delightful welcome from **Executive Director Susan G. Hammond** who gave some of the highlights of the past year and then a very brief annual meeting that included a business report, treasurer's report and a President's report. Outgoing **President Sonia Stark** graciously handed over the gavel to **Doreen Valenza**, incoming President who spoke about her mission as president to continue to elevate N.A.W.A. so that the organization is known across the country as a group that continuously promotes and mentors women artists. **Judith Brodsky** was introduced and spoke about “The Fertile Crescent: Gender, Art and Society”, a project that she conceived and produced along with **Ferris Olin**, both co-directors of the **Institute for Women and Art at Rutgers**. This is an ambitious showcase five years in the making of exhibitions, public programming, and an accompanying catalog of the same title centered around the work of 24 contemporary feminist artists of Middle East heritage who do not want to be pigeonholed by national or religious identities. The work of these “transnational” artists examines and reveals from their global perspectives the complex social, theological and historic issues that have, and continue to shape, the state of Middle East women. There are numerous programs and exhibitions scheduled and you will hear more about it in future Culturally Speaking columns and by contacting the **Institute for Women and Art (IWA)** at Rutgers University. Audrey Flack, Honored Artist and Guest Speaker, spoke about her work — she is best known for her photorealist paintings and sculptures and began during the time of the abstract expressionists. She said that it was a struggle to be noticed early on and that is true, she said, even today. She spoke about the different sensibility women artists have and the struggle juggling home life and children. She was very encouraging that women do their own work and not imitate men. There was an exhibition of her work at the N.A.W.A. Gallery. **Liana Monie** was given the N.A.W.A. medal for lifetime achievement and in addition, an award of \$300 to be established in her name for the Annual Exhibition. Liana is a former National President of N.A.W.A., a member of the **Permanent Advisory Board**, Founder and Chair of the N.A.W.A. Collection housed at the **Jane Voorhees Zimmerli Art Museum** at Rutgers, University in New Brunswick, NJ and in 1995 founded the Florida Chapter of N.A.W.A. in West Palm Beach, Florida. In response to receiving the award Liana said “Whatever I have accomplished for the N.A.W.A. over these 34 years has been inspired by our pioneer forerunners. I am deeply



(L to R) Larry Harris, Carmela Altamura, Sydney Harris entertaining volunteers for the Altamura Center for the Arts

proud of the heritage and traditions they left with us ...the mission and the purpose of our organization have remained constant in extending the field of opportunity for women artists and maintaining a high standard in their creative endeavors. It has always been an honor and a privilege for me to be able to participate."

Art Along the Hudson, now in its 9th year, is a year-round collaborative marketing effort to promote towns on or near the river as vibrant arts and cultural communities. Each year new communities and Art Tours have joined the group. In 2012, Art Along the Hudson includes: **Peekskill, Garrison/Cold Spring, Newburgh, Beacon, Poughkeepsie, New Paltz, Rhinebeck/Red Hook, Kingston, Saugerties and Woodstock**. It is also promoting eight Hudson Valley Studio Tours offering art lovers opportunities to meet the many artists living and working in the Hudson Valley. The new brochure can be seen at: artalongthehudson.com. **Garrison Art Center** hosted the AAH Kick off event that brought together business owners, State Legislators, Town Supervisors, artists, arts patrons and the media. Remarks were made by **Mary Kay Vrba, Director Dutchess County Tourism; Libby Pataki, Director Putnam County Tourism** (former 1st Lady of NYS); and **Lisa Robb, Executive Director of NYS Council on the Arts** who not only applauded the AAH consortium but acknowledged that they are a new engine for the growth of the arts in the Hudson Valley — in 2011, Tourists spent 4.7 Billion dollars in the Hudson Valley. Rounding off the event was an excellent performance by violinist **Daisy Jopling**.

Altamura Center for the Arts, in Round Top NY (see a video from one of last year's performances on [arttimes](http://arttimes.com) YouTube channel and from the video page of arttimesjournal.com) held a Volunteer Luncheon - the surprise entertainment was provided by baritone Lawrence (Larry) Harris (former NFL Houston Oiler), his wife, pianist Renee Guerrero and their children Sydney (15) and Quentin (14) Harris. Larry sang op-

era arias and the children sang duets from the American Musical Theater tradition. The grande finale (with Carmela Altamura joining in) included rousing selections from "Okla-



(L to R) Richard Bennett, Joseph Bongiorno, Holly Graff, Violet Snow in *HedgeRow SpecimeN* by Carey Harrison at the Byrdcliffe Theater in Woodstock, NY.

homa!" Coming up this summer is the fully-staged opera *La Sonnambula* a Summer Institute, the play *An enemy of the People* a piano concert and the opera *I Pagliacci*. Visit altocanto.org for more details.

Tangent Theatre Company in Tivoli, NY, describe themselves as a passion, collaboration, a collective. They are a creative team of professional colleagues working closely together toward the same goal... dynamic contemporary, character-driven theater. They offer pub-theater (staging or reading plays in a pub) and main stage shows. For their upcoming productions see: tangent-arts.org

I went to see **HedgeRow SpecimeN** by **Carey Harrison** (son of the late Sir **Rex Harrison**) at the **Byrdcliffe Theater** in Woodstock, NY. The **Woodstock Players**, founded by **Carey Harrison** with **Claire Lambe** produced this play, the 5th premiere of a new Harrison play. They will be part of the **Byrdcliffe Festival of the Arts** in July and the **Phoenicia International**

Festival of the Voice in August. It has been a number of years since I attended a play at the Byrdcliffe Theatre (part of the historic Byrdcliffe Colony, founded in 1902 by **Jane and Ralph Radcliffe Whitehead**) and it is truly a wonderfully rich venue. This is a story of a woman (**Violet Thorn** played by **Violet Snow**) who is estranged from herself and the world. She wanders the country counting weeds, seeds — things that grow along the Hedgerow. She meets up with a snail that becomes her friend and only companion. Violet witnesses a murder and befriends the murderer (played by **Holly Graff** who also played Violet's daughter). This relationship and the relationships with her husband (**Richard Bennett**) and her son (**Joseph Bongiorno**) — all who play additional characters that she meets explores: death, murder, life, isolation, friendship, craziness, the ease of disappearing, and family relations. I found myself continuing to think about the play and it's many layers long after I left the theatre. The 4 actors were

the play. The staging was brilliant by minimally presenting the settings for each scene. At the end it is hard to know if what we have just see was a story she wrote and is being read from her journal or if we have followed the travels of an often mute bag lady over 27 years. Carey talked about his experience writing the play and the actors talked about their roles. One of the things Carey said was that it was particularly exciting to write for people he knew would be the cast. I wouldn't hesitate to see another play by Carey Harrison or a production by the Woodstock Players. Go to WoodstockPlayers.com for their upcoming performances.

The International Festival for the Voice will be held in Phoenicia, NY from August 2 thru August 5. Their mission is to promote the human voice as an instrument of healing, peace and artistic expression through presenting world-class performances in Phoenicia, New York and surrounding areas. From opera to gospel, world music to Broadway, the Festival celebrates the human voice in all its multi-faceted glory. Beginning the festival on August 2 will be an Operatic comedy starring festival co-founder, mezzo-soprano **Maria Todaro** and soprano **Michelle Jennings**. Lectures, concerts, Children's programs, gospel music, theatre, choral groups, barbershop quartet, ending with a tribute to **Peter Schickele**. Ticket prices are very reasonable and range from \$15 – 25. I have made several videos (don't worry for your jobs Hollywood filmmakers!) that give a sense of past Festivals and they can be seen on YouTube [arttimes](http://arttimes.com) channel or online at arttimesjournal.com.

Enjoy the summer and enjoy all of what is available to enrich your life.



Add your own report of events you are having or attend on the **ART TIMES Facebook Page!**

excellent, each one carrying pieces of their other characters in to the next and each one adding to the depth of



Peter Horton and Stacie Flint standing in front of Stacie's work at the opening reception of *Antidote: a Contemporary Art Show* curated by Basha Maryanska at the New Century Artists Gallery, NYC

Opportunities

Artists: Oil, Watermedia, Pastel, Graphics, Sculpture Allied Artists of America. Seeks entries for 99th Annual National Exhibition Nov 9 - Nov 20, 2012 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline Sep 10. www.alliedartistsofamerica.org.

Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 84th Grand National Exhibition, Online Exhibition Oct 6- Dec 30. Judges. Slides or digital accepted; representational or traditional realism only; Approx. \$15,000 in awards, cash and medals. Send #10 SASE to AAPL or visit website. Deadline Sep 8. www.americamartistsprofessionalleague.org

Artists: American Color Print Society Seeks applicants for commercial/aesthetic exhibition (no photography). Visit website for prospectus, details. Submit to: Art Brener, PO Box 576, Haddonfield, NJ 08033. Deadline Sep 4. idwill@comcast.net • www.american-colorprintociety.org

Artists, All Media: American Society of Contemporary Artists Seeks new members Visit website for full details. www.ascartists.org

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 49th Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 1 & 2, 2012. Call for prospectus www.artleague.li.org. Deadline: Nov 11.

Artists: Art Society of Old Greenwich, (203) 637-9949. Seeks participants for Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sept 8 & 9. more information see website or John Tatge (203) 637-9949 Art exhibit entries Fri., Sept 7, St. Paul Episcopal Church, 200 Riverside Ave. Riverside, CT www.sidewalkartshow.com

US Artists: Audubon Artists Art Society Seeks entries for online exhibition Oct thru Dec. Download prospectus from site. Deadline Aug 25. nardoneart@comcast.net www.audubonartists.org

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks new members. Call or visit gallery. www.bjspokegallery.com.

Playwrights: Capital Repertory Theatre, Capital Café, 111 N. Pearl St., Albany, NY (518) 462-4531 x 303 Seeks entries for upcoming "Next Act!" Email for full details. Deadline Jul 16. mhall@capitalrep.org

Artists: Berks Art Alliance, 1100 Belmont Ave., Wyomissing, PA Seeks entries for 35th Annual Open Juried Exhibit Jul 29 - Sep 4 at Reading Public Museum, Reading, PA. Hand delivered entries only. \$4,000+ awards. #10 SASE to: BAA c/o Gurman, 305 Sunshine Rd., Reading, PA 19601. For prospectus log on either website. Deadline Jul 23 www.berksartalliance.com / www.readingpublicmuseum.org

Artists: Catskill Mountain Artisans Guild Seeks artists to sell and promote work to show in Margaretville Gallery Email for info. jill@catsguild.org

Artists: Celebration of the Arts (COTA), New Paltz, NY (845) 430-8470 Seeks site specific entries for Corridors installations prior to Annual fine and performing arts festival, October 6. Call for details. Deadline Aug 6.

Hudson Valley Artists: CFD (Circle of Friends for the Dying) and Catskill Art & Office Supply, 845-750-4438 (Stephanie)/338-8313 (Kevin) Seeks Logo Design for Contest in Hudson Valley For info and forms call or email. Deadline Sep 10. cfdlogocontest@gmail.com

Ceramists: DCCA/Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks entries for 4th Annual Nat'l Cup Show. Juror: Kala Stein. Awards. Prospectus available online www.barrettartcenter.org or SASE. Deadline Jul 31. www.barrettartcenter.org

Manhattan, Bronx, Brooklyn, Queens, Staten Island Artists: Denise Bibro Fine Art, 529 W 20th St, NYC 10011 (212) 647-7030 Seeks new talent for exhibit Nov 15 - Dec 22. Call or email for details for details. Deadline Jul 28 info@denisebibrofineart@aol.com

Craftspeople: Dutchess Community College Foundation seeking crafters for 41st Annual Holiday Craft Fair, Nov. 24 & Nov 25. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Artists, All Media: Greenwich Art Society, 299 Greenwich Ave., Greenwich, CT 06830. Seeks entries for Members exhibit Local Color, Defying Boundaries July 25-Aug 16 at Flinn Gallery, Greenwich Library 101 West Putnam Ave. Greenwich, CT. Juror: Diana Kamin For full details go online. New members may join at receiving. Deadline Jul 21 & 22 www.greenwichartsociety.org.

Artists, All Media: Look/Art Gallery, 988 S. Lake Blvd., Mahopac, NY 845-276-5090 Seeks entries 10"x10" (outside dimensions) for exhibit "Perfect Ten." Visit website for details, prospectus. Deadline Aug 27. www.lookgallery.com

Artists: Manhattan Project, Wunderlich Art & Collectibles and Ossing Arts Council, 6 N. Water St., Ossining, NY 10562. Seeks entries for juried show Sep 6-29 at Ossining Public Library gallery. SASE or email for prospectus, details. Deadline for CD/Slide Aug 15. manhattanproject@ossiningartscouncil.org

Craftspeople: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 2012 Craft Fair Oct 27, 28. Email for details apps. eluksberg@kingstoncityschools.org

Photographers: Mid-Hudson Valley Gem & Mineral Society Seeks entries for photo exhibit Sat/Sun, Sep 15,16. e-mail for details. Deadline Aug 3. stephanie.p.larose@gmail.com www.mhvgms.org

Artists, All Media: Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks entries for "Mum's the Word: Mothers Flowers & Secrets" Oct 6-Nov 3. Download prospectus from website. Deadline Aug 17. www.stacarts.org/exhibits

Women 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 exhibit throughout the U.S. For details download from website. Deadline Sep 15; Mar 15 www.thenawa.org

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks entries for Margo Harris Hammerschlag Biennial Direct Carving Award For prospectus send SASE to NAWA or download from website. Deadline Nov 23 office@thenawa.org • www.thenawa.org

Artists (Watercolor): North East Watercolor Society, NEWS, 866 Cadosia Rd., Hancock, NY 13783 (607) 637-3412. Seeks work not previously exhibited with NEWS for North East Watercolor Society 36th International Juried (by slide or cd) Oct 23 -Nov 6. Awards juror: Mel Stabin. \$8,000 in awards. Visit website for prospectus, details. Deadline July 21 email: info@northeastws.com • www.northeastws.com

Artists, Craftspeople: Pawling Chamber of Commerce, PO Box 19, Pawling, NY 12564 (845) 855-0500 Seeks entries for Juried Arts & Crafts Festival Sep 22, 10am-4pm (rain or shine). Email for applications, details. Deadline Aug 15. martinscc@aol.com

Artists: Piermont Flywheel Gallery, 223 Ash St., Piermont, NY (201) 836-8576 Seeks entries for open juried exhibit "Attitude" Oct 12-Oct 28. Visit website or call 201-574-5893 for details. www.piermontflywheel.com

Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 35th Annual Juried Exhibition, Sept 22 - Oct 26. Hand deliver work only. Cash awards. Juror: Steve DeFrank. Download prospectus from website or send SASE to the Guild. Receiving at the Guild Barn Sept 6-9. rgoa@sbcglobal.net. www.rgoa.org.

Artists: Ringwood Manor Assn of the Arts, PO Box 32, Ringwood, NY 07456-0032 (201) 444-7760. Seeks entries for 47th Annual Juried Exhibition, Sept 19-Oct 24. Call or website for more information. Deadline Sep 15. www.rmaarts.wordpress.org

Artists: Saugerties Performing Arts Factory, 169 Ulster Ave., Saugerties, NY 845-246-2047 Seeks 8x10 Esopus Creek-related works for 2012 Art Esopus. Call or visit website for details. Deadline Aug 1. virginia.ecc@gmail.com • esopus-creekconservancy.org

Ceramists: The Arts Center/Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 (315) 369-6411 Seeks entries for juried exhibition "Earth" Oct 6-Dec 12. Download guidelines, info from www.ViewArts.org Deadline Aug 25. artscen-teroldforge.org

Artists: The Arts Upstairs, Phoenicia, NY 845-688-2142 Seeks art submissions. Call or e-mail for details. info@artsupstairs.com

Artists: Thomas Cole Historic House, 218 Spring St., Catskill, NY 518-943-7465 Seeks postcard-sized works based on 20 pre-chosen sites along Hudson River School Art Trail For full details visit website. www.thomascole.org/trail Deadline Aug 31

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 82nd Art in the Village outdoor exhibit Sept 1,2,3 and 8,9 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

Artists, Craftspeople: Window on the Arts Festival, Windsor's Village Green (607) 242-3282. Seeks entrants for 5th Annual Festival on Sep 15. email or call for details. skyblue1926@aol.com • www.windsorpartnership.org

Artists, Craftspeople: Woodstock Arts Fair, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Invites Artists to participate in the 5th Annual Woodstock Arts Fair, Sunday, November 25, 10-4pm. Email or download for application. Deadline: Sept 15 woodstockartsfair@yahoo.com • www.wjcsul.org.

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

47th Annual Fall Open Juried Art Exhibit
 Ringwood Manor Association of the Arts
September 19 - October 24, 2012
 Ringwood State Park, Sloatsburg Rd., Ringwood, NJ
Judge: Max Horbund
 Receiving at the Barn Gallery Sat., Sept. 15, 11am-2pm
 Fee: \$25 members/ \$30 non-members
 Send #10 SASE for prospectus to: RMAA Open Show,
 PO Box 32, Ringwood, NJ 07456 • 201-444-7760
Or download from: www.RMAArts.org
This exhibit is funded in part by the Passaic County Cultural and Heritage Council at Passaic County Community College, made possible, in part, by Funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



Fiction *Herschel Kriege*

By LAUREN BETH EISENBERG

"YIT-GA-DAL V'YIT-GA-DASH she-may raba," Herschel Kriege chanted along with the rabbi. Tears blurred the words on the page of the siddur.

The other men at morning minyan responded, "Amen."

Moshe, Laia, Shmuel... how many more would be lost before it was all over, before the cholera epidemic finally ended? Herschel and Ruchel had lost children before, infants in their arms, rosy-cheeked toddlers who clutched at the fringes of Herschel's tallis and twirled his payas around their fingers as he carried them home through the streets of Krasnystaw. Death was a part of life. But so many in such a short time. The tears continued to course down his face, disappearing into his beard.

The rabbi offered his condolences, kissing Herschel on both cheeks, sending him off with the phrase, "May you live to one hundred and twenty."

Herschel trudged through the streets, kicking at the snow lining the steps of Krasnystaw Town Hall.

"I'm here to register a death."

The clerk's eyes roamed Herschel's face, lingering on his beard and the long payas that bobbed along the sides of his jaw, his neck, as he spoke. With a smirk, the clerk opened the heavy book labeled Jewish Civil Register 1848.

"Name of decedent?"

Herschel crumpled to the floor, burying his face in his hands as he rocked back and forth on his knees. "Laia, Laia," he moaned.

"On your feet, Jew."

Herschel rose to his feet, steadying himself against the registration desk.

"Name of decedent?" The voice was harsh now, not that it had been kind the first time.

"Laia. Laia Bayla Kriege." *My baby. My shayna maidela.*

"Age of decedent?"

"Six months." *Hashem, how can you take back a baby just months from the womb?*

"Your name?" The clerk barked

the words, and Herschel knew that no compassion would be afforded him, no brief moment in which to compose himself.

"Herschel Kriege. The father."

"Spell it."

"Het, resch, shin, lamed."

"In Polish, you moron."

"Your honor, Mister Registrar, I beg your forgiveness. I cannot spell in Polish." It was not his place to question why Hebrew had been allowed last week.

"Occupation?" The registrar's eyes narrowed, his contempt for the Jew Herschel Kriege – or any Jew for that matter – etched on his face.

"Teacher. I teach biblical law at the yeshiva." Herschel stood a little taller, held his head a little higher. A scholar, he was. That should command a certain respect – which it didn't, not here amongst the Polish civil servants.

The clerk transcribed the information into the book, concluding with the words, "This document was read to the declarant and the witnesses, and signed. The father was illiterate, and incapable of writing." With a flourish, he signed his name next to the title Registrar of Vital Statistics.

"But," Herschel began, wanting to argue that he was not illiterate, that he read and wrote both Hebrew and Yiddish, that he was a man of high esteem in the Jewish community, that he was a man whose humanity had been challenged three times in the past week in this very office. Three dead children, three death registrations, three humiliations dulled by the raw pain of grief.

"Go home, Jew. Go home..."

Without waiting for the clerk to finish, Herschel turned his back and began walking toward the door, his boots shuffling along the wooden floor. Ruchel was waiting for him, Ruchel with the last of their feverish children cradled in her arms.

(Lauren Beth Eisenberg lives in Reistertown, MD.)



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Located in the downtown arts district of the city of Peekskill, this Center offers high-end Apple post-production stations that are dedicated to graphic design, digital imaging and illustration, interactive design, digital filmmaking, and animation. Integrate technology into your portfolio and gain the professional edge. Fall classes begin September 7 in Peekskill; September 4 in Valhalla.

OPEN HOUSES

July 12, 23; August 9, 20, 28, 5:30-7:30 pm

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5th Annual Woodstock Arts Fair

at Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock
co-sponsored by **ART TIMES**, a literary journal and resource for all the arts

A Call for All Artists and Fine Craftspeople

An opportunity to market your art in an informal setting prior to the holidays.

No commissions taken. Arts Fair Participants listed on WJC website with hotlinks to artist's website included in fee (\$45 Social Hall; \$35 Adjacent Rooms).

EVENT DATE: Sunday, November 25, 2012, 10am – 4pm

APPLICATION DEADLINE: September 15, 2012.

NOTIFICATION of acceptance: October 15, 2012. This is a juried show.

APPLICATION AVAILABLE AT: www.wjcsul.org or email: woodstockartsfair@yahoo.com

ALL COMMUNICATION WILL BE VIA EMAIL

Applications to be sent to: Woodstock Jewish Congregation
1682 Glasco Turnpike, Woodstock, NY 12498 845-679-2218



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Hudson Valley Impressions

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Calendar

Continued from Page 12

Thursday, August 9

ELI ROSENTHAL: A Watercolor exhibition Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Aug 26) Piermontfineartsgallery.com

MISS DAISY VELO: A Teen Inaugural Solo Exhibit Back Room Gallery 475 Main St. Beacon, NY 845-838-1838 (thru Aug 20)

MULTICULTURAL - MULTIMEDIA - CHILDREN'S EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 (Reception 5-7pm) free (thru Aug 27) www.thenawa.org

OPEN HOUSE Westchester Community College's Center for Digital Arts 27 North Division Street Peekskill NY 914-606-7304 Opening Reception 5:30 - 7:30pm; free www.sunywcc.edu/peekskill

Friday, August 10

TENTH ANNUAL Artists Studio Tour Gallery Exhibit Saugerties Artists Studio Tour The Opus 40 Sculpture Park 50 Fite Road Saugerties NY 845-246-7493 5-7pm free (thru Sept 9) www.saugertiesarttour.com

TAKE DANCE PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 charge www.ps21chatham.org

Saturday, August 11

ADIRONDACKS NATIONAL EXHIBITION OF AMERICAN WATERCOLORS View 3273 State Rt. 28 Old Forge NY 315-369-6411 Gallery Walkabout & Breakfast 10:30am - Noon charge (thru Oct 8) www.ViewArts.org

"ANONYMOUS" - art for art's sake M Gallery 350 Main Street Catskill NY 518-943-0380 Noon-6pm. 1st come, 1st serve. free Noted artists. Original small works 5x7, unsigned, unframed. \$300 each. www.mgallery-online.com

BAU 92 LISA ZUKOWSKI NEW WORKS Beacon Artist Union BAU Gallery 161 Main Street Beacon NY 845-440-7584 Opening Reception 6-9 pm free (thru Sep 2) baugallery.com

CHILDREN'S RECITAL Music and Art Center of Greene County Ukraine Road Ukraine Rd Hunter NY 518-989-6479 7-9pm charge www.GrazhdMusicandArt.org

MISS DAISY VELO: A Teen Inaugural Solo Exhibit Back Room Gallery 475 Main St. Beacon, NY 845-838-1838 Opening Reception 6-8pm (thru Aug 20)

PERFORMANCE ARTS in PHOENICIA w/Chicken Nite All-Stars The Arts Upstairs 60 Main St. Phoenicia NY 845-688-2142 8-11pm www.artsupstairs.com

TAKE DANCE PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 charge www.ps21chatham.org

TENTH SAUGERTIES ARTISTS STUDIO TOUR Various artist studios in the Town of Saugerties NY 845-246-7493 free 40 artists and artisans open their studios to the public. www.saugertiesarttour.com

THE JOURNEY OF E. A JAZZ MUSICAL Memorial Hall Association Memorial Hall Theater 51 Bridge Street, Shelburne Falls, MA 01370 Shelburne Falls MA 203-513-3201 8pm charge urit.ticketleap.com/sf/t/ESF

THE LIMINAL PORTRAIT, BY RICHARD EDELMAN Galerie BMG 12 Tanernery Brook Road Woodstock NY 845-679-0027 Reception with the artist 5-7 pm (thru Oct 8) www.galeriebmg.com

WINDOWS ON MAIN ST. 2012 Artwork in windows along Main St., Beacon Beacon NY free (thru Sept 8) beaconwindows.org

Sunday, August 12

"ANONYMOUS" - art for art's sake M Gallery M Gallery 350 Main Street Catskill NY 518-943-0380 Noon-6pm. 1st come, 1st serve. free Noted artists. Original small works 5x7, unsigned, unframed. \$300 each. www.mgallery-online.com

TENTH SAUGERTIES ARTISTS STUDIO TOUR Various artist studios in the Town of Saugerties NY 845-246-7493 free 40 artists and artisans open their studios to the public. www.saugertiesarttour.com

Continued on Page 20

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Cuba Is A Dancing Island

Continued from Page 13

By DAWN LILLE

Fernando, as the teacher, once described the Cuban way of moving as a mixture of male and female elements of sexuality and charm. He felt that Spain gave a virile sense, a hint of toreador-like aggression, and Africa the readiness to display feelings with repetitive rhythms. Laura Alonso, their daughter, (they are long divorced), has a small school in Havana, Centro Pro Danza, and a small company. Although they offer ballet, modern, Afro-Cuban and Spanish dance, one of their aims is to promote the Cuban methodology in ballet technique.

Modern dance in Cuba emerged in 1959 with the revolution. A group of avant-garde artists, who had been more or less underground, felt they could be more critical in rejecting or at least finding an alternative to ballet. By 1962 more non-ballet academies had opened.

The trajectory of modern dance in Cuba is closely connected to the United States and its various techniques. Ramiro Guerra returned to Cuba in 1959 after having studied with Martha Graham. He organized the first modern dance company, whose members had a mixed background, and invited Americans trained in the Limon, Cunningham and Sokolow approaches to come and teach. According to Saez, by 1965 Guerra realized that dancers were unconsciously bringing in undulating hips and other African movements, blending American modern dance elements with those of Cuba.

History helps one understand the aura of these warm, emotional yet pragmatic people, prone to colorful exaggeration and costuming, for whom music and dance are an integral part of an often difficult life, that is nevertheless filled with the passion and gaiety of physical movement. The Joyce trip allowed us to sample a certain amount of dance in the Havana of 2012.

Danza Contemporanea de Cuba is the oldest modern dance company on the island; last year they performed at the Joyce. We observed a modern class for the young company (the main one was touring Europe), which is given one modern and one ballet class a day. They were a lithe, young, strong, supple and well disciplined group, moving to the live trio that played for them in a studio in the National Theater of Cuba.

They began with a standing warmup of plies, head and torso rolls. They then proceeded to the floor, where they awakened every joint, did some slightly modified Graham exercises, others that made use of opposition in arms and legs, circling hands and wrists, lots of swings and an unbelievable use of the head and spine that rippled and moved the body over the floor in strong shifts of weight. They ended this part of class with a yoga headstand. Once standing they went through various ballet leg movements and jumps before moving across the floor in increasingly larger

jumps. They ended with propulsive African hip movements combined with rotating shoulders and finished with male/female couples circling in what looked like an African courtship dance.

This combination of the different strands that identify the Cuban culture is integral to the work of Ballet Liza Alfonso, founded 20 years ago as a fusion company by Ms. Alfonso, who was a member of the National Ballet. With its own school that teaches what they term "fusion" as well as flamenco, ballet, Afro-Cuban and choreography, they have a professional company that has danced numerous times in the United States, including the Works and Process series at the Guggenheim Museum and Fall for Dance at City Center.

The company rehearsal we attended in a large airy studio in the old part of Havana was in preparation for a forthcoming musical show and included 19 women, 2 men and 8 musicians playing original music. The show was based on a story line of three present day singers looking back on their lives and included a barroom scene, women in long flowing skirts and an interesting duet using fluid circular movements. Ms. Alfonso explained that, depending upon the needs of the choreography, they might emphasize one particular technique in rehearsal; this one suggested flamenco. The result was a well performed, tightly knit musical aimed at pleasing a diverse, ticket buying audience.

We saw two performances in theaters, one by Ballet Espagnol de Cuba and one by Danza Abierta. Ballet Espagnol de Cuba, originally founded by Alicia Alonso, is dedicated to the styles of flamenco and the Spanish escuela bolero (Andalucian dances mixed with ballet). The work *El Fantasma* is based on the original novel *Phantom of the Opera*. Its two acts, accompanied by excellent live music, was performed in an expanded flamenco style, with additions to make it more specifically narrative. Playing to a full house of locals and tourists, with some crisp corps dancing, it was in line with the current tendency of many flamenco troupes to add to the traditional technique.

Danza Abierta, which presented a piece called *Showroom*, was founded in 1988 by Marianela Boan, a former member of Danza Contemporanea. It is well known in Europe and is the closest the Cuban dance scene gets to post modernism, using everyday gestures and traditional Cuban movements to make social and political statements. With no preparation for this theater and time for only a quick glance at the well designed three-dimensional program, it was only in retrospect that I realized the almost rebellious nature of the ideas behind this performance, that was clothed in the colorful characterizations that attract a diversified Cuban audience.

The stage was divided in two by a curtain, defined in the program as a kind of mask, dividing the actions



Ebony Dance Company (photo credit: Manuel de la Nuez)

on one side from those on the other. This, of course, could also refer to the life of the individual Cuban, who must put aside inner frustrations, dreams, anxieties and complications in order to cope with the "runway" of everyday life. The showroom side of the divider transformed the dancers into elaborately costumed showgirls with tall feather headwear or sexy athletic men, all in a kind of cabaret. Once on the other side they collapsed into a detritus of sadness, pain, fatigue and obvious misunderstandings. The program note talks about the daily runway where our lives take place and the desire/will to continue forward triumphantly to conquer the best of all possible things. This well danced piece was the most tightly constructed and idea filled that we saw on our brief visit. The choreographer is Susana Pous, a Spaniard who now lives in Cuba.

The youngest troupe welcoming us was the Ebony Dance Company, just a little over a year old and led by the Delgados, a father and son. Osnel, the son, was a leading dancer with Danza Contemporanea. He left to work under the directorship of his father and to have the opportunity to develop as a choreographer. They are autonomous pioneers, who exist without government support and were rehearsing to produce a show that would, hopefully, bring in a ticket buying audience and backers.

We observed the elder Delgado teach a company class, which was very much like the one seen previously on Danza Contemporanea. There followed a solo by a beautiful young woman to the song "Cuba Linda," concerning nostalgia for things past and present. Then came a moving duet, danced by the two Delgados, about the shared memories (possibly their own) of two adults to music by a contemporary Swedish ensemble. Last was a group work that made use of traditional Cuban dances. Osnel choreographed all three pieces and in speaking afterward he voiced his desire to add something new to Cuban culture and to develop choreographers from within the country.

At present there are over 50 dance companies in Cuba, a few devoted to Afro-Cuban folklore and culture.

There is a network of regional dance schools and dance is very much a part of the general education system. It has been a positive symbol of Cuba and can act as a sort of ambassador to the rest of the world. With the emergence of modern companies ballet is losing its position as the dominant performance technique. But the major problem in the growing contemporary dance scene, as well as in ballet, is the gap between technique and choreography – specifically the lack of choreographers, also a world-wide phenomena.

Fine artists in Cuba – painters, printmakers, sculptors – have been the one group in the last 50 years that has been allowed to leave the island, sell their works, mostly in Europe, and return more knowledgeable and richer. They are the most successful and sometimes innovative in part because they operate as individuals, but also because making a piece of art and choreographing a dance are two entirely different creative endeavors.

It is difficult to keep politics and economics out of the discussion of the arts in Cuba. Under Castro the literacy rate has soared, there is free medical care, everyone is guaranteed a home and the arts are supported. At the same time, students are dropping out of school because there are no jobs for them and those that do exist pay miserably, there are no medicines or medical equipment due to a lack of money, there is a chronic shortage of food, what were once beautiful homes in Havana and elsewhere are crumbling and many who were not killed are still in jail.

A bit more rebellion is being allowed in the graphic arts. But dance is a medium in which this is more difficult to express without developing into dramatic propaganda. It is not necessarily subject matter that is lacking in Cuban choreography. It is the means to harness that particular Cuban voice – the one that exuberantly exaggerates, that refuses to really conform, that never loses the rhythms of sexuality and humor that maintains a survivor's instinct. This will take time. When it happens, what movement creations will burst forth!





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Continued from Page 18

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Saturday, August 18

“ABSTRACT REALISM” Group and Solo Rooms Charles Chamot & Rich Morris The Arts Upstairs 60 Main St. Phoenicia NY 845-688-2142 Opening Reception 6-9pm free (thru Sept 9) www.artsupstairs.com

FINE CRAFTS FAIR Garrison Art Center 23 Garrison’s Landing Garrison NY 845-424-3960 10-5 Rain or Shine charge www.garrisonartcenter.org/

PIANO RECITAL: VOLODYMYR VYNNYTSKY Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10pm charge www.GrazhdaMusicandArt.org

THE JOURNEY OF E. a Jazz Musical UR iT Productions Town Hall Theater 68 South Pleasant Street, Middlebury, VT 802-382-9222 8pm charge www.townhall-theater.org/

THE VANAVER CARAVAN: Pastures of Plenty, A Tribute to Woody Guthrie PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 8:00pm charge www.ps21chatham.org

Sunday, August 19

ELI ROSENTHAL: A Watercolor exhibition Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist’s Reception 2-5pm (thru Aug 26) Piermontfineartsgallery.com

Monday, August 20

OPEN HOUSE Westchester Community College’s Center for Digital Arts 27 North Division Street Peekskill NY 914-606-7304 Opening Reception 5:30 - 7:30pm; free www.sunywc.edu/peekskill

Thursday, August 23

SCHOOL OF ART FACULTY EXHIBITION Silvermine Arts Center Sara Victoria Hall 1037 Silvermine Road New Canaan CT 203-966-9700 Open reception 6:30- 8:30pm free (thru Sept 16 www.silvermineart.org)

Friday, August 24

CHARLES GROGG, reconstructions Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 (thru Oct 8) www.galeriebm.com

MADE IN NEW YORK: Style & Decor Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Opening Reception 5-7pm; free (thru Sept 21) www.cooperstownart.com

THE JULLIARD STRING QUARTET Cooperstown Summer Music Festival The Farmers’ Museum 5775 State Route 80 Cooperstown NY 877-666-7421 7:30-9:30pm charge www.CooperstownMusicFest.org

Saturday, August 25

CEREMONIAL MEAL WITH ARTIST MARY ANNE DAVIS, “MALA Meal.” Local foods will be shared to honor Mother Nature’s bounty and inspire spiritual connections. All ages welcome. The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 3pm free www.newpaltz.edu/museum

GALLERY TALK WITH LINDA WEINTRAUB, curator of Dear Mother Nature: Hudson Valley Artists 2012 The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2pm free www.newpaltz.edu/museum

MOSTLY CELLO RECITAL WITH NATALIA KHOMA AND MARTA BAGRATUNI Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10pm charge www.GrazhdaMusicandArt.org

THE JOURNEY OF E. a Jazz Musical UR iT Productions Charles R. Wood Theater 207 Glen Street, Glen Falls NY 518-874-0800 8pm charge www.woodtheater.org/events/?event_id=149

THEATER PERFORMANCE “An Enemy of the People” by Ibsen, adapted by Arthur Miller Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 518-622-0070 2pm charge www.altocanto.org

Sunday, August 26

PRE-CONCERT CHOPIN & OPERA “I PAGLIACCI” conducted by Anton Coppola Altamura Center for the Arts Round Top, NY 404 Winter Clove Road Round Top NY 518-622-0070 2pm charge www.altocanto.org

Tuesday, August 28

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Friday, August 31

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