

Inside:
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Behrens on Music; Seckel on the Cultural Scene;
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Hendler on the Long Island Art Scene;
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Extensive Calendar of Events...and more!

ART TIMES

Vol. 26 No. 1

July/August 2009

F.T. Marinetti: ***The Revolutionary Mentor***

By INA COLE

THIS YEAR SIGNALS the centenary of Futurism — the invention of F.T. Marinetti, writer, media manipulator and master of propaganda. “Futurism is grounded in the complete renewal of human sensibility brought about by the great discoveries of science,” he declared (C. Tisdall and A. Bozzolla, 1996, *Futurism*). Futurism’s central idea was that the machine had the power to create a new society free from historical constraint. What was new about Futurism was that ideas about violence, nationalism, war, anarchy, the superman, urban life, technology, speed and hatred of past values were brought together and synthesized into documents, which were widely distributed to mass audiences. Modernity, they felt, was all-encompassing, and the movement incorporated painting, sculpture, poetry, music, theatre, architecture, typography and cinema, striving towards a total fusion of life and art, and invading every aspect of cultural, social and political existence. Futurist theory had a tendency to precede Futurist practice, and it had been as a result of Marinetti’s frenetic outburst on the front page of *Le Figaro* in 1909, that the painters Umberto Boccioni, Carlo Carra, Luigi Russolo, Giacomo Balla and Gino Severini decided to join him in his quest.

The problem for the Futurist painters was how to translate their vision into paint. The first possibility was derived from neo-impressionism, breaking light and color down into a field of stippled dots, which offered a means of analyzing energy, eliminating the static immobility of paint on canvas. The key to their painting was the concept of universal dynamism, which was the principle that drew together all objects in time and space. The machine, speed and the city were all seen to represent this principle. Science had brought new knowledge of the world and to continue painting a single object

in static isolation would deny this knowledge. To combat the problem of painting movement, the Futurists turned to Cubism. Indeed, Futurism could not have come to its fruition without the Cubist fragmentation of picture space and knowledge of the new technique of x-ray photography, which saw through opaque objects and had a similarity to Cubist transparency and overlap.

In the late 1870s, two pioneers of cinema had studied atomized movement by means of a series of still photographs — Eadweard Muybridge, who made sequential photographic studies of human and animal activity, and E.J. Marey who developed a technique called chronophotography, the photography of time. Some of Balla’s paintings were almost literal transcriptions of these photographs, such as *Dynamism of a Dog on a Leash*, derived from a photographic close-up. It depicts a dachshund trotting beside its owner; its speed characterized by flapping ears, wagging tail, swinging leash and a multitude of racing legs. In studying the physical phenomenon of movement, objects appear to constantly multiply themselves; therefore a running dog seems not to have only four legs, but an uncountable number. In addition, Thomas Edison had invented the first commercially practical incandescent lamp and had opened the first public electricity supply in New York in 1882. Nothing moved faster than electricity; like blood rushing through veins it raced through channels, powering motors and accelerating activity, its versatility impacting on everyone, in the home, the factory and the street. Balla’s *Street Lamp* found its inspiration in one of the first electric street lamps installed in Rome. It is a scientific attempt to represent light by separating the colors of which it is composed, with splinters seemingly erupting from its source like an exploding bomb.

Industrialization in Northern Italy



Umberto Boccioni Unique Forms of Continuity in Space 1913, cast 1972
 Photocredit : Tate Photography Copyright: Tate

had increased rapidly after 1895, with road works and building construction becoming a feature of towns such as Milan and Turin. Boccioni reveled in these monumental social themes and *The City Rises* vividly depicts this era of change, truly representing the modern epoch. This painting was a celebration of new industrial construction in Milan and a synthesis

of labor, light and movement. Its dynamism is due to the great red horse in the foreground, which throws the picture space into turmoil, while in the background a man-made industrial city rises up in frenetic acceleration. It is a violent, almost cinematic image of the city. Through the use of shimmering brushstrokes, the horse

Continued on Page 9

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Commentary and Resource for the Fine & Performing Arts

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Editor: Raymond J. Steiner

Contributing Writers:
 Henry P. Raleigh Robert W. Bethune
 Ina Cole Dawn Lille
 Frank Behrens Francine L. Trevens
 Ginger Lee Hendler

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

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Peeks and Piques!

DURING MY YEARS as a student in elementary and high school, the study of history was never one of my favorite subjects. For some reason — and it may be common among most young people — hearing about different countries or peoples was hopelessly irrelevant to my everyday life. There was too much on the streets of Brooklyn where I spent my pre-teen years to occupy my time and energies, too much learning how to hold my own in the intricate 'political' web of neighborhood gangs, too much effort in learning and earning what I now understand are called "street creds". What did I care about the conquests and cultures and contributions of people of the past or on the other side of the world? How would all that help me in my daily survival? More than likely we all need some track record of personal history before we are able to see beyond ourselves to take the long view — at least I did. My first real sense of 'history' — at least in the abstract — dawned on me when I was an adult, a teacher in fact, and it came to me one summer while on a trip to Concord, Massachusetts. I was actually 'hunting down' insights into the likes of Emerson, Thoreau, Hawthorne, Melville, visiting such places as Walden Pond and Emerson's Manse — 'field trips', if you will, to add some depth to my classes in English when I returned to teaching in the Fall. The "history *aha!*" came when, during my meandering in the vicinity of Emerson's homestead, I happened on a rather nondescript wooden bridge that crossed a small stream but seemed to lead only to some open fields beyond. I crossed and, on the way back, noticed a

little sign that proclaimed that this was the very place where "the shot heard around the world" was fired. I'm not sure what transpired inside me — maybe a re-run of that old TV show "You Are There!" or something — but my being in that spot had the effect of a stone thrown into a lake. Time waves flowed outward and back and from then on I was hooked. Over the subsequent years, I've allowed myself to "go with the flow" whenever I discovered that I was in some spot where momentous things happened. I realize, of course, that, considering the long stream of mankind's inhabitation of the planet, there is probably *no* place on earth where at least *something* hasn't occurred to make it a memorable location. Still, visiting (in no particular order of importance or impact) Mendelssohn's home (and his watercolors!), Goethe's student hangout and the Old Jewish Ghetto, all in Leipzig; the Roman Forum; Stonehenge; Remagen (Germany); Stratford-on-Avon; Berlin (before and after); Amsterdam; the Alps (*anywhere* in the Alps); the Great Wall; Beethoven's home in Bonn; the Uffizi; Dachau; Westminster Abbey; the Prado; York Cathedral; *Sans Souci* (outside Berlin); Dickinson's home in Amherst; Dresden; the Coliseum; Brenner's Pass; Poet's Walk (Shelley); Prague; Mozart's home in Salzburg and, Augsburg, his father's birthplace; Cararra; Basel (the home of my Grandfather) and Munich (that of my Grandmother); the Louvre; Valhalla (Regensburg); Bruges; the Cliffs of Moher; Cologne's Opera House; Arles; the Bund in Shanghai; Rubens' home in Antwerp; London Tower; Caspar David Friedrich's painting

sites in Rügen; Venice — all resonated — and still resonate — knitting the multi-threads of history into an interconnected shawl that enfolds my thoughts. I might extend the list, but you get the idea. Me, picking up a stone at the Circus in Rome (it lies on my dining room table), gazing at the Danube from various standpoints along its shores, pondering Pest from the heights of Buda (thinking of the Roman soldiers surveying the plain across the river (now Pest) with Attila's tents spread before them), feeling a shivering thrill as I walked through the rooms of Shakespeare's home, craning my neck to get all of Michelangelo's handiwork before my eyes at the Chapel, awed by the tomb of Charlemagne in the Aachen Cathedral, again craning my neck as I took in the soaring heights of Cologne's Dom, inwardly cringing when I visited Dachau in 1953, trying to 'feel' my barbarian ancestors as they crossed the Alps into the grandeur of Rome, losing my self and soul to the beauties of the chateaux and flowers along the Loire — all the time knowing that I am but one in a long line of my fellows who have passed that way. Nope. No longer was "history" dry as dust once I 'heard' that shot fired by that early American at the small wooden bridge — no longer the province and interest of other minds once my mind learned to simply follow the reverberations around the globe. Today, for good or bad, the reading of history closely follows my two first passions — art and philosophy — and books on both ancient and modern history now command an imposing presence in my library.

Raymond J. Steiner

ADVISORY: Please note that we have recently discovered that a company in India has illegally infringed on our 25-year long business name of "ART TIMES" and has mounted a website using that name. We have informed them that they are using our name without our permission and that they should cease to capitalize on it. Please be advised that we are in no way connected with this company — either in print or online.

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Letters

To the Publisher:
 Congratulations on 25 years! I remember when we first started receiving *ART TIMES*. It's the first thing I look for when I enter the Club. I take your newspaper, grab a chair somewhere and read through it while I wait for one of my meetings. It's my favorite read.

Ed Brennan
 Past-President and Chairman
 Salmagundi Club, New York, NY

To the Publisher:
 As a memento and a sign of appreciation for your endless support of the arts and in helping to bring visitors to the Hudson Valley Center for Contemporary Art (HVCCA), we would like to offer you a sneak preview of one of the works to be installed in Peekskill as a permanent public sculpture and as part of the Quadricentennial Celebration...

We look forward to welcoming you at the HVCCA on opening day, September 13, or earlier ...

Irma Jansen, Associate Director
Hudson Valley Center for Contemporary Art
Peekskill, NY



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July 25th - Fund Raising Concert — Alexandre Brussilovsky, violin; Natalia Khoma, cello; Volodymyr Vynnytsky, piano

August 1st - Alaska-based renowned pianist Juliana Osinchuk

August 8th - Chamber Music Society Concert — Alexandre Brussilovsky, violin.; Yuri Kharenko, violin; Borys Deviatov, viola; Natalia Khoma, cello; Volodymyr Vynnytsky, piano.

August 29th- Alexander Slobodyanik Memorial Concert. Larysa Krupa, piano; Natalia Khoma, cello; Volodymyr Vynnytsky, piano; Leontovych String Quartet.

All concerts take place at 8pm at Grazhda Hall (Rt. 23A, Jewett, N.Y. adjacent to the Ukrainian Church.) Tickets: \$15.00; \$12.00 for seniors and members; Students and children free. Tickets for the Fund-Raising Concert-\$25.00 For additional information please call (518)989-6479.

Music **Opera: Caution! Open with Care**

By FRANK BEHRENS

A VERY INTERESTING point can be made about how one is introduced to an opera. If an initiate has heard recordings of only (say) "Il Trovatore," he might look at opera as a silly story sung in a foreign language, with arias, ensembles and choruses set to extremely enjoyable, recognizable, and memorable melodies. Asking to hear another, he listens to (say) "Wozzek" or "Lulu" and sits stupefied, waiting in vain for what the Verdi opera had to offer. Unprepared, he might be turned off "opera" forever, or realize that the word can refer to many varieties.

However, would the scenario be the same if the person had been introduced to the works by seeing a fully staged production of those same works? A recent experience I had was being introduced to two modern operas, one on video and one on CDs, and certain questions came to mind.

A new opera with music by Jonathan Dove has appeared on an Opus Arte DVD called "The Adventures of Pinocchio." Based closely on the original novel by Carlo Collodi, it tells in 20 scenes the story of the wooden boy who wants to deserve to be turned into a real boy.

The production, filmed at the Sadler's Wells Theatre in London, is

spectacular. The conductor is David Parry. The costume and makeup for Pinocchio (Victoria Simmonds) is remarkable. (She is seen at the very end without the makeup and that is worth the wait.) The makeup and costumes for the Fox, Cat, Snail, Cricket, and other non-human roles are clever and funny.

One can easily see how sanitized the Disney cartoon of "Pinocchio" is by comparison. In the opera, for example, the Cricket intones a few bars of advice and then is squished against the wall by the impatient puppet. No wishing upon a star here!

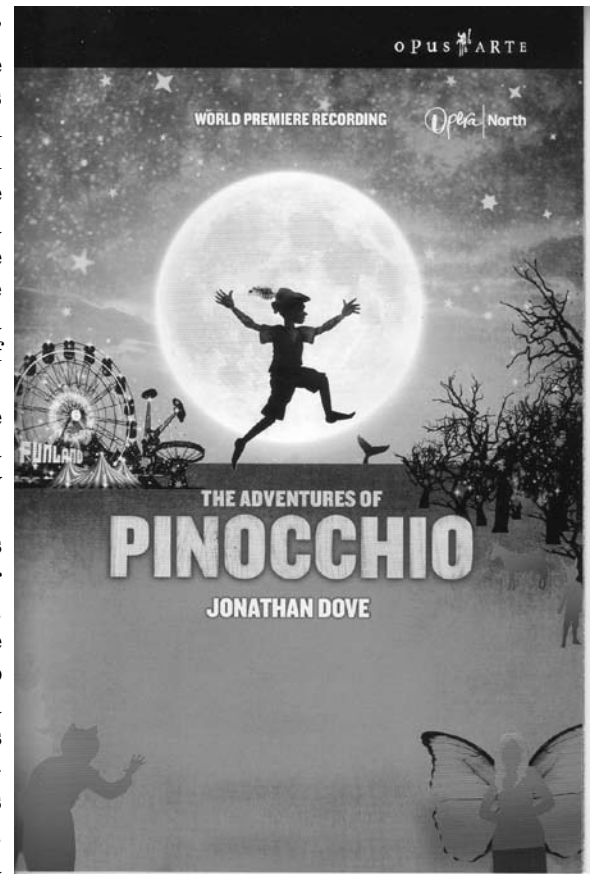
The score is brilliant, but.... And here we go again! There seems to be a rule in what is wrongly called modern "opera" that not a single memorable melody must appear in the vocal lines. The closest a singer in this work gets to what is almost a melody is the Coachman enticing the boys to hop aboard for a trip to Funland. Therefore I am quite sure my impression of this work would have been a lot cooler if I had heard only the sound portion of the DVD or a CD of the work.

At the same time, there is a 2-CD set on the Troy label of Lee Hoiby's "The Tempest," based on the Shakespeare play. Judging from the photos on the cover and booklet, I am sure I would be raving about the production

as I have about "Pinocchio." But alas, while (again) the orchestra is doing marvelous things, the singers are given mostly declamatory vocal lines. "Come unto these yellow sands" approaches a melody, but holds off. The other songs provided by the original are anti-melodic in a dogged way that puts me off the work as a whole.

It is most difficult to take a blank verse or (worse) a prose text and set it to any sort of interesting music. Verdi could in "Falstaff," his followers could not and their followers, it would seem, cannot. Starting with the long narrative of Prospero (Robert Balonek) to Miranda (Catherine Webber), one is aware of how musically sterile many of the vocal lines tend to be. It is a shame, because the Purchase Opera orchestra and cast under Hugh Murphy sound quite good vocally and dramatically.

It is interesting to think that I would rather hear "Il Trovatore" than see most recent productions, because the score is so utterly enjoyable in both the orchestral and vocal lines,



while many productions today have settings and costumes totally out of synch with the action. On the other hand, I avoid hearing "Wozzek" or "Lulu" with their wretched 12-tone straitjackets but do not at all mind seeing a production, if it is intelligently staged. Therefore I know I am being unfair to "The Tempest" and wish fervently for a video of this production that I know I will enjoy immensely.

Note: Another recent DVD release is of Lorin Maazel's operatic version of Orwell's "1984"! I really enjoyed the video production and doubt if I would have wanted to hear more than the first scene or two had it appeared on CDs.

To each his own.



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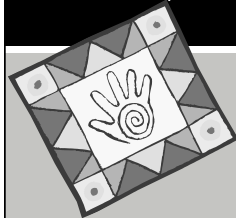
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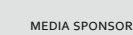
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ART TIMES

~Bi-Monthly~

advertising,
submission and print
schedule

Calendar &

Opportunity deadline:

June 12 — Jul/Aug;
Aug 12 — Sep/Oct;
Oct 12 — Nov/Dec;
Dec 12 — Jan/Feb;
Feb 12 — Mar/Apr;
Apr 12 — May/Jun.

Advertising
Reservations

June 15 for Jul/Aug;
Aug 15 for Sep/Oct;
Oct 15 for Nov/Dec;
Dec 15 for Jan/Feb;
Feb 15 for Mar/Apr;
Apr 15 for May/Jun.

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:

Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**

Thursdays at 5:30pm SUMMER SERIES:: Jul 16 Norman Rockwell; Private Moments for the Masses; Jul 23 Cabaret-to-go; Jul 30 High Society: Charles Dana Gibson et al.; Aug 6 Artful Lives: Frida Kahlo; Aug 13 Many Lives of Andrew Warhola; Aug 20 Jeanne Laurin Trio; Aug 27 John Sloan: New York Stories Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 www.nrm.org **Berkshire, MA**

Jul -Aug, Weds 8-10pm 2008 SUMMER CONCERT SERIES Lake George Arts Project, Shepard Park, Lake George, NY (518) 668-2616 **Warren**

ongoing Every Thursday at 12:15 ORGAN RECITAL SERIES Old Dutch Church, Main Street, Kingston, NY **Ulster**

Jul 1-12 "ALMOST, MAINE"; Jul 17-Aug 9 "GUTENBERG! THE MUSICAL"; Aug 14-Sep 6 "ACCOMPLICE" Shadowland Theatre, 157 Canal St., Ellenville, NY (845) 647-5511 charge **Ulster**

Jul 1 - Jul 12 "TOMMY"; Jul 17-Aug 9 "THE PRODUCERS"; Aug 14 - 30 "HIGH SCHOOL MUSICAL" Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 **Dutchess**

Jul 1-12 "FORBIDDEN BROADWAY" Jul 22-Aug 9 "CAR TALK"; Aug 1-9 "CAR TALK"; Aug 26-Sep 13 "NOWHERE ON THE BORDER" Stageworks 41-A, Mainstage, Cross Street, Hudson, NY 12534 (518) 822-9667 **Columbia**

Jul 1-19 "THE WONDER BREAD-YEARS Penguin Rep Theatre, Rockland Center for the Arts, 27 South Greenbush Rd., W. Nyack, NY (845) 358-0877 or (845) 786-2873 **Rockland**

Jul 1-Aug 2 "PINTER'S MIRROR" (Elayne P. Bernstein Theatre) Jun 26 - Aug 28 "HAMLET"; Jul 3-Sept 6 "OTHELLO"; Jul 24-Sep 5 "TWELFTH NIGHT" (Founders' Theatre) Shakespeare & Company, 70 Kremble St., Lenox, MA (413) 637-3353 **Berkshire, MA**

Jul 1-Jul 12, "NINETY"; Jul 17-26 "THE BURNT PART BOYS"; Jul 22-Aug 2 "VERA LAUGHED" also Readings, Films, Musicals, Festival and Performances Powerhouse Theater, Vassar College & New York Stage and Film, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5900 **Dutchess**

July 1- Aug 2 I LOVE YOU, YOU'RE PERFECT, NOW CHANGE! / Aug 6 - Sep 19 BEEHIVE Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge

Westchester

July 1 thru Aug 29 KENT FILM FESTIVAL Kent Town Hall, Kent CT. (203) 681-5929 **Litchfield, CT**

Jul 3-5 8TH ANNUAL BERKSHIRES ARTS FESTIVAL Ski Butternut, Rte 23 Great Barrington, MA **Berkshire, MA**

Jul 4, 6:30, CHAMBER MUSIC CONCERT; Jul 5, 12,19,26 3pm, CHAMBER MUSIC CONCERT; Jul 11, 18, 25 6:30, JAZZ AND CHORAL SERIES; Aug 1, 6:30, CHAMBER MUSIC CONCERT; Aug 2, 9, 16, 23, 30 3pm, CHAMBER MUSIC CONCERT; Aug 8, 15, 22, 30 6:30, JAZZ AND CHORAL SERIES; Aug 15, FAMILY FESTIVAL Music Mountain, 225 Music Mountain Rd., Falls Village, CT (860) 824-7126 3pm **CT**

Jul 9 - Aug 20, Every Thursday, SUMMER CONCERT SERIES Lycian Centre for Performing Arts, Front Lawn, Kings Hwy., Sugar Loaf, NY (845) 469-2287 6:30-8:30pm **Rockland**

Jul 9 - Aug 23 BARD SUMMERSCAPE OPERA, MUSIC, DANCE, THEATER, FILM Richard B Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson, NY (845) 246-7900 charge **Dutchess**

Jul 10-12 and 17-19 "MERRY WIVES OF WINDSOR" Rockland Community College's Cultural Arts Theater Courtyard, 145 College Rd., Suffern, NY (845) 574-4471 7pm **Rockland**

Jul 11-19 THE WARWICK ARTS FESTIVAL Events throughout Warwick. 845-469-0963 **Orange**

Jul 11,18,25,31 PIANOSUMMER McKenna Theatre, SUNY New Paltz, (845) 257-3844 8pm charge **Ulster**

Jul 15 59th ANNUAL PIKE COUNTY ARTS & CRAFTS EXHIBIT Borough Hall, 109 West Catharine Street, Milford, PA (570) 470-7170 (thru Jul 26) www.pikecountyartsandcrafts.org **PA**

July 16-18 CRAFT EXPO 2009 Artrider, Guilford Art Center, Guilford Green, Guilford, CT (203) 453-5947 12-9pm (thru Jul 19) **New Haven, CT**

Jun 16-Sep 6 in repertory "PERICLES" and "MUCH ADO ABOUT NOTHING" and "THE COMPLETE WORKS OF WILLIAM SHAKESPEARE" (ABRIDGED)" HV Shakespeare Festival, Boscobel Restoration, Garrison, NY (845) 265-7858 charge **Putnam**

Jul 18-Aug 25 2009 FESTIVAL SEASON: Verdi's La Traviata; Rossini's La Cenerentola; Menotti's The Consul; Purcell's Dido and Aeneas (in repertory) Glimmerglass Opera, Rt. 80, Cooperstown, NY (607) 547-2255 charge **Otsego**

Jun 27, 28, July 4, 5 at 8pm; Jul 9-11, 16-18 8pm; Jul 12 & 19 3pm "GODSPELL" SUNY Ulster, Ulster County Community College, Quimby Theater, Stone Ridge, NY (845) 688-1959 charge **Ulster**

Jul 30-Aug 9 HELDERBERG THEATER FESTIVAL: "Much Ado About Nothing", "Charlotte's Web", and the 2009 Director's Project Classic Theater Guild, Indian Ladder Farms, 342 Altamont Rd, Altamont (518) 432-6351 bring chairs **Greene**

Aug 14,16; 21-23 WAGNER AND HIS WORLD, Bard Music Festival Bard College, Annandale-on-Hudson, NY (845) 246-7900 charge music, lectures, symposium, performances **Dutchess**

Aug 2 - Aug 21 COOPERSTOWN CHAMBER MUSIC FESTIVAL Concerts and recitals held at various location in Cooperstown, NY 877-666-7421 **Otsego**

Continued on Page 8

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July 10 - August 9, 2009

Opening Reception : Friday, July 10, 6:00 - 8:00 P.M.

Gallery Talk : Wednesday, July 22, 7:00 - 8:00 P.M.

Dance *What You Didn't Know Might Have Helped You*

By FRANCINE L. TREVENS

SOME PEOPLE IN the dance world have names that everyone recognizes. Most don't, yet their contributions help to make the world of dance as vibrant and divergent as any of the arts. Two such lesser-known talents died within weeks of each other this Spring: There were notices about their passing, but not big headlines in dance circles. Yet each contributed to the dance world in multiple ways. They deserve a little more notice, a little more public eulogy.

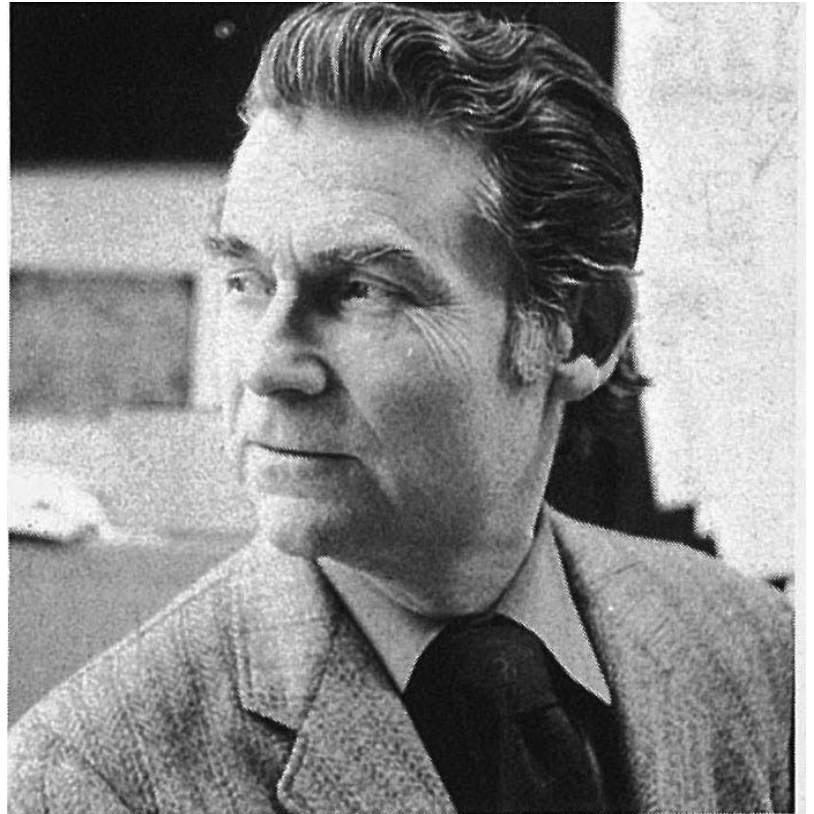
They were Charles B. McCraw, best known from the 1970's on as a teacher of dance and movement at the High School of Performing Arts in New York City, and also as music director at the First Presbyterian Church in Maywood, NJ. He died the last day of March. The other was an internationally noted adult film star, Jack Wrangler, who died the 7th of April.

I did not know McCraw who was born in Troy, North Carolina, in 1921, but a friend of mine who did was amazed to read of all his former teacher's accomplishments. "I

on several projects including the Robert Patrick play "T-Shirts" produced by The Glines, and having publicized his book, *What's a Nice Boy Like You Doing...*

I did not know who this handsome blond man was who was co-starring with Robert Patrick in this off off Broadway play I had been asked to promote. I did know he caused excitement in the audience and that the play was given continuous extensions due to his presence. Having met him at a photo shoot in a loft, where stage managers and others all helped with a hands-on photo of us pulling off the star's clothes, I found him charming and unpretentious. I was rather taken aback when I learned how he had attained his fame. But Jack had no inhibitions or regrets about his work in adult films.

While most youngsters get flak from parents when they want to go on the stage or screen, Jack did not get any even when he moved from acting in children's theatre into pornography. Gay pornography at that. He said his dad, producer



Charles B. McCraw. Yearbook picture from Performing Arts High School. Photo credit class photographer.



Jack Wrangler photo that made "T Shirts" a runaway hit and appeared on posters, playbills and magazine covers in the early eighties. It started Jack's stage career in NYC. Photo by Ken Howard

wish I had known all that when I was his student," exclaimed my pal on reading McCraw's *New York Times* obit.

The "all that" was that McCraw was an original cast member of the Broadway production of "Brigadoon" in 1947. He was also a dancer in the Broadway production of "Pal Joey" in 1952, as well as in subsequent revivals of these musicals. As a choreographer he was privileged to have worked with Agnes de Mille.

McCraw's correspondence with easily recognizable dance-world names is in the Parmenia Migel Ekstrom Archive and in the George Balanchine Archive, both housed at Harvard University. These and documents at The Performing Arts Library of the New York Public Library record McCraw's work with Agnes de Mille.

McCraw's published works include "Scoreography" (1964), a study on dance notation. Until the twentieth century, there was no standard form of dance notation; choreography was remembered by dancers and passed on to the next set of dancers in any opera or ballet. Charles McCraw's musical compositions include the folk opera *Trista* and the choral work "The Annunciation."

I did know Jack Wrangler, (nee John Robert Stillman in Beverly Hills, California, 62 years ago) having worked with him

Robert Stillman, had a vast collection of pornography, so Jack had grown up with no negative take on it. I, on the other hand, had always been told it was repulsive and demeaning.

Jack also claimed he knew he was gay from the time he was ten, which means he was aware of this when he was appearing in the television series *The Faith of Our Children* (1953-1955), which starred Eleanor Powell. Having little success in Hollywood when he grew up, he moved to New York as a go-go dancer. He himself admitted this was not one of his major talents... in fact he claimed he was awful as a go-go dancer.

When approached to do gay porn films he agreed for several reasons: he considered them culturally subversive and politically liberating, and he wanted excitement in his life. I believe he also wanted notoriety. He came from that high energy Hollywood milieu where unless you were somebody you thought yourself nobody.

While still appearing in adult films, Jack wrote the book for the musical "I Love You, Jimmy Valentine." He wrote and pro-

duced a 1985 cabaret show for Margaret Whiting, (he was instantly smitten with the great singer when he met her, and they eventually married, after he agreed to give up porn films). The Valentine show featured Mercer's music. Jack admired Johnny Mercer's talent and felt it was under-appreciated. So in 1996 he co-wrote and produced *Midnight in the Garden of Good and Evil: The Jazz Concert* (inspired by the Mercer music in the film, *Midnight in the Garden of Good and Evil*). A year later, he helped conceive the 1997 Broadway revue *Dream*, which starred Whiting and contained many Mercer songs.

Wrangler conceived the idea of a ballet based on Mercer's 1946 musical *St. Louis Woman*, which was performed by the Dance Theater of Harlem in 2003. Jack also wrote, directed, or produced a number of other plays, musicals and revues.

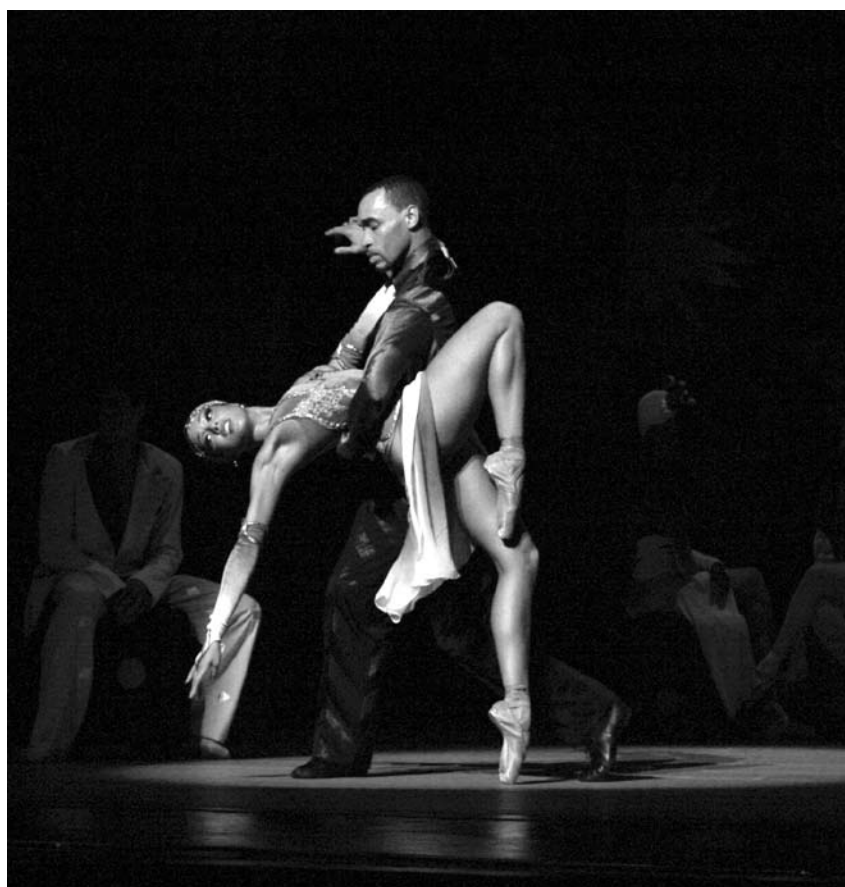
I remember taking Jack to be interviewed by Associated Press when he was appearing on stage for the Glines. The reporter spent half an hour interviewing him and his final question was, "What made you decide to give up porn films. Jack replied, "I am not giving it up." The interview was over and the article never appeared, as that had been the reporter's "hook."

Margaret wanted Jack out of pornography and asked me to use my influence to get him to give it up. Feeling I had no influence with him, I did not presume to urge him in his life choices. I publicized his book and his stage work only. I could not put my prudery or prejudices on him and could not interfere in his romantic life either.

It has been several years since I last saw Jack and Margaret. We met at an industry film screening. He was as warm and friendly and charming as ever. I shall remember him that way, and not as a wheelchair ridden man as he was near the end.

My friend recalls McCraw as a wonderful teacher. I recall Jack as a sincere, what-you-see-is-what-you-get kind of guy, content with who he was without being stand-offish or false in any of his dealings, a man whose smile could light up a forest, it was so strong and unconstrained.

They may not be the most famous names in the dance world, but both Charles B. McCraw and Jack Wrangler made their contributions to the dance world and deserve to be remembered. These are my words of remembrance for them both.



Caroline Roche and Donald Williams in "St. Louis Woman" ballet courtesy of Dance Theatre of Harlem. Photographer: Joseph Rodman



Culturally Speaking

By CORNELIA SECKEL

THIS ISSUE MARKS the beginning of our new print schedule. We will now print bimonthly: Jul/Aug, Sep/Oct, Nov/Dec, Jan/Feb, Mar/Apr, May/Jun with issues out by the first of the month. If you miss our deadlines for calendar and opportunity listings as well as display ads there will still be an opportunity to publicize your event on our ever evolving and growing website: www.arttimesjournal.com. Just give a call or email and we can get your information online within a few days. Elsewhere in this issue you will see the schedule for printing, advertising reservations and calendar / opportunity submissions.

We expect that this change will be beneficial to our advertisers and bring our readers additional resources on our website while continuing to maintain a printed publication. Many of you have written supporting this decision and we appreciate that.

ADVISORY: Please note that we have recently discovered that a company in India has illegally infringed on our 25-year long business name of "ART TIMES" and has mounted a website using that name. We have informed them that they are using our name without our permission and that they should cease to capitalize on it. Please be advised that we are in no way connected with this company—either in print or online.

We were saddened to learn of the passing of **Frank Mason**, a painter and teacher at the **Art Students League of NY** for well over 50 years. Frank has had a profound effect on his students and his long tenure as instructor has ensured that his legacy of carrying on a classical approach to art will continue on well into the future.

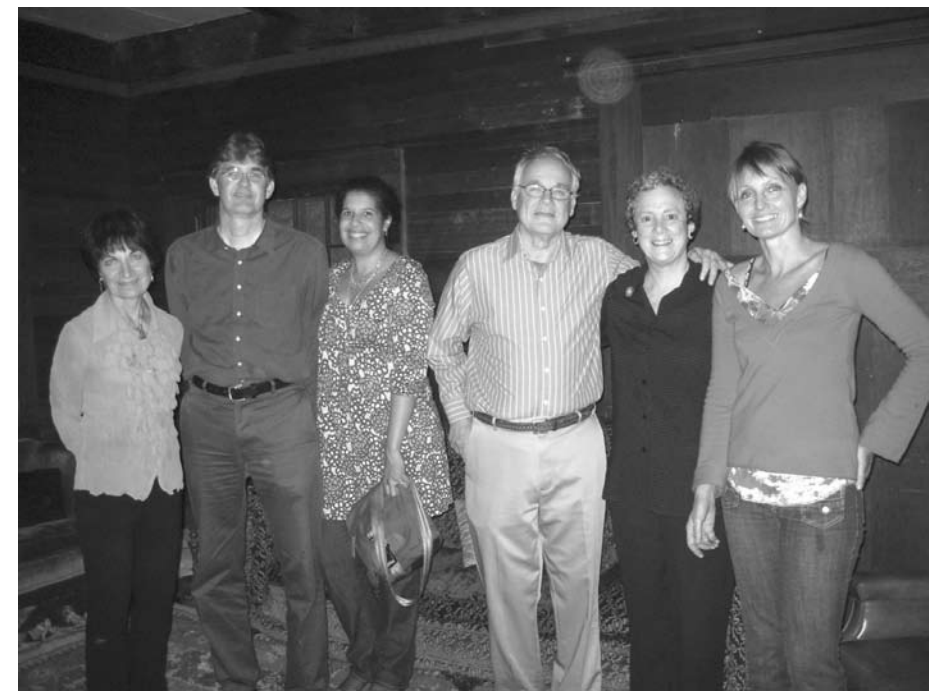
Raymond was invited to **Wallkill River School and Art Gallery** to speak about his novel *The Mountain*. It was a very interesting group and the discussion was lively and I believed we all learned quite a bit. **Shawn dell Joyce** founded the school in 2001, combining her work as a sustainable environment advocate with her love of painting. According to their mission statement: "The Wallkill River School is a nonprofit artist's cooperative that runs a gallery and a full art school on Rt 17K in Montgomery, NY. Part of the organization's mission is to preserve dwindling open spaces and promote small-scale farms and our

agricultural heritage. The artists often partner with historic sites such as **Sugar Loaf Village**, organic farms like **Phillies Bridge Farm**, and nonprofits like **Black Rock Forest Consortium** to build benefit art auctions, giving participants a chance to sell their work, and help raise money for nonprofits that preserve open spaces. The WRS published a local foods cookbook based on what our farms grow, in season, and where to find it. The WRS offers *plein air* workshops on location throughout Orange County from May-Oct, and year-round art classes in the Montgomery gallery. The WRS is committed to buying local, and all our events are zero waste, handicapped-accessible, and carbon neutral". I am quite impressed by the quality of instructors that will be doing workshops this summer and the extent of outreach this group has made to their community. There is a waiting list for artists to join the co-op (they take 24 each year for just a year) and the work on view while we were there was **Mary Mugele Sealfon's** oil landscapes and **Steve Blumenthal's** still life watercolors. Coming up in July is the work of **Patricia Morgan, Janet Campbell** and **Michael Piotrowski**. WRS is now housed in the **Patchett House**, first built in 1809 as a Tavern, then



Visitors at the Woodstock Artists Association Museum's exhibition "In the Beginning: The First Decade of the WAA"

in 1891 bought by the Patchett family (the last Patchett lived in the house until early 1970's); then it was a funeral parlor in 1978 and after many years of disrepair it was bought by the **Devitt Family** who has restored



(L to R) Linda Weintraub, curator; architects Todd Rader & Amy Crews; architect Lester Walker; Carla Smith, Executive Director of Woodstock Byrdcliffe Guild; architect Gisela Stromeyer at the opening celebration of "Ahoj! Where Lies Henry Hudson?" at the Villetta part of the Byrdcliffe Arts Colony.

most of the house and rents the space to WRS. The house has been on the National Register since 1980. The old wood stove stands where it's been since 1891 along with a central vacuum cleaning system from the early 1900's. What a place to explore! Upcoming plans are a Pottery Studio so that ceramics can be added to the class and workshop offerings and a Photography Co-op that will operate very much like the artist's co-op. Check them out and treat yourself to

stock Byrdcliffe Guild. I remember Linda when she was the director of the **Edith C. Blum Art Institute** at **Bard College**, Annandale, NY. Linda had the most interesting and innovative exhibitions in the region. Since the closing of the Blum, her work as a writer, curator, educator and artist has continued. It was quite a pleasure then to learn about this show of **Henry Hudson** memorials designed by 16 area architects who were chosen by Linda. The architects were challenged to imagine that Hudson's bones just washed ashore, allowing him to be laid to rest. Henry Hudson never had a proper burial because his body was lost at sea after his crew mutinied. Their work (with no compensation for materials or time) is site-specific and installed throughout the grounds of the **Byrdcliffe Arts Colony** in Woodstock, NY, several on the grounds of **White Pines**, home of Byrdcliffe founder **Ralph Radcliffe Whitehead**. Numerous programs scheduled that relate to this exhibition and the quadricentennial can be found on the Guild's website: www.woodstockguild.org. In a very comprehensive publication that accompanies the exhibit: each architect wrote about their work; town historians from the surrounding area contributed essays about different aspects of the river, the legacy of Hudson's journey on the towns and people; reflections on Hudson's interaction with the **Algonquin People** that lived along the river; and of course a map for a walking tour of the works. Why Architects? Linda's response is that she wanted to offer multi-dimensional insights and that

a workshop www.wallkillriverschool.com.

Linda Weintraub is the guest curator for "Ahoj! Where Lies Henry Hudson?" an outdoor quadricentennial exhibition organized by the **Wood-**

a new beginning...

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architects could do that. Work by architects is rarely seen in the exhibits held in art galleries and museums, Linda writes, "and this was a way to support their creativity as they work without the constraints of codes, zoning, and engineering protocols". Linda also expressed how pleased she was to be working "close to home with people and institutions she has known for many years". I spoke with several of the architects and they were so pleased to be challenged and very enthusiastic about the entire project. **Alan Baer** was the architectural coordinator and when we spoke he was very happy with the outcome. "It was a lot of work and a great pleasure to work with Linda", he told me. When I spoke with Linda she said the very same thing about Alan. There have been many events all along the Hudson River in celebration of the quadricentennial. What we must all acknowledge is the greater lesson and that is to recognize the great cultural diversity that made the United States. Tolerance and learning from one another is what builds a strong country and society. It is a lesson we must continue to live each day.

The **Woodstock Artists Association & Museum** show *In the Beginning: The First Decade of the WAA* was a visit with old friends, a few I knew, mostly artists who Raymond has written about and many that inspired his novel *The Mountain* including: **Birge Harrison, Rosella Hartman, John Carlson, Charles Rosen, Carl Eric Lindin, Andrew Dasburg, Konrad Cramer and George Bellows**. The exhibit is a celebration of 90 years since the founding in 1919 and has paintings, sculptures as well as many original documents and photographs from the WAAM Archives including the original stock certificates, directors' minutes, Certification of Incorporation and hand written notes for an annual meeting in 1922. **Emily Jones**, Granddaughter of **Jane** and **Wendell Jones** (loaners to the exhibit of the WAA Certificate of Incorporation) came to the opening wearing a Tiara that her grandmother wore to one of the early festivals — Jane would have been quite pleased. The exhibit will be on view until October 12 and is a delightful step into the creation of one of the earliest arts organizations of its kind. I was out of town

and missed a show at WAAM that I feel is important to report on and fortunately Raymond was able to fill me in. He went to see the exhibition of **Peter Sís**, Czech-born, award-winning author of several children's books. Accompanied by **Elizabeth Stegmayer**, curator and organizer of the show, Raymond was fortunate to get a "behind-the-scenes" look at what, at first glance, appeared to be a rather simple exhibition of original illustrations from Sís' book *Tibet Through the Red Box*. However, "Peter Sís: Through the Red Box", mounted in the Towbin Wing of the **Woodstock Artists Association Museum**, was certainly not 'simple' and definitely not a 'children's show' — it was, in fact, a profoundly moving journey into Sís' own childhood, and especially into his relationship with his father, whose trip to the **Dalai Lama** in the 1950s forms the

together for a region-wide **Season of Degas. The Hyde Collection** has "Degas & Music" on view until October 18th and during that time over 70 performances and events will take place in a 5 county area in upstate NY. See www.hydecollection.org for specific locations and events. Cooperation, especially in these critical economic times, is even more essential. Speaking of cooperation, *Art Along The Hudson* is a 7 Cities (Kingston, Beacon, Catskill, New Paltz, Poughkeepsie, Peekskill, Newburgh), 7 Celebrations of the arts. (www.artalongthehudson.com) I attended the launch of this year's brochure where political and arts representatives of the 7 cities plus many well-wishers were present. A brochure is available online and in various locations with contacts for arts sites in each of the cities.

chashama's Space Recycling



(L to R) Bill Durham, Barrett Art Center, Poughkeepsie; Linda Hubbard, Riverwinds, Beacon; JoAnn Feigenheimer, Cunneen Hackett Art Center, Poughkeepsie, and Benjamin Krevolin, President, Dutchess County Arts Council at the 7 Cities 7 Celebrations event at Cunneen Hackett in Poughkeepsie, NY.

original source and impetus for the book in the first place. Along with illustrations from the *Tibet Through the Red Box*, the show also features numerous photographs, artifacts, mementoes, diaries, and items that connect Sís with his father, including the camera that took the photos and the words that he shared with his son Peter while he was still a boy growing up in Prague. If any exhibit should travel to other venues, "Peter Sís: Through the Red Box" deserves widespread viewing.

Forty organizations have joined

Program serves New York's art community by adopting temporarily vacant properties and converting them into theaters, galleries, studios and storefront window stages. Since 1995, reports **Anita Durst**, principle and founder, **chashama** has provided opportunities for performing and visual artists by awarding grants, producing shows and providing subsidized studio, rehearsal, and performance space, transforming more than 40 locations, giving 7,500 artists access to space well below market rate. They have created multi-arts complexes in major boroughs of New York City, produced, co-produced and presented over 400 productions, and hosted 14 festivals. Recently **chashama** ventured into new territory with a new space in Jamaica, Queens that hosts a youth program, 10 studios spaces and 2 galleries. For additional information: www.chashama.org.

The **Annual Mohawk Hudson Regional**, founded in 1936, is among the longest-running regionals in the country and provides a view of the contemporary art activity in the Upper Hudson Valley. The exhibition which features 81 works by 35 artists and chosen from 1,242 entries by 285 artists, is at the **University Art Museum**, at Albany, (next year at **The Hyde Collection**) and will be on view through August 8, 2009.

Take a look online at: www.albany.edu/museum • The **Woodstock School of Art** (www.woodstock-schoolofart.org) has their **Faculty Show** on view until Jul 6 and it is an excellent show and opportunity for students to preview what is in store for them. The new gallery is large, light, and an extremely good place to see work • **Lotus Fine Art & Design** has an Etching Show (through Jul 10) of works by **Ellen Mahnken** and **Meryl Learnihan**. The work was done on an old Victorian press. Lotus Fine Art has added a new dimension of **Design Services** to their offerings of art, jewelry, painted sconces and other light fixtures. Next time you are in Woodstock, NY take a look or visit them online at www.lotuswoodstock.com

Many, many years ago in the late 60's when I was an English Teacher in **Lansing Michigan**, I used the novel *Choice of Weapons* by **Gordon Parks** with my 10th grade classes. I thought it would give them an understanding of different types of weapons one can acquire and utilize throughout their lives. I so admired Parks' work, (he was a groundbreaking American Photographer, musician, poet, novelist, journalist and activist as well as film director who is best remembered for his photo essays in *Life Magazine* and as the director of the 1971 film *Shaft*) that whenever his name came up over these many years I have paid more attention and gained a renewed sense of admiration. His collection of photographs as well as the **Meeserve-Kunhardt Foundation** will now be housed at **SUNY Purchase, Pleasantville, NY**. The work will be preserved catalogued and made available to the public in the near future.

The **120th Annual Member Show** of the **Salmagundi Club** had a great variety of work that was all quite excellent. This Club was founded in 1871 as a sketch class in **Johnathan Scott Hartley's** studio and then in 1917 the mid-nineteenth century brownstone house (47 Fifth Avenue, NYC) was purchased and became its second home where it still remains. Coming up this summer is a 40 year retrospective of **Gary Erbe**, a fine artist (take a look at www.garyerbe.com) that has not only worked hard at evolving his own work but has served as President of **Allied Artists of America** and curated numerous shows across the country.

While in NYC early this month I saw **Katharine Cosenza Butler's** *Coastal Reflections*, paintings and etchings that put me right back on the beach in Florida. These calm, reflective and very strong paintings were at the **Prince Street Gallery**. You can see more of Katharine's work at www.kbwatercolors.com

So it seems I've been able to get around a lot more this month and with a bit more time I'll be able to explore even more new places. Keep checking our website to see what's new.

See you out and about.



You will find additional calendar listings on our website at: www.arttimesjournal.com

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Calendar

Wednesday, July 1

2009 ARTISTS OF THE MOHAWK HUDSON REGION JURIED EXHIBITION University Art Museum, University at Albany, 1400 Washington Ave., Albany, NY (518) 442-4038 (thru Aug 8) **Albany**

20th ANNUAL NEW JERSEY SMALL WORKS SHOW The Center Gallery at Old Church, 561 Piermont Rd., Demarest, NJ (201) 767-7160 (thru Jul 17) **NJ**

400th ANNIVERSARY OF THE FOUNDING OF MANHATTAN Salmagundi Club, Fraunces Tavern Museum, 54 Pearl Street, NYC (212) 968-1776 (thru Jul 31) **NYC**

42nd ANNUAL FENCE SALON EXHIBIT The Arts Center of the Capital Region, 265 River St., Troy, NY (518) 273-0552 (thru Jul 12) **Rensselaer**

A PARALLEL PRESENCE: N.A.W.A. 1889-2009 National Association of Women Artists UBS Gallery, 1285 Ave of America, NYC (212) 675-1616 (thru Jul 31) www.nawanet.org **NYC**

A RIVER RUNS THROUGH IT: Group Exhibit Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 (thru Aug 10) **Greene**

ALUMNI & FACULTY EXHIBIT Mill Street Loft, Twisted Soul Gallery, 4747 Raymond Ave., Poughkeepsie, NY (845) 471-7477 (thru Aug 13) **Dutchess**

ARLENE HORTON: Annual Summer Exhibition New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Jul 25) www.arlenehorton.com **NYC**

ART SOCIETY OF OLD GREENWICH OPEN JURIED SHOW ASOG, Bendheim Gallery, Greenwich Arts Center, 299 Greenwich Ave., Greenwich CT (203) 629-1533 (thru Jul 25) www.sidewalkartshow.com **Fairfield, CT**

ARTS FOR HEALING Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Opening Reception 4-8pm (thru Aug 1) **Westchester**

BETSY JACARUSO: Landscape and Botanical Paintings The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 (thru Sep 6) **Dutchess**

CONNIE FIEDLER & JUDY REYNOLDS: Salute to the Hudson River RiverWinds Gallery, 172 Main St., Beacon, NY (thru Jul 6) **Dutchess**

CONTEMPORARY ART; SCULPTURE GARDEN The Smithy Gallery, 55 Pioneer St., Cooperstown (607) 547-8671 (thru Sep 14) www.smithypioneer.com **Otsego**

DAN TOOKER: Photographs Visitors Center Gallery, Shelter House, Downing Park, Carpenter Ave. and Third St., Newburgh, NY (845) 565-5559 (thru Jul 31) **Orange**

DEBBIE GIOELLO: Etchings / OLEG POLETAYEV: Venetian Plaster Cedarwood Center for the Arts, 4 Fowler St., Port Jervis, NY (845) 856-2307 (thru Jul 20) www.cedarwoodcenter.com **Orange**

DEBRA FRIEDKIN: Mixed Media and Surrealistic Paintings Irvington Public Library, 12 South Astor Street, Irvington, NY (914) 591-7840 (thru July 29) **Westchester**

DONNA FARANDA: Giclée Prints Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 (thru Jul 30) **Westchester**

ELLEN MANKHEN AND MERYL LEARNIHAN: New Etchings from an Old Victorian Press Lotus Fine Art, 33 Rock City Rd., Woodstock, NY (845) 679-2303 (thru July 10) **Ulster**

FRANCES WELLS & ZARIA FORMAN: Enlightenment Rockefeller State Park Preserve Visitor Center, Rt. 117, 1 mile east of Rt. 9, Sleepy Hollow, NY (914) 631-1470 x 11 (thru Jul 19) **Westchester**

FROLIC: An exuberant exhibit Carrie Haddad Gallery, 318 Warren St., Hudson, NY 518.828.7655 (thru Jul 26) **Columbia**

IN THE BEGINNING: The First Decade (thru Oct 12); DRAWINGS, SCULPTURE & PHOTOGRAPHS / GEOGE UN: Small Works / JOAN LESIKIN: Bodyscapes (Solo) Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Jul 19) **Ulster**

ISAAC ABRAMS: A Definitive Show of Recent Large Works The Union Mills Gallery, 361 Main Street, Catskill, NY (518) 303-4514 (thru Jul 12) **Greene**

JASPER F. CROPSEY: Watercolors Newington-Cropsey Foundation, 25 Cropsey La., Hastings-on-Hudson, NY (914) 478-7990 (thru Jul 31) www.newingtoncropsey.com **Westchester**

KARI FEUER: Paintings & Pastels Morse Historic Site, Locust Grove, 2683 South Rd., Poughkeepsie, NY (845) 471-2550 (thru July 26) **Dutchess**

KATHERINE CRISS: "Heal and Unite" b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 (thru Jul 26) www.KatherineCriss.com **Suffolk**

KENNETH LIPSTON Photography Exhibit - Orange County Roots "the trades, skills & people" Lycian Centre Galleries, Kings Hwy, Sugar Loaf, NY (845) 469-2287 Opening Reception 11-2pm (thru summer 2009) **Orange**

LAURA DONOHUE: Digital prints and sculptures Roos Arts, 449 Main Street, Rosendale,

NY 718-755-4726 (thru Jul 13) **Ulster**

LILLIPUT: Microart exhibition Walsh Gallery, Seton Hall University, 400 S. Orange Ave., S. Orange, NJ (973) 275-2033 (thru Jul 23) **NJ**

LISBETH FIRMIN & JOHN HOPKINS: Town and Country DAA Gallery, Delhi Arts & Antiques, 84 Main, Delhi, NY (607) 746-2664 (thru Jul 19) **Delaware**

MARIO COOPER & DALE MYERS: Selected Works Chauncey Stillman Gallery, Lyme Academy of Fine Arts, 84 Lyme St., Old Lyme, CT (860) 434-5232 (thru Sep 12) **CT**

MARK SWARTZ "Through My Lens" Photodigitography, INA WISHNER, Watercolors Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru Jul 4) www.photographybyswartz.com **Westchester**

MARY ANNA GOETZ: A Sense of Time & Place The James Cox Gallery, Woodstock, NY (845) 679-7608 (thru Jul 19) **Ulster**

MASTERS SHOW Huntington Arts Council, Main Street Petite Gallery, 213 Main St., Huntington, NY (631) 271-8423 (thru Jul 20) **Suffolk**

MICHAEL CLYDE JOHNSON & YEON JIN KIM: A Shared Exhibition Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 Closing Reception 6-8pm (thru Aug 9) **Sullivan**

ORIGINS Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul, 26) www.hvcca.org **Westchester**

PHOTOGRAPHY NOW 2009 / MYRA GREEN: Character Recognition, solo show Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 (thru Jul 26) **Ulster**

PITTSFIELD ART SHOW INVITATIONAL North Street at Lichtenstein Center for the Arts, Pittsfield, MA (413) 443-6501 (thru Jul 19) **Berkshire, MA**

READ ALL ABOUT IT: Lives & Works of Orange County Authors Greenwood Lake Public Library, 79 Waterstone Rd., Greenwood Lake, NY (845) 477-8377 x 18 (thru Jul 30) **Orange**

RENEE IACONE CLEARMAN Exhibit; Installation: When Skies Hang: Group Show John Davis Gallery, 36-1/2 Warren St., Hudson, NY (518) 828-5907 (thru Jul 19) **Columbia**

RHYTHM OF LIGHT: a group exhibit The Unframed Artist Gallery, 173 Huguenot St., New Paltz, NY (845) 255-5482 (thru July) **Ulster**

RIPE OFF THE VINE: Curator's Picks Catskill Mountain Foundation Bookstore, Hunter Village Square, Main St/Rte 23A, Hunter, NY (thru Jul 19) **Greene**

ROCKWELL REINTERPRETED Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 www.nrm.org **Berkshire, MA**

SARA CONKLIN: recent paintings Ridgefield Guild of Artists, 34 Halpin Lane, Ridgefield, CT (203) 438-8863 Opening Reception 4-7pm (thru Jul 15) **CT**

SCNY ANNUAL OPEN PAINTING & SCULPTURE EXHIBIT; COGAP EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jul 10) www.salmagundi.org **NYC**

SCULPTURE SHOW Tivoli Artists' Co-op, 60 Broadway, Tivoli, NY, (845) 757-2667 (thru Jul 19) **Dutchess**

SUMMER EXHIBIT Noel Fine Art, 80 Kraft Ave., Bronxville, NY (914) 337-4050 (thru Aug 31) **Westchester**

THE ART OF EVELYN METZGER Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 (thru Jul 31) **Dutchess**

THE UNKNOWN: Images from a Bygone Era The Photo Center of the Capital District, 404 River St., Troy, NY (518) 273-0100 (thru Jul 26) **Albany**

TWO ACTOR, TEN PAINTERS Exhibit Eclipse Mill Gallery, 243 Union St (Rte 2), North Adams, MA (413) 664-9101 (thru Jul 26) **MA**

YALE EPSTEIN: Inscriptions II: The Eloquent Brush Albert Shahinian Fine Art, 415 Warren St., Hudson, NY (518) 828-4346 Opening Reception 5-8pm (thru Aug 16) www.haninfinart.com **Columbia**

Continued on Page 12

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On the Docks, Hastings, 1886, Jasper F. Cropsey, watercolor on paper

Art Review

F.T. Marinetti: The Revolutionary Mentor

Continued from Page 1

By INA COLE

appears to be dissolving under the power of its own energy amongst an array of straining and twisting cables. Its organic energy contrasts with the mechanical dynamism of the city, and this battle between organic and man-made can be seen to represent the increasing abyss between old and new. The development of the car industry after 1903 was another important component of industrial expansion in Italy, and of all machines the motor-car was the most poetically charged. In his mission for a total synthesis of elements, much of Balla's work from 1913 focuses on the speed of cars. In *Speeding Automobile*, he used the car to experiment with the subject of dynamism, its movement depicted in a series of glinting diagonals. Interestingly, his cars are always seen moving from right to left. As the viewer would generally read the picture from left to right, this cleverly increases the tension between object and the viewers eye, in much the same way as when traveling on a train one is struck by the relative movement of the landscape, but even more so by the movement of another train coming from the opposite direction.

It was Marinetti who ultimately

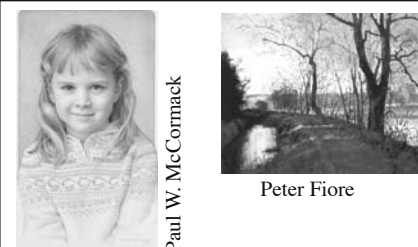
gave the movement its momentum, constantly expanding its scope to keep it in the human consciousness. It was more of a revolution than an art movement, handled like a political campaign through manifestos, demonstrations and public performances. However, Marinetti's ideal was the entire re-ordering of society, and this search for an impossible utopia could surely only end in disappointment. As he became more overtly political, the other Futurists began to pursue different paths. Although Marinetti had initially exalted in the glory of war, his enthusiasm was drowned by the disintegration of the Futurist core. Boccioni died in the First World War, as did Sant'Elia, the futurist architect at the age of only twenty-eight. Russolo and Marinetti himself were both seriously wounded. Interestingly, those Futurists who survived returned to the secluded life of the studio. Only Marinetti saw the movement through as a form of revolution, expecting the war to provide the artistic gratification of a sense of perception that had been changed by technology.

This raises the difficult question of whether, a hundred years ago, the development of this movement helped to propel Italy into two world wars. Al-

though Futurism was not the official art of Fascism as is often led to believe, it did share three definite characteristics; glorification of the machine, the use of violence against opponents, and an infatuation with youth and newness. It is easy to see how the issue becomes confused, as Marinetti and the Italian politician Benito Mussolini were remarkably similar in character, and the war provided platforms for both of them. It was important for Mussolini that his movement was seen to have the support of prominent cultural figures and Marinetti was a worthwhile ally, whom he elected to the Central Committee of the Fascist Movement. Mussolini's rhetoric owed a debt to Marinetti's Futurism as he himself recalled, "the innovator poet who gave me the feeling for the ocean and the machine" (C. Tisdall and A. Bozzolla). Marinetti had seen the Fascist State as an extension of the individual, but Mussolini's Fatherland stifled the power of gifted individuals by delegating creativity and responsibility to those who would maintain the status quo. So, Futurism started to lose its support from the state and Marinetti began to walk the tightrope of compromise. Unfortunately he had no weapon to deal with the aspects

of Fascism he disagreed with and a power much greater than his own. Although disillusioned, Marinetti stayed loyal to Mussolini's then disintegrating Empire, dying in 1944 at Bellagio, the last refuge of the Fascist hierarchy.

(Exhibitions celebrating Futurism are at Tate Modern, London (to 20 September); Museo Correr, Venice (to 4 October); Palazzo Reale, Milan (15 October - 15 January 2010). Paintings referred to in this article are at MoMA, NY and Albright-Knox Art Gallery, Buffalo, NY.)



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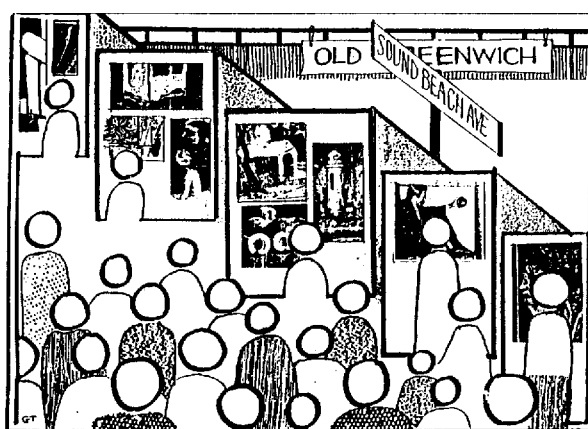
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What Is Art and When Is It Craft?

By GINGER LEE HENDLER

AS MY TRAVELS take me from gallery to gallery, museum to museum, and beyond, I continue reflecting on the never-ending question, "What is art?" I have engaged in many conversations that have danced around the subject, but have never walked away with a satisfactory answer. Of course, there is no one answer and I become more and more interested in the myriad theories. What did the ancient Greeks have to say about it? Plato had two theories of art. He believed that *art is imitation*. Art imitates physical things, and leads us further from truth towards illusion. It has the power to stir the emotions and therefore, *art is dangerous*. Plato was not the first nor the last to think that art imitates reality, but it still may be the most commonly held theory.

Most people think that a picture must look like something and that an artist is someone who can make a picture look like the real thing. It wasn't until the late nineteenth century that this idea began to fade and art as expression or art as pure form became an accepted response. According to several philosophers there is a list of conditions necessary to make something a work of art. It must possess aesthetic properties, be expressive of

emotion, be intellectually challenging, have the capacity to convey complex and coherent meanings, exhibit an individual point of view, show originality, demonstrate a high degree of skill, and be the product of an intention to make a work of art. In other words, it is a work of art because "I" say so.

According to David Revere Mc Fadden, the Chief Curator and Vice President of the Museum of Arts and Design in New York, "Craft, art, and design are words heavily laden with cultural baggage. For me, they all connote the profound engagement with materials and process that is central to creativity. Through this engagement, form, function, and meaning are made tangible. It is time to move beyond the limitations of terminologies that fragment and separate our appreciation of creative actions, and consider the 'behaviors of making' that practitioners share." What are we gaining by the constant narrowing of artistic creations into ever-smaller categories, genres, styles, and forms?

The artists whose work I mention here differ in many respects, but if I look at the conditions listed above I would have to say that they all fulfill the requirements, some more than others. In spite of what the philosophers and art historians have said about art we cannot rule out the subjectivity that we each bring to our understanding and appreciation of the work itself.

The LeRoy Neiman exhibit, "Sports and Leisure", at the Great Neck Arts Center, was an example of how art can have an impact on our social culture. Not only was it an art exhibit, but it was also a magnet for sports fans and an opportunity to have Babe Ruth's granddaughter autograph baseballs, which were available for sale. Mention LeRoy Neiman's name to most anyone and they immediately think of his colorful semi-abstract works depicting sports, or perhaps they may recall his connection to *Playboy* Magazine. He is said to be America's most popular living artist.

Neiman has managed to capture the hearts of Ameri-



Field and Storm, by April Gornik 2004, Oil on linen, 75 X 90 inches. Collection of Neda Young

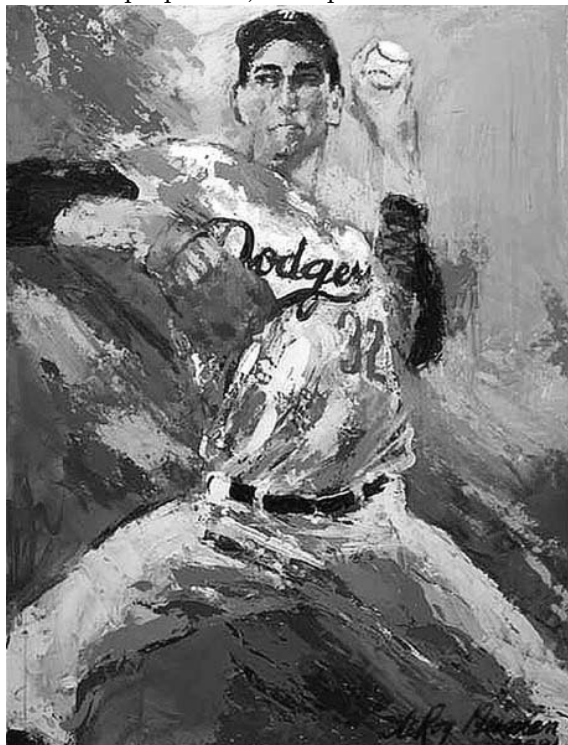
cans with their obsession for professional sports and leisure activities. Each of his paintings, serigraphs, and drawings, takes us to the moment of impact, and are action-filled. We see Roger Clemens with arms outstretched, ball in hand, ready to throw, Whitey Ford, arm reaching across his torso, ball in mid-air, alive with the resounding motion of Neiman's brushstrokes, Muhammed Ali, Sandy Koufax, and numerous other sports luminaries. The curve of the body and the kinesthetic energy of each stance are captured and brought to life. We are able to relive the game, hear the squeals of the crowd, and feel the brisk electric air in the stadium.

There are those who feel that Neiman is an illustrator in the same vein as Norman Rockwell. Rhoda Altman, director of the Hammer Gallery in Manhattan, calls him a modern day impressionist. His work is in the permanent collections of the Smithsonian, the Whitney, the Museum of Fine Arts in Boston, the Hermitage, and Wadham College in Oxford as well as private collections throughout the world. And yet, he is known as "the artist the artworld loves to hate." Why is that? Is it his commercial success or his enthrallment with celebrity? Watching the excitement generated amongst young and old alike by this

exhibit I would have to say that it transcends the questions and brings art to the people.

* "LeRoy Neiman Sports and Leisure", Great Neck Arts Center, 113 Middle Neck Road, Great Neck, New York 11021 (516) 829-2570 (May 3- July 28, 2009) www.greatneckarts.org

The Art League of Long Island in Dix Hills recently honored Stan Brodsky at their annual Artrageous Gala. Brodsky is thought to be one of Long Island's finest artists and educators. His abstract landscapes dominate the first floor gallery's left walls. I had seen his figurative work at the Hofstra University Museum in 2008. I found his work to be brilliantly executed in



Sandy Koufax by LeRoy Neiman, Published 2001. Limited edition signed and numbered serigraph. Courtesy Hammer Graphics Gallery



Dance Me to the End of Love by Barbara Grossman-Karyo, 2006, Sculpture in clay, 21 x 8 x 4 in. Collection of Artist

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breathtaking colors. The poignancy of his personal story became a visceral union between the canvas and the observer. I was moved by the way he interwove his painful subject matter with the saturated colors, using passionate brushstrokes, blocks of color, and collage to communicate so expressively.

At the Art League's show we are treated to his abstract landscapes. They literally ooze color and through an array of squiggly lines, undulating colors, and painterly strokes, we are drawn into the work, eyes resting and then quietly moving on always looking for more. There is reassurance and peace in these paintings. Brodsky is at ease with his palette and uses colors as the gardener uses plants, placing them throughout the canvas so that we are never tired of looking. Colors emerge from the corners and then reappear in other shapes on another plane. Deep purples collide with turquoise and yellow squiggles. "Abiquiu", an abstract of the land of Georgia O'Keefe in the mountains outside Santa Fe, has a magical quality. I could easily see what she fell in love with as my eye moved across the warm tones. Browns and aubergine, light blues and orange, lavender and pink, all dare to find themselves on the same canvas. Yet there is a rich quietness about this painting as with all of Brodsky's work. We are never bombarded, yet with all the different colors and lines, we are intuitively invited into a world of intensity and vibrancy. "Tuscan Series # 8" is reminiscent of Monet. Staring into the space we can see similarities, whether intentional or not. Brodsky's paintings emanate strength and humility. They are bold in their minimalism, expressive and humorous. The Art League exhibit will have ended by the time you will read this article, but you will be able to see his next exhibit at the Port Washington Library in October.

Art League of Long Island, 107 East Deer Park Road, Dix Hills, New York 11746, (631) 462-5400 www.artleagueli.org

The landscapes of April Gornik adorn two galleries at the Heckscher Museum in Huntington. The newly renovated museum, with its higher ceilings and new lighting system, easily accommodates these large, bold works. At first I thought I would find them overpowering, but there was something about their surrealistic quality that left me detached. They seemed to evoke a feeling of alienation. Perhaps this was the mysterious element that April Gornik sought in her attempt to morph different landscapes into one magical landscape from her

imagination. The artist uses photography to enhance and alter images, which she then paints onto canvases. The ziggurat of lightning crossing the deep blue sky in "Lightning at Twilight" emphasizes the eminent power of the land and the sky. I felt encircled in the breadth of the scale, yet still noticed the artist's brushstrokes.

The exhibit consists of twelve paintings. You will see no humans or animals in any of them. Gornik explains that, "not including people avoids giving emotional cues. When you have a person in the painting, it gives away too much." Perhaps this is what lends itself to the feeling of alienation. She uses light to create dramatic contrasts as in "Field and Storm", which the artist says was influenced by 9/11. There is a strange warm glow and a massive dark blue impending storm covering three quarters of the canvas. There is a path leading somewhere towards the mountains in the background. The result is a montage of landscapes the artist has selected to inspire some unknown response.

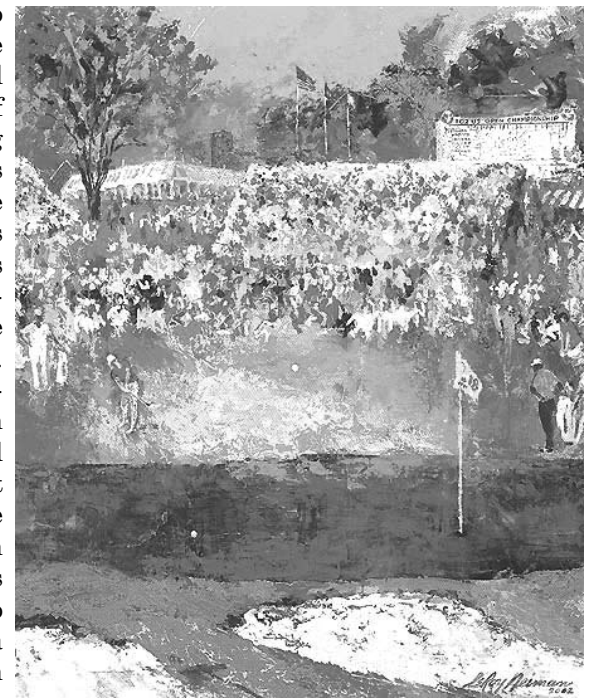
***The Luminous Landscapes of April Gornik, May 2- July 5, 2009 Heckscher Museum of Art, 2 Prime Avenue, Huntington, NY 11743 (631) 351-3250, www.heckscher.org**



Red Desert, by April Gornik, 2008, Oil on linen, 68"x72".
Collection of the artist

Finally, I followed the path to the BJ Spoke Gallery where the Long Island Craft Guild was exhibiting the work of its members commemorating their 50th Anniversary. I was initially hesitant to include this in my review since by its very own admission it was craft, not art, and models itself according to the structure of the original craft guilds. But after a few minutes of consideration I tackled my own misgivings and considered the original question, "What is art and when is it craft? The inverse also held true. When is craft art? In so many cases throughout history the two overlap. Was Michelangelo a craftsman or an artist when he painted the ceilings of the Sistine Chapel? Was Alexander Calder an artist or a craftsman when he created the first mobiles and stabiles?

In this exhibit there are many examples of functional craft, yet even these are "expressive of emotion, intellectually challenging, have the capacity to convey complex and coherent meanings, exhibit an individual point of view, show originality, demonstrate a high degree of skill, and are



Bethpage black course US Open 2002
by LeRoy Neiman, Published 2002
Limited edition signed and numbered serigraph
Courtesy Hammer Graphics Gallery

the product of an intention to make a work of art." Works such as Roseanne Spiewak-Ebner's clay torso entitled, "No Longer Retaining Water", Emelyn Garofolo's mixed media Time Line Scroll, "Past/Present and Future", and Barbara Grossman-Karyo's sculpture in clay, "Dance Me to the End of Love" all reverberate with the essential qualifications of the above definition. They challenge the observer to think, which brings us back to the Platonic definition of art as dangerous because they have the power to stir the emotions. Much of the work on display was thought provoking. Perhaps we really need to be asking different questions. Is there such a thing as pure art or true art? Does it matter anyway?

bj spoke gallery, 299 Main St., Huntington, NY 11743, (631) 549-5106 www.bjspokegallery.com

A Look Ahead:

"Grace Hartigan: A Survey" – June 13-July 26 Grace Hartigan's career began in the 1950s. She was part of the Abstract Expressionist circle of artists known as the New York School.

Guild Hall, 158 Main Street, East Hampton, NY 11937, (631) 324-9806 www.guildhall.org

Take time out this summer to frequent the wonderful outdoor art fairs throughout Long Island.



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Calendar

Continued from Page 8

Thursday, July 2

ANNE CONNORS WINNER: Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru July 19) **Rockland**

PAULA PEARL: Visions of Nature Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 (thru Jul 31) **Orange**

Friday, July 3

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

WESTCHESTER CHAMBER ORCHESTRA WITH ADAM KENT New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 762-8691 7pm **Westchester**

Saturday, July 4

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

AMERICAN CHRONICLES: The Art of Norman Rockwell Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru Sep 7) **Berkshire, MA**

ANNUAL ARTISTS ON THE LANE South Bay Art Association, Bellport Lane, Bellport, NY (631) 286-1134 11-6pm **Suffolk**

ART TRAIL GUIDED HIKES Thomas Cole National Historic Site, Temple Israel, 218 Spring St., Catskill, NY (518) 943-7465 9am **Greene**

JOHN BURROUGHS EXHIBIT Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (938) 5580 (thru Jul 28) **Ulster**

JUBILEE CONCERT & MYROSLAV SKORYK 70th Birthday Celebration Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 Call for time. charge www.grazhdamusicndart.org **Greene**

JURIED EXHIBITION OF CONTEMPORARY SCULPTURE 2009 Chesterwood, 4 Williamsville Rd., Stockbridge, MA (413) 298-3579 (thru Oct 31) **CT**

KINGSTON SCULPTURE BIENNIAL: Debut Hasbrouck & Rotary Parks, Kingston, NY (845) 338-0331 Opening Reception 1-4pm **Ulster**

SUE DESANNA: Pastel & Recent Work / HEADS UP: Portraiture Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 (thru Jul 28) **Ulster**

Monday, July 6

78th ANNUAL EXHIBITION The Hudson Valley Art Assoc., Ridgewood Art Inst., 12 E. Glen Ave., Ridgewood, NJ (203) 637-9949 (thru Jul 30) www.hvaonline.org **NJ**

Wednesday, July 8

ARTRAGEOUS National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 5-7pm (thru Aug 18) **NYC**

MICHELLE MUIR Exhibit & Gallery Talk The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 5:30-7pm www.millstreetloft.org **Dutchess**

ROBERT FINE: First Responders of Larchmont and Mamaroneck - Photos Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 3-5pm (thru Jul 25) www.mamaroneckartistsguild.org **Westchester**

Thursday, July 9

27th ANNUAL JURIED EXHIBITION Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 Opening Reception 5-8pm (thru Aug 1) www.pleiadesgallery.com **NYC**

CORNELIA SECKEL: How ART TIMES Began Jewish Federation of the Berkshires, Congregation Knesset Israel, 16 Colt Road, Pittsfield (413) 442-4360 1pm www.berkshires.ujcfedweb.org **Berkshire, MA**

PETER ROCKWELL: A Sculptor's Retrospective Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 Opening Reception 5:30-7:30pm (thru Oct 25) **Berkshire, MA**

RECONFIGURING THE BODY IN AMERICAN ART National Academy Museum, 1083 Fifth Ave., NYC (212) 369-4880 charge (thru Nov 15) **NYC**

Friday, July 10

BOB HOOVER: Voice & Piano New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 1:30pm **Rockland**

SHIN-YOUNG AN: Oil paintings The Monmouth Museum, 765 Newman Springs Rd., Lincroft, NJ (732) 747-2266 Opening Reception 6-8pm (thru Aug 9) **NJ**

Saturday, July 11

2nd SATURDAY CELEBRATION Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm **Dutchess**

4th ANNUAL INSTALLATION OF REGIONAL ARTISTS ArtsWAVE Center, 12 Market St., Ellenville, NY (845) 705-3953 Artist's Reception 4-8pm (thru October) **Ulster**

ARLENE HORTON: Annual Summer Exhibition New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Jul 25) www.arlenehorton.com **NYC**

BETTE ALEXANDER: Recent Paintings The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 (thru Aug 24) **Delaware**

DJELLOUL MARBROOK and WILL NIXON Poetry Reading & Book Signing Albert Shahinian Fine Art, 415 Warren St., Hudson, NY (518) 828-4346 8pm www.haninianfineart.com **Columbia**

EUGENE FODOR: Violin Recital Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm charge www.grazhdamusicndart.org **Greene**

GROUP SHOW Gallery 506, 506 Main St., Beacon, NY Opening Reception 6-9pm **Dutchess**

HUDSON RIVER TO NIAGARA FALLS: 19th Century American Landscape Paintings from the NY Historical Society / GREG MILLER: Panorama of the Hudson River Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Opening Reception: 5-8pm (thru Dec 13) **Ulster**

HUMBLE NATURE: Juried Exhibition Wurtsboro Art Alliance, Veteran's Park, Sullivan St., Wurtsboro, NY (845) 888-4461 Artist's Reception 2-7pm (thru Aug 9) **Sullivan**

KATHERINE CRISS: "Heal and Unite" b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Artist's Reception 6-9pm (thru Jul 26) www.KatherineCriss.com **Suffolk**

LEAH MACDONALD: Female Fairytale galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 Opening Reception 5-7pm (thru Aug 3) **Ulster**

PATRICIA MORGAN & JANET CAMPBELL: Watercolor figures, still lifes, florals & MICHAEL PIOTROWSKI: Solo show Wallkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS Reception 5-7pm (thru Jul 30) **Orange**

TEAPOTS: Group Show Ferrin Gallery, 69 Church St., Lenox, MA (413) 637-4414 Opening Reception 4-6pm (thru Sep 5) **MA**

THE GALA ORCHESTRA CONCERT Windham Chamber Music Festival, Windham Performing Arts Center, Main & Church Sts., Windham, NY (518) 734-3868 8 pm charge **Albany**

VISIONS OF HURLEY Hurley Heritage Society, 52 Main St, Hurley, NY (845) 331-4952/338-1661 10-4pm **Ulster**

WOODSTOCK POETRY SOCIETY AND FESTIVAL: LisaAnn LoBaso, Marnie Andrews, and Raphael Kosek Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm **Ulster**

ZOO LOGIC: Group Show Lake George Arts Project, Courthouse Gallery, 1 Amherst St., Lake George, NY Opening Reception 4-6pm (thru Aug 14) **Warren**

Continued on Page 14

HUDSON RIVER VALLEY

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Film

The Odyssey Film

By HENRY P. RALEIGH

WE'RE ALL FAMILIAR — well, we once were, weren't we?— with Homer's epic poem about Odysseus (aka Ulysses) who left his wife and idled away ten years laying waste to Troy then spent the next ten years bumping into some pretty funny things on the way home. Thus the term 'odyssey' for a journey of some duration filled with encounters that can turn your hair white before reaching the desired goal. This so far sounds like a drive on the Long Island Expressway but there is more to it than that. A really good odyssey should come as close as possible to the transformative, spiritually awakening experience of Odysseus himself—or as close as we can come given our current dearth of one-eyed giants and other assorted chimera. An odyssey does sound like a lot of fun and its story line has been a favorite of filmmakers ever since Odysseus sneaked into his palace and shot his wife's would-be lovers full of arrows. Now a good many of these movies have been of a couple of characters dashing from East to West slaughtering willy-nilly along the way. Endless stretches of desert are the preferred location for these adventures, the motorcycle the preferred mode of transport, though a fast car serves just as well so long as it's a TransAm. A litter of corpses is a nice odyssey touch; after all Odysseus' trip was strewn with corpses and did end happily amid a heap of them. The 1993 "Kalifornia" comes to mind here with its requisite East to West movement and a fair number of bodies scattered throughout; more of the same with "Natural Born Killers" in '94. Its also quite possible for an odyssey to end as a Greek tragedy with the adventurers buying the farm as happens in "Easy Rider" and "Thelma and Louise" and in a very modest manner in "The

Daytrippers". An odyssey might also have an unspecified or unknown destination compelling the audience to figure it out for themselves. Bunel's "Discreet Charm of the Bourgeoisie" is something like this. At least we see a gaggle of people periodically hurrying down a road going we know not where, possibly looking for a place to have an uninterrupted dinner. His "Phantom of Liberty" begins as an odyssey more in the classic sense with two tramps straight out of Waiting for Godot off on a religious mission and running into mysterious incidents but then Bunel seems to throw in the towel and no one knows what is going on anymore.

A curious twist on the odyssey tale is seen in the 1992 film "Roadside Prophets". Seemingly a standard bike fare, two men race through the wasteland of Western deserts to find a casino called El Dorado, named for the mythical City of Gold. Their mission is to bury there the ashes of a friend who had been electrocuted playing a video game. On route they meet up with the hangovers of the 60's Flower Children era— political radicals, New Agers, Eastern mystics and a couple of LSD dreams thrown in— Timothy Leary makes an appearance, even Arlo Guthrie. All of these encounters are satirically portrayed and as if in a sad allegory, empty remnants of a now meaningless past. The odyssey withers in a disappointment— no one is transformed, nothing is changed, the prophecies false, there is no El Dorado.

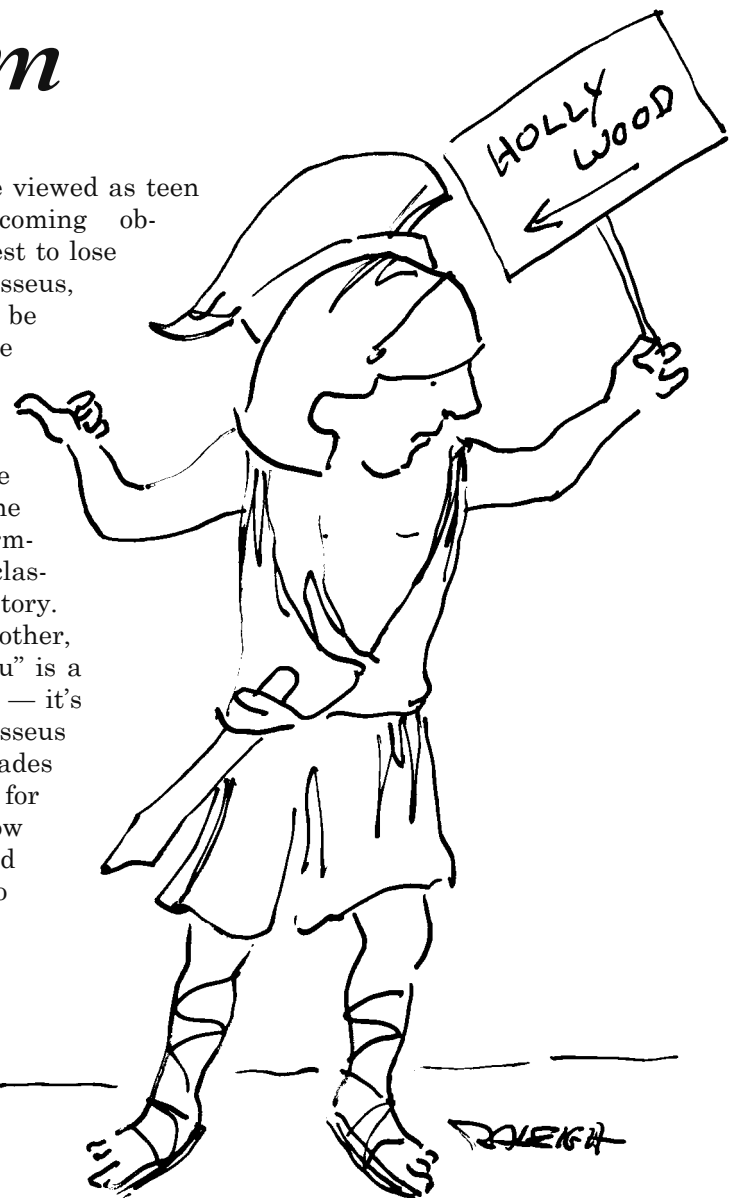
In recent years there have been a few odyssey films of sorts. "Wild Hogs" clumsily attempts it, a middleclass version featuring three ageing males distressed with their mundane lives — motorcycles, deserts and no dead bodies to liven it up. In a stretch "Superbad" and others

like it might be viewed as teen odysseys overcoming obstacles in a quest to lose virginity. Odysseus, I figure, would be ashamed to have his name associated with these poor efforts. But there is, however, one that sticks charmingly to the classic odyssey story. While "Oh Brother, Where Art Thou" is a free adaptation — it's not like Odysseus and his comrades sang a lot save for a sea chantey now and then — and pays homage to the basic story points. Led by George Clooney, and you must admit he makes a fine Odysseus, three escaped convicts

set out on a desperate journey chasing after a treasure that doesn't exist. Right off the bat we have what any genuine odyssey starts out with — a prophecy, this one intoned by a blind man who is a stand-in for a combination of the original Cassandra and Teiresias. And before you can rattle off the names of the Twelve Olympians, the three are seduced by the Siren's song. One of the ladies, I guess for reasons of story economy, is a Circe who turns John Turturro into a toad rather than a swine, which is her usual custom. John Goodman sporting an eye-

patch makes a dandy Polyphemus, the Cyclops and the KKK episode an adequate substitute for Odysseus' harrowing sail through Scylla and Charydis. Everything winds up in a spectacular flood, reminding us of the dunking Odysseus suffered at the hands of Poseidon and a couple of thunderbolts, the hero returning to his Penelope and doing away with her suitor — not with arrows this time. It's true, the film does lack corpses — a few dead cows maybe but that's not clear.

For my money, "Oh, Brother" has it all over the re-doing of the Odyssey by Italian filmmakers in the 1954 "Ulysses". I mean after all, Kirk Douglas alternately speaking in dubbed Italian and then in English? *Fuit Ilium*, I say, (something about Troy, it's all I can remember from high school Latin).



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w/ Pia Öste-Alexander, August 10 - 12

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Illustration by Linda Conoval

Calendar

Continued from Page 12

Sunday, July 12

78th ANNUAL EXHIBITION The Hudson Valley Art Assoc., Ridgewood Art Inst., 12 E. Glen Ave., Ridgewood, NJ (203) 637-9949 Reception 2-4pm; Watercolor Demo by Thomas Valenti and Book Signing of "The Mountain" by Raymond J. Steiner (thru Jul 30) www.hvaonline.org NJ

ALLEN EPSTEIN: Portraits Daniela Passal Gallery, Mohonk Arts, 186 Mohonk Rd, High Falls, NY (845) 687-7490 Opening Reception Noon-3pm (thru Aug 22) **Ulster**

CARLOS HERNANDEZ, RICHIE NARVAEZ & SERGIO TRONCOSO Reading Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge www.writerscenter.org **Westchester**

DEGAS AND MUSIC The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 (thru Oct 18) www.hydecollection.org **Warren**

SPIRITUAL WARRIOR: Special Encore Event Taleo Arts Center, 275 West Saugerties Rd., Woodstock, NY (845) 810-0491 4pm www.taleoarts.com **Ulster**

Monday, July 13

GARY T. ERBE: 40 Year Retrospective and THEME SHOW: Contemporary Expressions Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 7) www.salmagundi.org NYC

Friday, July 17

59th ANNUAL PIKE COUNTY ARTS & CRAFTS EXHIBIT Borough Hall, 109 West Catharine Street, Milford, PA (570) 470-7170 Artist's Reception (thru Jul 26) www.pike-countyartsandcrafts.org PA

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

PRESIDENT'S SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Reception 5-7pm (thru Aug 16) www.kentart.org Litchfield, CT

Saturday, July 18

11th ANNUAL ARTS WALK 2009: Enjoy a mid Summer Stroll Through Art & Music Downtown Front St., Port Jervis, NY (845) 888-2121 11-6pm (Rain Date Jul 19) www.jimcherrypix.com/PJartswalk09.html **Orange**

36th ANNUAL MEET THE ARTISTS AND ARTISANS SUMMER SHOW Denise Morris Presents, Olde Mistick Village, Mystic, CT (203) 874-5672 10-7pm www.meetheartistsand-artisans.com CT

3rd Saturday CATSKILL, POUGHKEEPSIE, RHINEBECK Arts throughout town **Greene**

74th ANNUAL NATIONAL EXHIBITION Cooperstown Art Association, 22 Main St., Cooperstown, NY (607) 547-9777 (thru Aug 28) **Otsego**

BESSIE BORIS: The Berkshire Years The Gallery At Kinderhook Group, 19 Main St., Salisbury, CT (860) 435-0700 Reception 4-6pm (thru Sep 27) **CT**

"BEYOND THE HIGH VALLEY" Stageworks Mettawee River Theater Company, Hudson Waterfront Park, Hudson, NY (518) 828-7843 8pm charge **Columbia**

CLEARWATER WALKABOUTS: Songs of Hope & Goodwill New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 6pm **Rockland**

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

OUTDOOR ART SHOW Wet Paints Studio Group, Jamesport Vineyards, Main Rd (Rte 25), Jamesport, NY (631) 722-5256 11-4pm (Raindate Jul 19) **Suffolk**

THIS OLD BARN: GROUP EXHIBIT Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 (thru Sep 9) **Ulster**

WIRED The Arts Upstairs, Phoeniciarts, 60 Main St., Phoenicia, NY (845) 688-2142 Opening Reception 6-10pm **Ulster**

Sunday, July 19

36th ANNUAL MEET THE ARTISTS AND ARTISANS SUMMER SHOW Denise Morris Presents, Olde Mistick Village, Mystic, CT (203) 874-5672 10-7pm www.meetheartistsand-artisans.com CT

Wednesday, July 22

SHIN-YOUNG AN: Gallery Talk The Monmouth Museum, 765 Newman Springs Rd., Lincroft, NJ (732) 747-2266 7-8pm **NJ**

Thursday, July 23

21st ANNUAL FALCON RIDGE FOLK FESTIVAL Dodds Farm, 44 CR 7D, Hillsdale, NY (866) 325-2744 (thru Jul 26) www.FalconRidgeFolk.com **Columbia**

SUSAN FRANK Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Aug 9) **Rockland**

Friday, July 24

21st ANNUAL FALCON RIDGE FOLK FESTIVAL Dodds Farm, 44 CR 7D, Hillsdale, NY (866) 325-2744 (thru Jul 26) www.FalconRidgeFolk.com **Columbia**

ROBERTA ROSENTHAL & ROSALIND HODGKINS: Botanical Art Orange County Community College, Orange Hall Gallery Loft, 115 South St., Middletown, NY (845) 344-2254 Opening Reception 1pm (thru Aug 16) **Orange**

Continued on Page 18

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Fiction

A Room Made of Windows

By KATE LADEW

HE'S STARTING TO worry now, just a little, that the people he loves the most, the ones he can't remember not having, won't be here forever. It isn't a revelation, a brand new, packaged in plastic thought, but it's the most afraid Billy's ever been.

He calls his parents a lot, in class, at lunch, when he gets off work. In the middle of the night, he waits to hear his father's voice on the answering machine, an old hunk of plastic from before Billy was born, a cassette recording everything he says that doesn't matter, strips of his voice looping around themselves.

He writes things down now. He wishes he'd carried a tape recorder when he was little, strapped to his ankle, a wire under his shirt. There's so much his parents have said. Most of what Billy's parents told him dropped like liquid into his memory, colored the ground and were forgotten. Retracing his steps, Billy catches markings, footprints cool and vivid, but without their luster, like dried blood. His entire mind is a crime scene, clues and evidence, roped off with yellow, and he can't find the little boy he once was to tell him what it means.

Billy asks his parents to call his voice mail and talk, just talk. He's considered buying a machine like theirs, something that won't beep

after two minutes. He prompts, says "Remember when" "What happened after" "Why did this".

Billy knows there are things inside, deep, skimming along the surface of his muscles, put there by his parents. There are things he's certain of, like the simple existence of God apart from what any book or men in expensive robes scare you into believing, the difference between driving lost and driving looking, and what arms feel like after you've climbed a tree. There are things he knows are true but can't quite believe, fish dangling lanterns in the darkest dark, saints healing with their fingertips, a universe that hasn't stopped expanding. His father picking him up, holding him like air, 'the sky is a big mirror, reflecting oceans', and Billy still looks for sharks in the sky.

Billy supposes it was early on, before kindergarten and after he could write his name without tracing that he knew, without a doubt, he wanted these two people always. His mother washing dishes because his father wanted a country house. His father with his hands under Billy's arms, spinning him like the cartoon whirlwind they'd just seen on TV. Billy is leaning his head back, his hair pressed against his father's chest, the warm, earthy smell that would always make Billy think of him washing over his face

like a blanket. Billy's legs are almost parallel to the ground, velcroed shoes strapped soundly, such a kid that he needed a step stool to wash his hands. His mother calls about a bird outside, bluer than Billy's eyes, and his father looks up, stumbling. Billy's mother's voice, soft and pure, could always make him stumble. Billy's feet veer towards the ground, ankles scraping the floor and his father's hands drag across him, desperate, leaving bruises on his ribs he'd find days later. Billy is upended and righted in the same motion, his father's knees hitting the floor, arms under his neck and thighs, cradled like the girls in fancy dresses in the black and white movies his mother watches, light and helpless. His father is shaking Billy, breathing his name and Billy rolls his head towards him, hair spiked across his eyes. His mother is beside them in an instant, a dishcloth in her hands. 'What's all the commotion?' His father tells, in a voice more shaky than he wants, about their little boy and what almost was and his mother moves her hand to her head. 'If Jesus came down from heaven,' she laughed. 'I'd be in the bathroom.' Her smile is one of force, so truly meant, its very presence demanding all wrongs to be righted, all disasters avoided, a strength to save and make anything okay again. Billy watches

them, the little tears in their mouths, the blinks of their lashes, telling him he was rescued, snatched from harm. He thinks without effort, 'They loved me the moment I was alive'.

When he thinks about it now he wonders if he made it up, if he was capable of understanding any of it; a kid with carpet burns on his elbows, dinosaur sheets, spiders for pets, but his mother's hands, still wet, firm and insistent under Billy's chin, soap sliding down his collar, his father's weight around him, holding him above the ground like something precious; he understood more than now, he decides. He knew what he's forgotten.

Billy's still watching his parents, twenty years from when he figured them out. He comes home on weekends and plays the messages, looking for clues. "I remember this" "I never knew" "When did you tell me". He's found his own history project, one that started before he realized and one he won't ever finish. His mother and father smile at him, smile like they always have. His mother is tilting her head back and laughing, soft and pure, and his father looks at Billy like he's out of breath. He makes Billy remember jack-o-lanterns on Halloween, a light in the middle of his father, flickering in his eyes. Billy is more happy now than worried but he knows what he'll lose. What will have existed and disappeared when he can't call and say, "Talk. Just talk." He'll wake up every day with a bright, empty place inside him, like a room made of windows.

(Kate LaDew lives in Mebane, NC)

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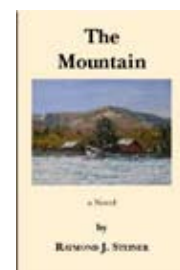
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Artists: Arlington Art Gallery, 32 Raymond Ave., Poughkeepsie, NY 845-473-2787 Seeks small artworks for Quadracentennial Competition 400. Call or visit website for details. www.SAS400.com Deadline Oct 10.

NJ Artists: Art Center of Northern NJ, 250 Center St., New Milford, NJ 07646 (201) 599-2992. Seeks entries for 18th National Juried Show, Oct 11-Nov 2. Juror Clare Bell, Associate Curator Guggenheim Museum, NYC. Cash Awards. SASE for prospectus call or visit website. www.artcenter-nnj.org. Slides, CD, deadline Jul 31.

Artists: Art in the Park, Village Green, Main St., Farmingdale, NY 516-752-7493 / 631-694-5145 Seeks entrants for Sept 12, 2009 event. raindate Sep 13, Download app from: www.farmingdalevillage.com

Artists, All Media: Art League of Long Island, Deer Park Rd, Dix Hills, New York, 11743 (631) 462-5400. Seeks entries for "A Common Thread", a portrait and figure exhibition Sep 27-Oct 25. Awards juror: Aaron Shikler. Call or go online for prospectus. ruth@ruthsachs.us www.artleagueli.org. Deadline Aug 10.

Artists: Art Society of Old Greenwich, John Tatge (203) 637-9949. Seeking participants for 59th Annual Sidewalk Show, Sound Beach Ave., Old Greenwich, Sept 12-13, 9-5pm, Judges: Don Slapo, Pastel & Oil Painter and Teacher and Mario Tucci, Oil Painter. Receiving Noon-7pm at St. Catherine of Sienna Church Hall (Basement), 3 Riverside Ave., Riverside, CT. Receiving for sculpture Friday, Sept. 11, 3:30 to 6:00pm; at Images Gallery, 212 Sound Beach Ave., Old Greenwich, CT. Prizes: 200-150-100-75 for 1st-2nd-3rd-HM. Member maximum three (34) pieces @ \$12 each. Maximum size 42" across, 160-inch perimeter. www.sidewalkartshow.com.

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks photos for 2010 Calendar. Call Anita DeFina Hadley for details. communications@askforarts.org www.askforarts.org Deadline Jul 15.

Artists: Artwell, 19 Water Street, Torrington, CT 06790 (860) 482-5122. Seeks entries for 13th Annual Open Juried Exhibit July 25 - Sep 13, 2009 Call the gallery or go to website for information. www.artwellgallery.org. Drop-off: July 12-13 5-7pm

Artists: Audubon Artists Art Society Entries for 67th Annual Juried Exhibit, Sept 14-Oct 2, 2009 at the Salmagundi Club, NYC. SASE to Raymond Olivere, 1435 Lexington Ave., #11D, New York, NY 10128 or go to website. www.audubonartists.org Deadline: Digital Entries July 18.

Mixed-Media, Found Objects Artists: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks entries for exhibition "Inspired by Heritage" (deadline Jul 3); Entries for 2009 Fall Exhibition (deadline Aug 15) Call or email for app info, fees. yonkersbluedoor@gmail.com www.bluedoorgallery.org

Artists: Capital Repertory Theatre, Capital Café, 111 N. Pearl St., Albany, NY (518) 462-4531 x 303 Seeks submissions for exhibition relating to upcoming show. Call or email Carrie Vick, House Manager for details. housemanager@capitalrep.org Deadline Aug 28.

Artists: Celebration of the Arts (COTA), New Paltz, NY (845) 430-8470 Seeks entries for 3rd Annual fine and performing arts festival, October 10, 10am to 5pm. Visit website for info, application fees. Deadline Sep 10.

Artists, Craftspeople: City of Port Jervis, NY Tri-State Chamber of Commerce (845)856-6694 or Cedarwood Center for the Arts (845)-856-2307. Seeks participants for 11th Annual Arts Walk July 18 2009. Call 845-856-2307 for info fees.

Craftspeople: Dutchess Community College Foundation Seeking crafters for 38th Annual Holiday Craft Fair, Nov. 28 & Nov 29. For more information call Diane Pollard (845) 431-8403 or visit website. www.suny-dutchess.edu/Alumni/foundationevents/annualCraftFair

Writers: F.Scott Fitzgerald Literary Conference, Rockville, MD 301-309-9461 Seeks short fiction for 14th annual competition. Call or visit website for details, writeful.press@gmail.com www.peerlessrockville.org Deadline Jul 17.

Artists: Hopper House Art Center, 82 N. Broadway, Nyack, NY 10960. 845 358-0774. Seeks artists for Small Matters of Great Importance National juried show. Go online or email for information. info@hopperhouse.org www.hopperhouse.org. Deadline: Jul 20.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for KAA President's Show Jul 12-Aug 16. Download prospectus. www.kentart.org. Hand Del: Jul 10, 1-4; Jul 11 10-1pm.

Artists: Lifebridge Foundation, PO Box 327, High Falls NY 12440 (845) 338-6418 Seeks proposals to exhibit wall-hung artworks of colorful and evocative natural beauty at Retreat & Conference Center. Call or email for full details. info@lifebridge.org www.lifebridge.org. Deadline Oct 1.

Artists: Long Island Museum, 1200 Route 25a, Stony Brook, NY 11790 (631) 751-0066 x214. Seeks participants for 2009 Juried Competition "Works on Paper". Call or email Lisa Unander for submission guidelines. art@longislandmuseum.org www.longislandmuseum.org. Deadline Jul 10

Artists, All Media: Lower Adirondack Regional Arts Council (LARAC), 7 Lapham Pl., Glens Falls, NY 12801 (518) 798-1144. Seeks entries for Themed Juried Exhibit "In the Spirit of Degas: Art Inspired by Music" Aug 14-Oct 4. Guidelines, instructions, and applications at website. gallery@larac.org www.larac.org. Deadline Aug 1.

Craftspeople: Miller Craft Fair Committee, Lake Katrine, NY (845) 943-3941 Seeks vendors of hand-crafted items only for crafts fair Oct 24, 25, 2009 Call or e-mail for app. info. krotella@kingstoncityschool.org

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

Artists: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 94th Annual Open Juried Exhibition, Sept 12 - Oct 24, 2009. \$2500 in prizes. Send SASE or go to website for prospectus. nraaonline.org.

Artists: North Country Summer Arts Festival 315-785-9238 Seeks artists for outdoor arts festival on Aug 15 at Thompson Park, Watertown, NY. Email or go to website for information. ncagkari@gmail.com www.nnyart.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 33rd Intl. Juried (by slide or cd) Show at the Gallery of the Kent Art Assoc. in Kent, CT. Oct 22-Nov 8. Awards juror: Janet Walsh, AWS, DF. \$8,000 in awards. Send #10 SASE to NEWS or go online for prospectus. email: info@northeastws.com www.northeastws.com Slides due by Jul 15.

Artists, Craftspeople: Pawling Chamber of Commerce, PO Box 19, Pawling, NY 12564 (845) 855-0500 Seeks entries for 18th Annual (Juried) Pawling Arts & Crafts Festival on September 19, 10-4pm. Send SASE to Chamber of Commerce or email Vanessa Muro, Event Chair: noonieme@mac.com; cell: 914-906-7666. Deadline: Aug 3; Early Bird Jun 1.

Women Artists: Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks submissions for: Home is Where the Art Is: Fine Craft Exhibition and boutique and Fine Craft Boutique Send SASE or Download form from website. www.penandbrush.org Deadline Sept 15.

Artists, Craftspeople: Pike County Art Council, Pike County Arts & Crafts, Borough Hall, Historic Milford, PA Seeks entries for the 59th Annual Arts & Crafts Exhibit at Borough Hall, Millford, PA. Jul 15-26 For Prospectus call (570) 296-2338 pamurphy@ptd.net Artists' receiving Jul 11 & 12.

Artists: Putnam Arts Council, Tilly Foster Farm, 100 Rte. 312, Brewster, NY (845) 278-0230. Seeks entries for artists 75 years and over to exhibit original fine art at the 18th Annual Art After 75 Show Aug 2-23 See website or call for details. www.putnamartscouncil.com.

Artists, All Media: Roxbury Arts Group, PO Box 93, Roxbury, NY 12474 (607) 326-7908. Seeks exhibitors for 2010 calendar year. Call (607) 326-7908 or email: officemgr@roxburyartsgroup.org for details. aepner@roxburyartsgroup.org roxburyartsgroup.org Deadline Jul 10.

Print Artists in Canada, Latin America & US: Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Seeks entries for 26th Juried Print Triennial "Print Americas" Nov 22-Dec 23. Juror: Jacob Lewis, Director, Pace Prints Chelsea, NY. \$1000 best in show. Send #10 SASE Print Americas, Silvermine Guild Arts Center or download from website. www.silvermineart.org Deadline Aug 21.

Artists, All Media: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for Juried Fine Arts Exhibit Jan 09—Feb 10, Juror Joan Young, Guggenheim Museum. Download prospectus from website. exhibit@stacarts.org www.stacarts.org/exhibits Deadline Nov 10.

Artists: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Call for entries for "Midnight Oils: Halloween Art Oct 9—Nov 1. SASE to STAC or visit website for more information. www.stacarts.org. Deadline: Aug 28.

Photographers: SOHO Photo Gallery, 15 White St., New York, NY 10013. (201) 906-9315 Invites entries to 5th Annual Alternative Processes Competition, Nov. 3-28, 2009. For prospectus, see website or send SASE to Alternative Processes at the gallery address. Questions: mgm340@optonline.net SASE #10 to Alternative Processes Competition or website for prospectus. mgm340@optonline.net www.sohophoto.com. Deadline Sep 12.

Artists, All Media: St Joseph's Festa, 34 South Chestnut St., New Paltz (845) 255-5770 Seeks entries for fine arts/exhibit/sale Jul 16-18. Visit website or pick up registration forms at church. www.stjosephnewpaltz.org / www.connienoele.com Deadline Jul 11.

International Artists, New Jersey: The Art Renewal Center's International

2009/2010 ARC Salon® 6th Annual Competition. Over \$48,000 in cash awards, with \$10,000 Best in Show. Compete and Win in 6 Categories: Figurative, Still Life, Landscape, Sculpture, Drawing and Animals. Deadline October 31, 2009. Visit www.artrenewal.org for prospectus, or send a #10 SASE to Art Renewal Center, PO Box 837, Glenham, NY 12527. Inquiries may be addressed to Katie O'Hagan at arcprograms@artrenewal.org.

Artists, All Media: The Art Center of Northern New Jersey, 250 Center St., New Milford 07646. Seeking entries for 18th National Juried Show. SASE Attn: "ACNNJ=NJS '09" or download from website. www.artcenter-nnj.org. Deadline for Slides or CDs Jul 31.

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeking artists for "Adventure", 7th annual juried landscape show Jul 23 - Sep 8. Please visit website to download prospectus www.huntingtonarts.org Deadline: Jul 10.

Artist Printmakers: The New York Society of Etchers and the Monotype Society of New York, NYC (212) 590-5229 Seeks entries for intaglio and monotype exhibition Nov 2—13 at National Arts Club, NYC. Download prospectus from website. info@nysetchers.org www.nysetchers.org Deadline: Sep 15.

Photographers: The Rondout Valley Business Assn (RVBA), 845-687-4567 Seeks entries for Visions of the Valley 2010 exhibit. Download entry from website. info@rondoutvalleybusinessassociation.org www.roundoutvalley.org Deadline Jul 18.

Artists: The Rye Arts Ctr, 51 Milton Rd, Rye, NY 914-967-0700 Seeks artist to sell work at Annual Arts Fair Sep 13, 2009. Visit website for app. www.ryeartscenter.org Deadline Aug 14.

Artists: The Soleyne Gallery Seeks applications from professional artists (Hobbyists need not apply) for consideration for online gallery Application at website susan@soleyne.com www.Soleyne.com

Artists: Village Green - Main Street, Farmingdale, New York. 516-752-7493 or 631-694-5145. Seeks artist to be part of Art in the Park Sat., Sept 12 (raindate Sun Sept 13) Call or go online for application. www.farmingdalevillage.com

Artists, All Media: Visual Arts Center of New Jersey, 68 Elm Street, NJ 07901 (908) 273-9121 x 27. Seeking entries for 24th Annual Int'l Juried Show, Jan 15, 2010. Juror Susan Kismaric, Curator, Department of Photography, Museum of Modern Art, NY, NY. New Best in Show Prize. SASE, email or download prospectus. jayres@artcenter-nj.org www.artcenter-nj.org Slide & CD entries due: Oct 1.

Artists, Craftspeople: Warwick Applefest 2009, PO Box 22, Warwick, NY 845-987-8300 Seeks vendors for Festival Event Oct 4, 2009. Forms & guidelines on website. www.warwickapplefest.com

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for outdoor exhibit, Sep 5,6,7,12,13 Go online for registration form and info. www.washingtonsquareoutdoor-artexhibit.org.

Artists: Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Invites Artists to participate in the 2nd Annual Woodstock Arts Fair, Sunday, November 29 10-4pm. Email or download for application. woodstockartsfair@yahoo.com www.wjcsul.org. Deadline: Sept 15.

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.

Theatre

Why not just shoot the messenger?

By ROBERT W. BETHUNE

IF A BASEBALL player gets a bad call, can he eject the umpire? Not in any league I've seen or heard of. You can make very loud noises at the Commissioner, but you'll find that he is very slow to let you have your way, and certainly not while the game is in progress.

If you don't like the way the trial is going, can you get rid of the judge? Once in a great while, judges will recuse themselves; once in an even greater while, an appeals court will decide that a judge should have done so. But again, the system is very slow to grant the wishes of the participants in the trial when they decide they want to change the judge.

Few publications are committed to theater reviewing or reviewers. It does not draw eyeballs to advertising to any great extent. It is provided as

a public service—unless it competes too strongly for page space or becomes an annoyance. A theater that makes an effort can get rid of a critic by making it easier to get rid of the critic than to defend the integrity of the publication. So, more and more often these days, when a theater doesn't like the criticism it gets, it goes for the obvious solution: get rid of the critic.

Theaters are routinely judged by critics, often critics who are not really critics, but merely ink-stained drudges little versed in the art. Theaters have a vested interest in getting control, one way or another, of what critics write. After all, what critics write can have a strong effect on the fortunes of the theater. So if theaters can get editors and critics to behave as desired, an interesting result occurs: the critic stops being

the voice of the audience and starts functioning as an extension of the publicity department.

Who then is left to speak for the audience? Theater people love to look down on the audience, to regard it as a mere necessary evil or useful source of suitable behavior, such as buying tickets and applauding. Since the time of Shakespeare, theater people see the audience as "capable of mere dumb-shows and noise." Of course, at some point, the audience is capable of killing theaters by starvation by the simple and unstressful choice to go elsewhere, or not go at all.

So theaters deprive themselves of the voice of the audience at their peril. True, critics often are at variance with the audience. Critical taste and audience taste often differ. That's an annoying fact of life, but

not a fundamental one. Critics may be out of touch, but may also realize things the general audience does not realize, though it would be better off if it did. True, a theater could devise its own ways of staying in touch with the audience—but very few do. One can easily observe, in almost any theater company, that theater people shrug off complaints and treasure compliments—what could be more human? That's why the job of judging quality requires an outside voice, one not emotionally involved in the work. Without a reliable way to judge the quality of their work as seen by outsiders, few theaters will improve what they do very much.

But improvement is tough. Shooting the messenger is easy. Human nature is what it is. The choice is quite predictable.



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BY PAUL PORTNER

OPENS JUNE 5, 2009

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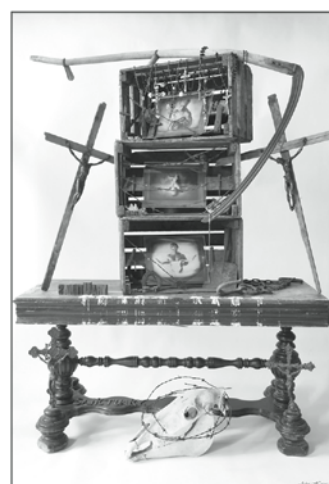
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Calendar

Sunday, July 26

21st ANNUAL FALCON RIDGE FOLK FESTIVAL Dodds Farm, 44 CR 7D, Hillsdale, NY (866) 325-2744 (thru Jul 26) www.FalconRidgeFolk.com **Columbia**

ANDREW MINEWSKI: Paintings & Drawings LaBella Bistro, 194 Main St., New Paltz, NY 845-255-2633 (thru Aug 28) **Ulster**

ARTISTS IN THE GARDEN Benefit for Garden Lover's Club of Middletown, Orange Hall Gallery 115 South St., Middletown, NY (845) 457-2787 Opening Reception 1-4 **Orange**

GERTRUDE ABRAMSON Gallery Talk Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 2pm www.woodstockart.org **Ulster**

Friday, July 31

22nd ANNUAL SHAKESPEARE IN THE VALLEY & PICNIC DINNER The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 6pm charge (thru Aug 1) **Delaware**

Saturday, August 1

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

ART TRAIL GUIDED HIKES Thomas Cole National Historic Site, Temple Israel, 218 Spring St., Catskill, NY (518) 943-7465 9am **Greene**

BENMARL EXHIBIT AND SILENT AUCTION Benmarl Winery, Poughkeepsie, NY (914) 474-7780 (thru Aug 31) **Ulster**

"EIGHT-09" SUMMER SPOTLIGHT SHOW Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 3-5pm (thru Aug 15) www.mamaroneckartistsguild.org **Westchester**

GARY STEPHAN: And Other Things Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 Opening Reception 5-7pm **Ulster**

JANE MCGRAW-TUEBNER, pastelist; DAVID SILBERT, photographer; ANDY MOERLINE Windsor Whip Works Art Gallery, 98 Main St, Windsor, NY (607) 655-1561 Artist's Reception 6-9pm (through Aug 29) www.whipworksartgallery.org **Broome**

JULINA OSINCHUK Piano Recital Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm charge www.grazhdamusicndart.org **Greene**

PRANA in Concert Albert Shahinian Fine Art, 415 Warren St., Hudson, NY (518) 828-4346 8pm www.haninianfineart.com **Columbia**

RYAN BARONE Exhibit Romaine Brooks Gallery, 332 Hudson Ave., Albany, NY 12210 (518) 462-6138 x 15 (thru Aug 31) **Albany**

SUMMER OF DEGAS: Musician & the Instrument bjsartworks Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 Opening Reception 4-6pm (thru Sep 12) **Warren**

THE MAKING OF WOODSTOCK: An Oral History Arts on the Lake 640 Route 52, Kent Lakes, NY (845) 228-2685 8pm www.artsonthelake.org **Putnam**

YALE EPSTEIN EXHIBIT Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 (thru Aug 29) **Ulster**

Sunday, August 2

ALISON CZINKOTA: Digital Imaging ArtsWAVE Center, 12 Market St., Ellenville, NY (845) 705-3953 **Ulster**

ART OVER 75 Putnam Arts Council, the Lodge, Tilly Foster Farm, 100 Rte. 312, Brewster, NY (845) 278-0230 Opening Reception: 3-5pm (thru Aug 23) www.putnamartscouncil.com **Putnam**

SONO ARTS CELEBRATION Washington & N. Main St., South Norwalk, CT (thru Aug 3) **CT**

Thursday, August 6

CORNELIA SECKEL: Discussion on Promoting Your Art The Gallery at the Kent Art Assoc.n, 21 South St. (RT 7), Kent, CT (860) 927-3989 7-9pm www.kentart.org Litchfield, CT

Saturday, August 8

2nd SATURDAY CELEBRATION Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm **Dutchess**

62nd ANNUAL ART EXHIBITION Twilight Park Artists, Twilight Park Clubhouse, Haines Falls, NY (thru Aug 9) **Greene**

ALEXANDER BRUSILOVSKY Violin, ANNA RABINOVA Violin, BORIS DEVIATOV Viola, NATALIA KNOMA Cello & VOLODYMYR VYNNYTSKY: Chamber Music Concert Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm charge www.grazhdamusicndart.org **Greene**

HUDSON RIVER 400 CELEBRATION: A National Juried Exhibit Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 2-4pm (thru Sep 5) www.woodstockschoolofart.org **Ulster**

Continued on Page 20

Classified

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New Art Books & DVD's

PRESTEL: Alexander von Humboldt: *The Botanicals of America* by H. Walter Lack. 288 pp.; 9 1/2 x 13 1/2; 150 Color Illus.; Order of Publication; Plates; Bibliography; Index. \$185.00 (Slipcased) Hardcover. *****

The Imagery of Sean Scully: Constantinople or the Sensual Concealed by Susanne Kleine. 128 pp.; 9 1/2 x 11; 75 Color Illus.; Biography; Appendix. \$34.95 Softcover. ***

RIZZOLI INTERNATIONAL PUBL., INC.: *Shape of Things to Come: New Sculpture (Saatchi Gallery)* by Meghan Dailey. 672 pp.; 11 x 11; 600 Color Illus.; List of Artists. \$85.00 Hardcover. *****

YALE UNIVERSITY PRESS: Matthew Boulton: *Selling What All the World Desires* by Shena Mason. 258 pp.; 10 1/8 x 11 3/4; 350 Illus., 300 in Color; Notes and References; Bibliography; Index. \$75.00 Hardcover. *****

Luis Meléndez: Master of the Spanish Still Life by Gretchen A. Hirschauer et al. 192 pp.; 9 3/4 x 11 3/4; 183 Illus., 143 in Color; Selected Bibliography; Index. \$60.00 Hardcover. *****

Denver by Robert Adams. 136 pp.; 9 1/4 x 8; 117 Tritone Illus.; Captions. \$50.00 Hardcover. *****

Pen and Parchment: Drawings in the Middle Ages by Melanie Holcomb. 200 pp.; 9 x 11; 157 Illus., 138 in Color; Notes; Bibliography; Index. \$50.00 Hardcover. *****

Your Bright Future: 12 Contemporary Artists from Korea by Christine Starkman and Lynn Zelevansky. 208 pp.; 9 x 10 7/8; 177 Illus., 159 in Color; Chronology; Checklist; Index. \$50.00 Hardcover. ***

Dove/O'Keeffe: Circles of Influence by Debra Bricker Balken. 168 pp.; 8 1/4

x 11 3/4; 139 Color Illus.; Selected Bibliography; Index. \$45.00 Hardcover. *****

PHAIDON PRESS INC.: Vitamin 3-D: *New Perspectives in Sculpture and Installation* by Laura Hoptman, et al. 352 pp.; 11 3/8 x 9 7/8; 500 Color Illus.; Biographies; Index. \$75.00 Hardcover. *****

THE UNIVERSITY OF CALIFORNIA PRESS: *Russian and Soviet Views of Modern Western Art* (Ed.) Ilia Dorontchenkov. 368 pp.; 7 x 10; 42 B/W Illus.; Chronology; Acronyms; Selected Bibliography; List of Illustrations; Index. \$29.95 Softcover. *****

Treasures Through Six Generations: Chinese Painting and Calligraphy from the Weng Collection (Ed.) T. June Li. 156 pp.; 10 x 10; 80 Color Illus.; Further Reading; Index of Artists. \$24.95 Softcover. *****

FIRST RUN FEATURES (DVD): *Our City Dreams: Five Women Artists* • *One City Film* by Chiara Clemente. Color; 85 Minutes. *** **James Castle: Portrait of an Artist Film** by Jeffrey Wolf. Color; 53 Minutes. \$24.95. *****

COLLINS/DESIGN: *War Stories: A Graphic History* by Mike Conroy. 118 pp.; 8 5/8 x 9 5/8; B/W & Color Illus.; Index. \$24.99 Softcover. ***

OXFORD UNIVERSITY PRESS: *Beauty* by Roger Scruton. 176 pp.; 5 x 7 1/8; 25 B/W Illus.; Notes and Further Reading; Index. \$19.95 Hardcover. *****

DA CAPO PRESS: *The Artist's Guide: How to Make a Living Doing What You Love* by Jackie Battenfield. 380 pp.; 7 3/8 x 9 1/8; B/W Illus.; Biographies; Index. \$17.95 Softcover. *****

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33rd Annual International Exhibition, Kent, CT. Oct. 22 - Nov. 8
at Kent Art Association Gallery, Kent, CT.
Juried by SLIDE/CD. \$25/1, \$40/2 images. Deadline July 15.
Eligibility: Water media on paper. Not previously exhibited with NEWS
\$8500+ in awards/merch. Awards Juror Janet Walsh, AWS, DF.
Details & prospectus at northeastws.com, e-mail info@northeastws.com
or send SASE to Richard Price, 866 Cadosia Rd, Hancock, NY 13783.

The New Rochelle Art Association
94th Annual Juried Exhibition Sept. 12 - Oct. 24
New Rochelle Public Library, Lawton Street, New Rochelle
Receiving: Sat., September 12, 10 am - 1 pm; Sculpture 10 am - 12 noon
Minimum \$2500 cash and art related awards

For Prospectus send SASE to
NRAA, 30 Oakdale Avenue, New Rochelle, NY 10801 or go to nraaonline.org

Poets' Niche

POWER IS BORN
*Power loves games won
in a snap. Let her play
with children her own size,
with those who enforce
few rules. Who can teach
manners to such a wanted child?*
—Nathan Whiting
Brooklyn, NY

MONDRIAN
*From a flat landscape
of ruler-straight roads and
canals,
invading seas and brute
winds,
Mondrian set the vertical
against the horizontal
in a balance of oppositions
that abandoned green
where primary colors behave
with calibrated calm.
But chaos held down
is not denied.
Through these grids
like windows
no trace of nature
except the nature of Nature:
red as lust, yellow as greed,
blue as cruelty and the black
and white of ignorance.*
—Sarah Brown Weitzman
Delray Beach, FL

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Rt. 7, Kent, CT just south of the monument

President's Show
July 12 - August 16
Reception Friday, July 17, 5-7pm
Awards Reception Sat., July 18, 2-4pm
Receiving: Fri July 10, 1-4; Sat July 11, 10-11
August 6, 7-9pm

**Cornelia Seckel, Publisher of ART TIMES
discusses "Getting Your Work Seen"**

**Elected Artists' Invitational
& Zufar Bikbov, solo show**
August 23 - Sept 27
Receiving for new Candidates: Thurs. Aug 20, 1-4pm;
Receiving for others: Fri., Aug 21, 1-4; Sat., Aug 22, 10-11pm
Reception Sat., August 29, 2-4pm

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 12 East Glen Avenue, Ridgewood, NJ

July 6 — July 26

Reception Sunday, July 12, 2 - 5pm; Awards 4pm

~ **Watercolor Demonstration by Thomas Valenti** ~
 Sunday, July 12, 2 - 5pm (Gallery A)

~ **Book Signing by Raymond J. Steiner** ~
The Mountain a story of an artist's odyssey
 Sunday, July 12, 2 - 5pm (Gallery B)

Gallery Open: Monday - Sunday 11am-3pm
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Norman Rockwell works on a portrait in his Arlington, Vermont, studio. Photo by Robert McAfee, 1946

The Summer Series is back! Explore the fascinating relationship between artists' public personas and private lives through talks and live performances.

- July 16 Norman Rockwell: Private Moments for the Masses
- July 23 Cabaret-to-Go
- July 30 High Society: Charles Dana Gibson and the Illustrators of the Golden Age
- August 6 Artful Lives: A Living Portrait of Frida Kahlo
- August 13 The Many Lives of Andrew Warhola
- August 20 Jeanne Laurin Trio
- August 27 New York Stories: John Sloan as Illustrator

NORMAN ROCKWELL MUSEUM

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Calendar

Continued from Page 18

Saturday, August 8 con't

LISA O'GORMAN HOFSSOMMER & NANCE REED JONES: Wildlife / DEBRA FEMIAK Solo Show Wallkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS Opening Reception 5-7pm (thru Aug 30) **Orange**

SUMMER ART INSTITUTE EXHIBITION Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 Opening Reception 3-5pm (thru Aug 9) **Putnam**

TRACY BAISDEN: Interior Designer Lotus Fine Art, 33 Rock City Rd., Woodstock, NY (845) 679-2303 Opening Reception 5-7pm www.lotuswoodstock.com **Ulster**

VANAVER CARAVAN SummerDance on Tour! Opus 40, Fite Road, Saugerties (845) 246-3400 6-8pm charge **Ulster**

Sunday, August 9

AMERICA THRU LENSES: a photo exhibit by Quintet Photographers Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 Opening Reception 1-4pm (thru Aug 30) **Orange**

SOFIA QUINTERO aka BLACK ARTEMIS Reading Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge www.writerscenter.org **Westchester**

Monday, August 10

SALMAGUNDI POTPOURRI Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Aug 28) www.salmagundi.org **NYC**

Thursday, August 13

FREDRICK LETZTER: Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Artist will be at the show each day (thru Aug 30) www.piermontfinearts.com/Letzter.htm **Rockland**

RAYMOND J. STEINER and MELANIE MARIA GOODREAU: Reading and Book Signing Bright Hill Press, Word Thursday 94 Church St, Treadwell, NY (607) 829-5055 7pm **Delaware**

Friday, August 14

CHILDREN'S RECITAL: Ukrainian Folk Songs Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 7pm charge www.grazhdamusindart.org **Greene**

PROJECT ABLE Recognition Ceremony The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 2-5pm **Dutchess**

Saturday, August 15

3rd Saturday CATSKILL, POUGHKEEPSIE, RHINEBECK Arts throughout town **Greene**
ABSTRACTION & PERCEPTION Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 Opening Reception 5-8pm (thru Sep 14) **Greene**

BORROMEO STRING QUARTET Windham Chamber Music Festival, Windham Performing Arts Center, Main & Church Sts., Windham, NY (518) 734-3868 8 pm charge **Albany**

FINE ARTS & CRAFTS FAIR Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 10-5 (thru Sun Aug 16) **Putnam**

LIDIA KRUSHELNYTSKY Memorial Celebration w/UKRAINIAN STAGE ENSEMBLE Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 8pm charge www.grazhdamusindart.org **Greene**

Friday, August 21

JUDY SIGUNICK: Sculpture / ED SMITH: Prints Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 **Opening Reception 6-8pm (thru Aug 30) Putnam**

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

Saturday, August 22

JANET JAPPEN Exhibit Tivoli Artists' Co-op, 60 Broadway, Tivoli, NY, (845) 757-2667 Opening Reception 6-8pm (thru Sep 20) **Dutchess**

SARATOGA ARTS CELEBRATION National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 584-2225 10-5PM (thru Aug 23) www.GordonFineArts.org **Saratoga**

SUMMER IN WESTCHESTER Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 3-5pm (thru Aug 29) **Westchester**

Sunday, August 23

ANNIVERSARY TRIBUTE TO GIACOMO PUCCINI Altamura Center for Arts & Cultures, 404 Winter Clove Rd., Round Top, NY (516) 622-0070 2pm charge **Greene**

SARATOGA ARTS CELEBRATION National Museum of Dance, 99 South Broadway, Saratoga Springs, NY (518) 584-2225 10-5pm www.GordonFineArts.org **Saratoga**

Saturday, August 29

LARYSA KRUPA, NATALIA KHOMA, VOLODYMYR VYNNYTSKY & LEONTOVYCH STRING QUARTER: ALEXANDER SLOBODYANIK Memorial Concert Music and Art Center of Greene County, Grazhda Hall, Rte 23A, Jewett, NY (518) 989-6479 Call for time charge www.grazhdamusindart.org **Greene**

ZUFAR BIKBOV: Solo Show / ELECTED ARTISTS' INVITATIONAL The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Reception 2-4pm (thru Sep 27) www.kentart.org Litchfield, CT



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