

Our 25th Year!

Inside:
Raleigh on Film; Bethune on Theatre;
Behrens on Music; Marvel's 'Art Byte';
Hendler on the Long Island Art Scene;
Farber 'Speaks Out' on Digital Art;
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New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 25 No. 8

April 2009

A Small Chamber Ballet; A Large Presence



Company of dancers in "Signatures 08 - A Celebration of Legends & Visionaries";
Antony Tudor & Jose Limon Choreography; New York Theatre Ballet's 29th Season;
Diana Byrer, Artistic Director & Christina Paolucci, Associate Director; performance
photographed: Saturday, February 9, 2008; 7:30 PM at Florence Gould Hall;
Photograph: © 2007 Richard Termine

By DAWN LILLE

WHEN SHE FOUNDED The New York Theatre Ballet in 1978 Diana Byrer's original purpose was to help a group of dancers and choreographers, all of whom studied with the same teacher, put together a performance. She started teaching at the same time because that teacher, Margaret Craske, asked Byrer to teach some Cecchetti adagios to a group of students. Thus began Ballet School NY, the training ground for potential company dancers. Thirty years later it is possible to follow the trajectory and different mutations of what became a dream and then a dream realized.

Byrer is from Trenton, New Jersey, where she studied with Francis Kieran. She came to New York to take class when she was sixteen and then attended Juilliard for a while, where she studied with Alfredo Corvino and Antony Tudor. But her philosophy toward sharing the art of dance was shaped by the Cecchetti trained and certified Craske, who ended her own pedagogical career teaching at Byrer's studio when she was in her nineties.

Enrico Cecchetti, an Italian, was ballet master for the Diaghilev Ballets Russes and later opened a school in London. His teacher had been a student of Carlo Blasis, the early 19th century codifier of ballet technique. Cecchetti devised an expansive range of exercises, one for each day of the week, thereby ensuring that all of the basic classical technique is covered. He also created a set of complicated adagios, or slow movements, pirouette exercises and allegro or fast combinations. Precision, line, musicality, virtuosity and strength are the hallmarks of his method, but expression is included. Byrer includes all of this in her approach to teaching dance as a total art form.

What started as a request from Ms. Craske soon became one class a day for professional dancers, many of whom were from the modern dance companies of Jose Limon and Merce Cunningham, that she taught in her own loft. When she lost that space and was able to move to what is still her studio at 30 East 31st Street, she had added a children's class. Later

Craske joined the faculty, taught the advanced adult and beginning children's classes and was involved in coaching the company. Byrer taught the other levels and directed the company. Sallie Wilson, a former American Ballet Theatre dancer, also began teaching and coaching.

The aim of Ballet School NY is to produce professional performers, and all classes are taught with that in mind. All the students may not become dancers, but there is a dress code, an attendance code, a behavior code and a support system that extends from student to student and from teacher to student. Any student may enter Pre Ballet 1 and 2, but an audition is required for Pre Ballet 3 and for new students entering at other levels. The summer program includes theater dance, tap, modern and music. Pupils have an opportunity to watch rehearsals and performances, to assist backstage and to appear in an informal series of in-house performances of works-in-progress, called Dance on a Shoestring.

The company is a chamber ensemble with ten full-time and four part-time dancers. They perform all over the United States and abroad, able to travel to venues where larger companies cannot fit or are not affordable—art centers, colleges, community settings. They bring small ballets created by leading choreographers of the past, such as Frederick Ashton, George Balanchine, Michel Fokine, Jose Limon and Antony Tudor, as well as emerging contemporary choreographers. Byrer seeks out ballets that suit the company's size

and style, which is more about dance as a universal communicative art form than pyrotechnics.

Judgment of Paris is a Tudor ballet in the company repertoire that Byrer staged for an American Ballet Theatre Gala at the Met last May. A satire on the Greek myth of three goddesses competing for the golden apple that Paris awards to the most beautiful, this version takes place in a sleazy Paris bar, where Juno, Minerva and Venus are three aging prostitutes competing for the lone customer. When he passes out they join forces to rob him. Biting in its humor and scrupulous in its characterizations, the success of this work entails devotion to detail, which Byrer puts into her stagings, her teaching and the management of her school and company.

She is constantly searching for old and new ballets. Each year they perform an "emerging choreographer's" work after it has been allowed to develop in a nurturing studio atmosphere. A few years ago she was able to obtain Ashton's *Cabriole Suite* and among their Tudor ballets is *Lilac Garden*. On April 17, 18, 24 and 25, at Florence Gould Hall in Manhattan, they will perform a play about Agnes De Mille, the creator of ballets such as *Rodeo* and *Fall River*, as well as the Broadway shows *Oklahoma*, *Bloomer Girl* and *Carousel*. With a script by Anderson Ferrell, the work will include dancers, singers, actor and four hands on one piano. They will take it on tour as part of their Signature series.

Continued on Page 4

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Peeks and Piques!

EMERSON ONCE WROTE: *The soul allows no limits*, and I can't help wondering if he had artists as well as would-be philosophers in mind. To be sure, the 'Delian Delvers' of the Emerson, Hawthorne, Melville triumvirate were expected to go beyond the parameters of societal mores, but it seems to me that artists — true artists — always knew that "staying within the lines" could only lead to creative stagnation. Equally true is the gnawing fact that humankind's creative source — that "divine spark" that *makes* them artists — is as much a mystery today as it has ever been. Perennially, books come out attempting to 'define' — even locate — the creative urge, but there has yet to be a definitive explanation as to why we have become — to some, simultaneously to having attained 'sapience' — *homo aestheticus*. Surely, the inner prompting to create has brought us a long way into civilization — I would argue more important than,

say, religion or politics or philosophy. The path from ancient, pre-historic scratchings on rock faces to the Sistine Chapel may be a long one — but it is still easily traceable, still recognizable as a related arc of activity that man has pursued since the dawn of time. Just as certain is the fact that the creative journey has always broken the boundaries of the past — in other words, it has "allowed no limits" on its progress through time. Whether you care to equate "soul" with the human propensity to create, to make art, is moot. The salient point is, the true artist delves within to scale the next barrier. Sometimes, I think artists forget this — or perhaps just find it easier to follow "the tried and true". I don't mean that we ought to shut out the past — anyone familiar with my writing knows just how conservative I am in my tastes in art. I draw a wide line between craft and innovation for its own sake — with excesses of innovation largely

left to its own narrow path, a path that is often not "creative" or "artistic" but simply a passing fad deserving "fame" — but not much more — and certainly not a lot of my attention or thought. On the other hand, there are as many 'artists' who have simply accepted limitations, settled comfortably into formulas that "sell". Finding one's way into such formulas may exact some exertion in the beginning, some "wall scaling" into *terra incognita* — but thinking that your job is over is merely another way of saying that you are no longer an artist but a manufacturer of saleable artifacts. By *definition* the true artist "allows no limits" and every artist worthy of the title knows that. Allowing no limits might be daunting — might even be a bit nutty — but *you have no choice*. The alternative — and many of you know it in the bottom of your heart — is to be only *posing* as an artist. No class, no course, no certificate, no diploma or degree — not even an enviable list of paying patrons — will ever change the fact that you simply cannot embrace limits.

Raymond J. Steiner



Letters

To the Editor:

The *ART TIMES* cover article on Timothy J. Clark's Hammer Galleries exhibition [March Issue] has received much attention this month. As a League instructor, Tim Clark is part of the Art Students League family and as we all take pride in his being acknowledged with this exhibition; it is indeed important that the broader art community be made aware of this important work.

Ira Goldberg
 Executive Director
 The Art Students League of
 New York, NYC, NY

To the Editor,

It was with pleasure and delight that I read your singing review of the recent Timothy J. Clark show at

Hammer Galleries [March Issue] — it resonated on many levels.

As someone who has fallen in love with and collected his work — and who has also had the good fortune to study with and learn from him — I found it particularly compelling that you speak of his mastery of the many complexities of the craft while noting that it is the sure and nuanced voice of his aesthetic vision that captures us — showing us with "power and warmth" the beauty and truth of moments in time and place.

Tim's watercolors, indeed his art, whatever the medium, is to be savored and celebrated. Thank you for this article.

Sincerely,
 Sharon E. Rawlins,
 Santa Ana CA

To the Publisher:

Love your publication, especially Raymond Steiner's articles.

When we have the budget we will definitely be in *ART TIMES*.

Harv Toback, Curator,
 Gallery 225, NYC, NY

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Speak Out

Alternative Digital Printmaking and its Tribal Roots

By LESLIE NOBLER FARBER

LOOKING AT WAYS in which artists bring their heritage and their hands into their computer art has long been a research thrust and influence upon my own, and fellow artists', art practice. We look to the approach and techniques of traditional fine artists as much as we look to the logic, power, and open-endedness of experimental digital pioneers. I both study and teach these kinds of creative art-makers; I see how they grapple with being between two worlds. Even those *hot*, marketable, artists that safely avoid the *digital*, are in a sense, following the dictates of the computer age. Investigating the producers, since the birth of electronic image-making, has led me to believe that these are the best teachers and documenters of our day, its hybrid inventors. Designer/artist April Greiman wrote a 1990 book entitled *Hybrid Imagery*, defining a computer/traditional art form. Now, eighteen years further into it, and the hybridizing seems limitless. As we come up with new intermediaries between the handmade and the electronically mediated, we are our own pioneers, or original, tinkering, creators – which takes us back to those very primitive queries of "How do we use TOOLS?" This question addresses our bimodal environment, forcing us to be ingenious with our "givens" much the same as our forbears did with only their physical environs, and typically organic substrates/structures. So with this search, there is a throwback phenomenon – there is a sense of returning to the beginning – a tribal or ancestral effect.

Often these hybridizers select formats that even feel more *tribal*, such as prayer flags, wearables

– ornamenting the body, scrolls, thangkas (meant for meditation), and handmade artist's books. It seems as though all the *new media* forms, the internet, and all the fodder it gives the artist for content, needs more than the typical rectangular flat surface for its outlet. Artist Katherine Crone, who digitally creates artist's books, is "pleased that when the images of water are printed onto [her] silk organza pages, the edges and colors become less defined." [Beck 2006] A reviewer explains my *book & scroll arts* creative process: "she prints out computer images, monoprints over them, then scans and combines them into collages, thereby" [Beck 2006] pushing hybridizing even further. She continues, this format enables "referencing themes of consumerism, spirituality and the contradictions of natural versus simulated imagery." Crone concludes, "it is all an evolutionary process and my work is beginning to change again." [Beck 2006]

One of our most influential and important contemporary artists, Robert Rauschenberg, epitomizes this search/process perfectly. His works now are wonderful blends of digital printmaking technology within traditional painting structures; previously they had been assemblages of found objects, paint and print media – he termed "Combines." Other renowned *multiple*- or mixed-media artists such as Kiki Smith and Jane Hammond have followed suit, utilizing digital printmaking with conventional collage or painting/drawing. Just as these non-electronic artists are bridging the divide into digital – always valuing the importance of the hand while placing faith in the advances of technology, other rising, up-and-coming stars of the art world are casting

aside their "hands" – albeit producing what we think of as *paintings*.

Christine Streuli, the Swiss representative at the Venice 2007 Biennale, intentionally removes her hand from the process of painting. "For her, expression resides in colour [and its form] rather than in touch." [Frieze 2007] Printing, pressing (decals), and tracings are used to create her psychedelic landscapes. And *painters* Phillip Taaffe and Beatriz Milhazes also handle their original "decals" (of motifs *taken* from past, tribal or other cultures) – but less frequently mark the canvas surfaces directly. Milhazes states that she does not allow any brushstrokes to appear. "If you would touch one of my paintings you would feel that it is totally flat. There is [barely] a trace of the hand. All the paint has taken on the texture of plastic." [Kerguehenec 2004] When asked if she has ever used graphics software because her process is so close to that of working on a computer, she replies, "I don't use a computer because the screen is too small. I have a compulsive need for physical contact with my [work.]" The interviewer responds, restating that one would think these are made with a computer, adding, "that it is so interesting – making something very contemporary *by hand*." [Kerguehenec 2004] So as some artists shift to the electronic and try to keep the *touch* "in", others, fight the natural move to electronic media, yet go about removing tactility. "Hands" visible or not, they all strive to provide a future history – to leave generations to come a legacy about this time and what our RAPID move to an online global society meant to us. Quite ironically those "hand-reducing" artists are likely reflecting that prevalent feeling of

disconnect we get with the digitization of so much of our lives.

We, as artists, borrow motifs from the past, going as far back as tribal cultures from distant lands, or as recent as from the Pop Art movement, to convey a new diversity and *web-fed* global society of today. In doing so, to do the job right, we must slow down the process. I draw out the process, quite literally, by drawing. After finishing a computer painting and printing out on transfer sheets, I produce the final image on a substrate that befits the intent of the work, and the responsibilities of the contemporary artist. Reflecting on our duty to take care of our planet, I incorporate drawings of weather-beaten manmade structures and images of houses that reference family and community. I often transfer print onto inorganic – non-biodegradable – but very mobile and lightweight surfaces (less fuel to transport), highlighting the contrast between what can or cannot be recycled. I print using light ink coverage (limiting use of resources), transfer this matrix and then re-draw the entire piece over this delicate guide. The process slows dramatically, as I toil by hand, very physically, over each piece. The deliberateness is welcome; it is meditative. As it enables me to consider my work's impact on society and the environment, it allows me to get my hand back into the act of art-making. Digital technology has brought on an explosion of imagery on all kinds of surfaces in the graphic landscape; let's keep the hand, keep the land, respect the tribe, and use the tools of the explosion responsibly.

(Leslie Nobler Farber, a Digital Mixed-Media artist who works in Alternative Printmaking, Book Arts and Surface Design, is Associate Professor of Art, Wm. Paterson University).

BECK, J.R. 2006. The Inkjet Printer as a Versatile Tool. *SurfaceDesign*. Fall Edition, Sebastopol, CA. 29, 33. 2007.

www.friezeartfair.com/artists/yearbook/christine_streuli. *Frieze Magazine*. London, UK.

DE KERGUHENEC, D. 2004. Beatriz Milhazes. *La Maison Des Ameriques Latines*. France. 62, 66.

National Association of Women Artists, Inc.
80 Fifth Ave., Ste. 1405, NYC 10011
212.675.1616 office@nawanet.org
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Deadline: September 15, 2009. INFO:
www.nawanet.org

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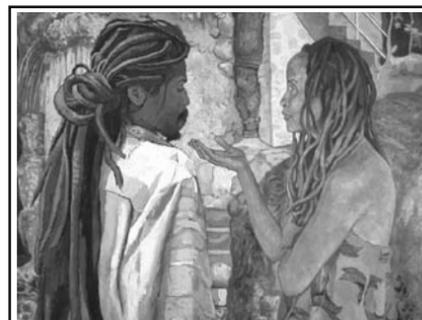
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Dance *A Small Chamber Ballet, A Large Presence*

Continued from Page 1

By DAWN LILLE

One aspect of New York Theatre's Ballet's repertory that has thrilled young children and their parents is the presentation of one hour versions of such classics as *Sleeping Beauty* and *Cinderella*, in what they term the Once Upon a Ballet series. Additionally, they have offered *Alice in Wonderland*, *Nutcracker* and *Mother Goose*, all choreographed by Keith Michael, who came through the school and the company. These ballets are meticulously put together, with costumes and sets geared to gratify young and old. The technique in these performances by young professionals is at the highest level, flowing, musical and using every bit of space on the small Gould stage. As a dancer, Byer was a soloist with Les Grands Ballets Canadiens, Manhattan Festival Ballet and New York City Opera. She may still be seen in company roles such as Carabosse, the "bad" fairy in *Sleeping Beauty*, one of the "ladies" in De Mille's *Three Virgins and a Devil* and one of the "goddesses" in *Judgment*. For her, the purpose of dance training is to produce a thinking, self aware performer, comfortable on stage and with no mannerisms, who is able to maintain strict discipline at all times. But she also stresses that dance is an art form, not an athletic contest, and must be infused with a sense of community and generosity.

It is this philosophy that led to the founding of Project LIFT, a community outreach program that tries to create a hopeful future for shelter and at risk children. Twenty years ago Byer taught a five-day holiday Workshop for children at the Vineyard Theater, supported by the Department of Cultural Affairs. Here participants received two hot meals in between their dance classes, were taught reading skills and vocabulary and were given dozens of books to take home. She made the decision to keep these efforts going all year long on a scholarship basis and went into the shelters to audition children.

The goal of LIFT (which refers doubly to the desired attitude of the ballet body and the hoped for change in spirit) is to teach children learning skills and a sense of taking responsibility for themselves. It is hoped that these basic survival skills will help them break the cycle they are in and get them through school and into jobs.

The roughly thirty children taken each year get free lessons, transportation, dance clothing and shoes, mentoring, medical attention if necessary and tutoring in school subjects. They must maintain a B average and adhere to the discipline of proper dress (forget your headband and you cannot take class) and punctuality (it is often up to the child to get the mother out on time). In class everyone is equal. About half the LIFT students remain after a year and about a quarter are there for four or five years. The program has won many plaudits ranging from the White House to the National Arts Club

Success stories include a young man now with the Estonian National Ballet, a young woman who has been awarded a scholarship at SUNY New Paltz to study international business, an eleven year old boy who has toured with the company and choreographed a piece for the Shoe-string series and a twelve year old girl who is in Lincoln Center's *South Pacific*.

Mothers are a part of this endeavor, too. At one time Byer was able to hire a social worker to deal with parenting skills and job searches. The current drop in support funds has forced her to eliminate this. She also finds that, with fewer employees in the shelters, she is not allowed in. So, via another agency, the children come to her studio to audition. In spite of the current economy, Diana Byer is determined to keep the art of dance pure, active, growing and reaching out as a positive force capable of initiating change.



Visit our website: to read previously published essays.

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

thru -Jun 14 FUNNY GIRL Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge **Westchester**
Apr 3, 5-9pm; Apr 4, 10-6pm; Apr 5, 11-5pm, SPRING CRAFTS Artrider, The Morristown Armory, Western Ave., Morristown, NY (845) 331-7900 charge **NYC**
Apr 3,4,10,11,18,25 8pm; Apr 5, 26 3pm "THE TEMPEST" Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 **Dutchess**
Apr 17-18, 7:30pm; Apr 19 at 2pm, "MAD LOVE" Columbia Greene Community College, Performing Arts Center, 4400 Rte. 23, Hudson (518) 634-2286 charge **Columbia**

Wednesday, April 1

400th ANNIVERSARY OF THE FOUNDING OF MANHATTAN Salmagundi Club, Fraunces Tavern Museum, 54 Pearl Street, NYC (212) 968-1776 (thru Jul 31) www.salmagundi.org **NYC**
A PARALLEL PRESENCE: NAWA 1889-2009 Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ (732) 932-5775 (thru April 12) www.nawanet.org **NJ**
AMERICAN WATERCOLOR SOCIETY EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Apr 26) www.americanwatercolorociety.org **NYC**
BRIAN KEELER & JAMES RAMSDELL Exhibition West End Gallery, 12 West Market St., Corning, NY (607) 936-2011 (thru Apr 24) **Steuben**
CAROL LYONS: Exhibit Castle on the Hudson, 440 Benedict Ave., Tarrytown, NY (914) 631-1980 (thru May 15) **Westchester**
DAVID SAINTUS Exhibit Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 (thru Apr 30) **Rockland**
EKPHRASIS: Art into Words Adirondack Community College, Visual Arts Gallery, 640 Bay Rd., Queensbury, NY (518) 743-2200 (thru Apr 16) Glens Falls, **Warren**
FORMATION: Structure In Nature, Art & Design Dutchess Community College, Mildred I. Washington Art Gallery, Poughkeepsie, NY (845) 431-8610 Opening Reception: 5-6:30pm (thru Apr 24) **Dutchess**
GROUP EXHIBIT: Capturing Nature in the Catskills DAA Gallery, Delhi Arts & Antiques, 84 Main, Delhi, NY (607) 746-2664 (thru Apr 12) **Delaware**
GROUP EXHIBIT: Digital Manipulations Marist College Art Gallery, Route 9, Poughkeepsie (845) 575-3000 (thru April 17) **Dutchess**
JANET MCLAUGHLIN: Custom Quilts Uniondale Public Library, Uniondale, NY (516) 489-2220 (thru Apr 30) **Nassau**
JONATHAN BECKER Exhibit Romaine Brooks Gallery, 332 Hudson Ave., Albany, NY 12210 (518) 462-6138 x 15 (thru Apr 30) **Albany**
KAREN ARP-SANDEL, CAROL ACQUILANO and LEIGH ANN SMITH Paint the Heart of Tuscany North Street at Lichtenstein Center for the Arts, Pittsfield, MA (413) 443-6501 (thru Apr 11) Berkshire, **MA**
LIDAENIS MACRINA FERRO: Solo Exhibit Celebrating Spring Tenafly Public Library, 100 Riveredge Rd., Tenafly, NJ (201) 568-8680 (thru Apr 30) www.lidaenis.com **NJ**
LIZBETH MITTY: Our Town Exhibit Windham Fine Arts Gallery, 5380 Main St., Windham, NY (518) 734-6850 (thru Apr 27) **Greene**
LYNN ESTEBAN: Oil Exhibit Waddle n Swaddle, 37 Raymond Ave, Poughkeepsie 845-473-5952 (thru Apr 30) **Dutchess**
MARTIN MOSKOF: Exhibit Hudson River Gallery & Conservators, Station Plaza, 86 Main St., Yonkers, NY (914) 964-0401 (thru Apr 20) **Westchester**
MEMBERS SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 (thru APR 12) www.kentart.com Litchfield, **CT**
MICHELLE ROGERS and JOHN DESCARFINO Exhibit Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 (thru Apr 19) www.hopperhouse.org **Rockland**
OLD MASTER PRINTS From the Sparling Family Collection The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 (thru May 24) **Warren**
ORIGINS Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul, 26) www.hvcca.org **Westchester**
PATRICIA FRANK: Photography and TERRI WYNNE: Fely/Fiber Arts New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 (thru Apr 30) **Rockland**
PAUL KOSTABI: Faces and Flowers The Outside In Piermont, 249 Ferdon Ave., Piermont, NY (845) 398-0706 (thru Apr 17) **Rockland**
SCALA EXHIBIT Brookhaven Arts & Humanities Council-Café Bald Hill, 1 Bicycle Path, Farmingville (631) 451-9070 (thru Apr 3) **Suffolk**
THE CO-OP ARTISTS OF 79 BEEKMAN STREET bsartworks Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 (thru Apr 25) **Warren**
VINTAGE NEEDLEARTS Cedarwood Center for the Arts, 4 Fowler St., Port Jervis, NY (845) 856-2307 (thru May 1) **Orange**
WAYNE'S WORLD: The Art of Wayne Duffy Ferrin Gallery, 69 Church St., Lenox, MA (413) 637-4414 (thru May 2) **MA**

Continued on Page 6

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Film *If Darwin Went to the Movies*

By HENRY P. RALEIGH

BACK IN THE late '40s and into the '50s, there was a ubiquitous cigarette ad aimed at women. Some may remember the slogan: "You've Come a Long Way, Baby". The message was blatant — cigarette smoking marked a new and grander evolutionary stage for the American female. Now any film buff could have told you this had been forecast in movies some time before, along with a number of other gender characteristics that, by that process of natural and unnatural selection practiced by Hollywood, would benefit Nature. We might even speak, if you will, of a kind of cinematic *Origin of the Species* for there is a Darwin-like scale of female ascension to the movie woman — a mutation here, a mutation there, some a step forward, a few slips back, but still inexorably forward. Curiously, and Darwin would have certainly been interested in this, a parallel evolutionary course is not followed by the movie male. Men, costume and coiffed differently, to be sure, remain pretty much the same today as they did in early film.

The turn of the last century defined for the movies the earliest, first developmental stage of the good American woman. This was the primitive level of the all-American girl tightly packaged before the post-war importing of foreign actresses could introduce their immoral ways. At this point, they didn't smoke, not having biologically adapted to what was then viewed as a behavioral trait of jaded, depraved sophistication. The good movie woman, like Blanche Sweet, Mary Pickford, Linda Arvidson and Fanny Ward represented the most natural girl/woman ideal: pre-adolescent, wholesome, plucky, lots of get-up-and-go, generally without bosoms, and none too bright, bordering on the ditzzy and moronic. The films of Chaplain and Keaton take advantage of this genetic defect.

But there was a dark side hidden in the movie female's DNA that would be revealed by Fox Studio in an important mutational leap. This took the form of Theda Bara, nee Theodosia Goodman, a nice, unknowing girl from Cincinnati. Bara became the Vamp, a seductress who sexually lured men to their doom. While Bara's career was brief, 1915 to 1918, this trace of lusty female danger was too good to be abandoned. Was it not Zeus, who in creating Pandora, called her a 'beautiful disaster'?

Whether vamp or virgin, the ladies of that period were remarkably small, and if you wished to be mean about it, most were slightly on the dumpy side as well as bosomy challenged — biologically speaking. Even Greta Garbo, in her Swedish film days, was plump. Geraldine Farrar, a popular actress from 1915 to 1920, was fleshy from top to bottom. The American Girl look to put it plainly, was short and sturdy.

The waywardness of the evo-

lutionary drive would make another jump ahead in the '20s. Given now that the majority of post-war movie-goers were women, awakening perhaps to their own genetic impulses, Hollywood went all out to please them with a steady dose of romantic love stories and, forcing natural selection a tad, a new cast of taller and slimmed-down actresses.

For Pola Negri, Norma Talmadge, Garbo and Gloria Swanson, the studios created male stars as romantic complement — Rudolph Valentino, Ronald Coleman, John Gilbert. The women of these emotionally-charged love dramas bore, if not the appearance, still most of the homey virtues of the older stars — innocence, purity, and fully clothed. Opposing them were the actresses who inherited the suspect vamp gene and who became the iconic representation of the Jazz Age, a startling mutation that was destined to last. Colen Moore in the 1923 "Flaming Youth" was the first of the flapper girls, Clara Bow tagged as the IT girl of the era. Louise Brooks and Laura la Plante popularized the flapper's signature short hair and bangs. The flappers brought in a different kind of woman — a dash of eroticism, aggressive, no longer the simple country girl, but urbanized and while their movies were silent you knew they were smart and sassy. Most of them now smoked and drank and they would set the scene for the actresses that would evolve out of the '30s Great Depression.

The American studio system was in full swing by the '30s, a marvel of efficiency and control, a biological wonder in itself, each studio holding a roster of contract stars, bringing in the best script and dialogue writers in the business who could artfully side-step the censorship restrictions on the 1930 Production Code. Out of this emerged the new and improved American woman — Rosalind Russell, Myrna Loy, Carol Lombard, Ann Sheridan (the Oomph girl), Claudette Colbert, Katherine Hepburn — these paired off with male counterparts — Gable, Tracey, Grant. Here were the women to be reckoned with, no swooning, timid, virginal girls but grown-up, fast-talking, wise-cracking, emancipated and tough. The dramatic features were shored up by Bette Davis' cigarette puffing, excitable mannerisms and Joan Crawford's amorous sufferings. The studios wrote scripts for

their individual personae, provided them with clever lines.

The 1940s opened on another war and women's evolution paused, slid back a bit as actresses found their roles patriotically shifting to war brides, the-girl-back-home, swell girls doing their best in factories and USOs. Colbert goes to war in "So Proudly We Hail" and "Since You Went Away"; Loy, patient mother and wife in "Best Years of Our Lives". Hepburn largely ignored the change-over continuing in grand style with "Woman of the Year" and "Adam's Rib". But the '30s gang would never be the same again.

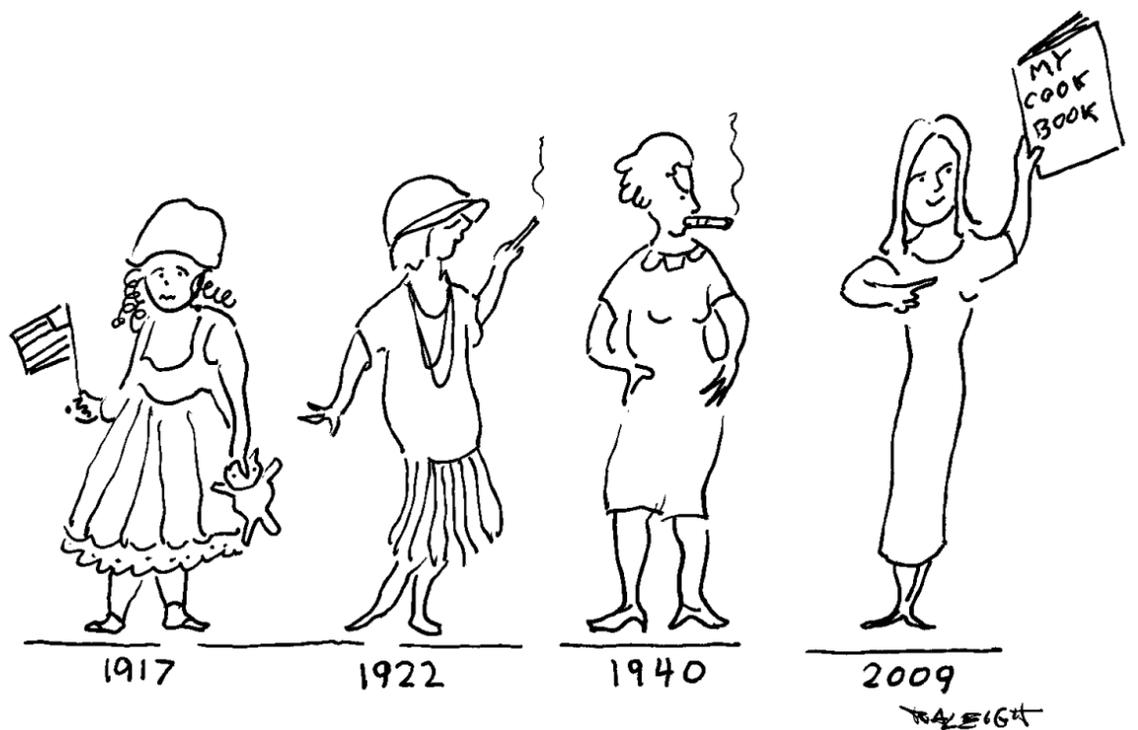
Most of the emancipated movie ladies would go on into the '50s but were up against some evolutionary shifts. Post-war prosperity converted the former, 'she-who-waits' woman to 'she-who-is-a-happy-homemaker'. Television sit-coms pumped out a stock woman character, the aproned mother/housekeeper in shows like "Ozzie and Harriet", "Leave It to Beaver", and "Father Knows Best". Some of this would seep into film threatening to halt the evolutionary march of movie women if it was not for a fortuitous mutation that proved the Darwinian observation that at certain moments a physical trait, long suppressed, might suddenly appear. Jayne Mansfield, Marilyn Monroe, Rita Hayworth, and Jane Russell bowed in as the '50s sex symbols. Some, like Hayworth, served as the voluptuous girl from-across-the-tracks, Monroe the dumb blonde, Mansfield even dumber, Russell, referred to as the primal female, was not shy at sneeringly parodying the sexual movie persona. All were exceedingly well built.

In a classic genetic merger, an adaptation of opposite behavioral traits in a single genus that would bring joy to any student of Darwin, Hollywood engineered a Doris Day — pert and perky, forever chaste yet hinting at sexual promise. Everyone's dream girl, Day's innocent sex comedies were enormously popular in the '50s and '60s — and safe. Her

movie genes would pass on to today's Jennifer Aniston and Meg Ryan.

By the end of the '60s, the Hollywood studio machine was broken. The evolutionary effect on movie genders was much like that of the dinosaurs caught up in a devastating cataclysm. For actors, the business became complex, uncertain, the need now for personal agents and publicists. To be typecast like the older stars could be fatal to a career, no one was writing scripts to showcase their special talents. To evolve meant that versatility must trump uniqueness — protective coloration, chameleon changes, all needed for survival. And accompanying this, as it inevitably must, comes a creeping sameness. Film actors, male and female, evolve, eerily, to resemble one another, movie women looking increasingly like the models in commercial advertising. Kate Winslet and Cate Blanchett might be near sisters, so too of Angelina Jolie, Penelope Cruz, and Salma Hayek — these in turn looking like the cast of TV's *Desperate Housewives*.

Movie evolution has left no clearly described categories of movie actresses other than, perhaps, blonde and brunette. Now and then a mutant pops up who works her way through independent films — Catherine Keener, Parker Posey, Hope Davis, but these are few and there is little evidence their kind will continue. Recently, however, there has occurred an evolutionary ripple that film Darwinians are keeping a sharp eye on — the strange case of Gwyneth Paltrow, a movie woman much like the others, going unblushingly from "Shakespeare in Love" to "Shallow Hal" and who now presents herself as a New Age proselyte. Is this an errant mutation, doomed to quick extinction or the next great evolutionary leap for movie women? Will later female stars also be writing cook books, offering home advice on parenting, marriage, and heaven knows what else? Will a fresh crop of genes turn our movie women into clones of Martha Stewart? We can only wait.



Calendar

Continued from Page 4

Thursday, April 2

FRAN O'NEILL John Davis Gallery, 36-1/2 Warren St., Hudson, NY (518) 828-5907 Opening Reception: 6-8pm (thru Apr 26) **Columbia**

IN YOUR DREAMS: Reveries, Fantasies, and Impossible Wishes The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Apr 26) www.penandbrush.org **NYC**

JUNE OTANI / DAVID BARNETTE EXHIBITION Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Apr 26) **Westchester**

N.A.W.A. 120th ANNIVERSARY EXHIBITION National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 5-8pm (thru Apr 26) www.nawanet.org **NYC**

N.A.W.A. CELEBRATION OF 120 Years HUB - Robeson Galleries Penn State University, University Park, PA 16802 (212) 675-1616 Reception 5-8pm (thru Apr 26) www.nawanet.org **PA**

ULSTER COUNTY CELEBRATES 400 YEARS OF DUTCH HISTORY: Kickoff Celebration Holiday Inn, 503 Washington Ave., Kingston, NY 5-7pm www.Hudson-River400.org **Ulster**

WILL NIXON & MATTHEW J. SPIRENG: Poetry Reading: From the Shawangunks to the Catskills Elting Memorial Library, 93 Main St., New Paltz, NY (845) 525-5030 7pm **Ulster**

YOSHIKO CHUMA DANSPACE RESIDENCY Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 2pm www.kaatsbaan.org **Dutchess**

Friday, April 3

8th ANNUAL HAITIAN ART SALE AND AUCTION Vassar College, College Center's multi purpose room, 124 R

aymond Ave., Poughkeepsie, NY (845) 437-5632 Check website or call for time www.projects.vassar.edu/haiti. **Dutchess**

ANNUAL PRINTMAKING AFFILIATES EXHIBIT Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 (thru 28) **Bergen, NJ**

ANNUAL REGIONAL RED BANK HIGH SCHOOL STUDENTS ART SHOW Guild of Creative Art, 620 Broad St., Shrewsbury, NJ (732) 741-1441 (thru Apr 29) **NJ**

ANNUAL STUDENT WATERCOLOR WORKSHOP EXHIBIT The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 Opening Reception 6-8pm (thru May 2) www.betsyjacarusostudio.com **Dutchess**

DAN BURKHOLDER: Elements & Inks galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 Opening Reception: 5-7pm (thru May 18) **Ulster**

GUAMERI STRING QUARTET Eastman Music Center, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 7pm charge **Litchfield, CT**

IN THE MIDDLE: Group Show eo art lab, 69 Main St., Chester, CT (860) 526-4833 Reception 6-9pm (thru May 31) **CT**

JENNA PALLIO: Recent Paintings & Drawings Noel Fine Art, 80 Kraft Ave., Bronxville, NY (914) 337-4050 Opening Reception 5-8pm thru May 8(www.noelfineart.com **Bronx**

LUCINDA SISNIEGA ABRA: Solo Exhibit Gallery at Lifebridge Sanctuary, 333 Mountain road, Rosendale (845) 658-3439 Artist's Reception 6-8pm (thru Jun 30) **Ulster**

MATTHEW J. SPIRENG: Poetry Reading Stone Ridge Library, 3700 Main St., Stone Ridge, NY (845) 687-7023 6pm **Ulster**

SELTH MICHAEL FORMAN: Panel Painting Demo Westchester Art Workshop, 196 Central Ave., White Plains, NY (914) 606-7511 10am-1pm call to register www.sunywcc.edu **Westchester**

THADDEUS MOSLEY: Sculpture Mattress Factory, 500 Sampsonia Way, Pittsburgh (412) 231-3169 (thru July 19) **PA**

TURN: RETURN Philipstown Depot Theatre, 10 Garrison Landing, Garrison, NY (845) 424-3900 8pm charge **Putnam**

Saturday, April 4

5 ARTISTS/ FIVE MEDIA and AUDREY STEINHORN PHOTOGRAPHY Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception 5-8pm (thru Apr 25) **Ulster**

8th ANNUAL HAITIAN ART SALE AND AUCTION Vassar College, College Center's multi purpose room, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 Check website or call for time www.projects.vassar.edu/haiti. **Dutchess**

CLAYTON BUCHANAN: People, Places and Things Hudson Valley Gallery, 246 Hudson St., Cornwall-on-Hudson, NY (845) 534-5ART Opening Reception: 5-8pm (thru May 3) www.hudsonvalleygallery.com **Orange**

HUTTON ON HUDSON: A Celebration of the Hudson River Kleinert/James Art Center, 34 Tinker St., Woodstock, NY 845- 679-2079 Opening Reception 5-7pm (thru May 10) **Ulster**

JIM LANGLEY: Oil Paintings 2007-08 Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception with Student Performance: 2pm (thru May 1) **Westchester**

JOE STANDART: Portrait of America Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Reception 4-6pm (thru Apr 25) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp **Litchfield, CT**

KENNETH LIPSTON Photography Exhibit - Orange County Roots "the trades, skills & people" BOCES Educational Facility 53 Gibson Road, Goshen, NY, 845-291-0250 Opening Reception 11-2pm (thru May 1) **Orange**

MATT LICARI: BFA Photography Thesis Exhibit SUNY Purchase College, 735 Anderson Hill Rd., Purchase, NY (thru Apr 11) www.mattlicari.com **Westchester**

MYRON POLENBERG: Solo Exhibition Hudson Opera House, 327 Warren St., Hudson, NY (518) 822-1438 Opening Reception 6-8pm (thru May 2) **Columbia**

PEOPLE CONNECT AT THE LIBRARY: Photography Gallery Link, Ellenville Public Library & Museum, 40 center St., Ellenville, NY (845) 647-5530 Opening Reception: 12-2pm (Thru Apr 29) **Ulster**

ROCKLAND OPERA: RIGOLETTO Rockland Community College's Cultural Arts Theater Courtyard, 145 College Rd., Suffern, NY (845) 574-4471 8pm charge **Rockland**

SHARON FALK: Exhibit Arts Alliance of Haverstraw, 91 B'way, Haverstraw, NY (845) 786-0253 Opening Reception: 5-8pm (thru May 2) **Rockland**

SHOW 4 A SHOW 2009 Artwell, 19 Water Street, Torrington, CT (860) 482-5122 (thru May 17) www.artwellgallery.org **CT**

SILVERMAN FAMILY ART Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 (thru Apr 30) **Orange**

SITE: K-8th Grade Exhibition Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 (thru Apr 12) **Putnam**

STAATS FASOLDT: Watercolors Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NY (338-5580 Opening Reception: 5-8pm (thru Apr 25) **Ulster**

STAYIN'ALIVE Tribute to the BeeGees Lycian Centre for Performing Arts, Kings Hwy., Sugar Loaf, NY (845) 469-2287 8pm charge **Rockland**

STUDENT ART EXHIBIT Adirondack Lakes Center for the Arts, Rt 28, Blue Mt. Lake, NY (518) 352-7712 Opening Reception 2-4pm (thru Apr 30) **Hamilton**

SUSAN DALY VOSS & JOHN VOSS: Paintings and Photographs Wallkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS Opening Reception 5-8pm (thru Apr 30) **Orange**

THE RIVER: A Regional Juried Show; MICHAEL HEINRICH: Solo Exhibit; Eva Watson-Schütze and Her Circle Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru May 3) www.woodstockart.org **Ulster**

TRACY HELGESON: Abstract Landscapes The Harrison Gallery, 39 Spring St., Williamstown, MA (413) 458-1700 Opening Reception 5-7pm (thru apr 30) **MA**

Sunday, April 5

8th ANNUAL HAITIAN ART SALE AND AUCTION Vassar College, College Center's multi purpose room, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 Check website or call for time www.projects.vassar.edu/haiti. **Dutchess**

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

BLOODY MURDER w/M&M Productions Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 2pm **Rockland**

JEANNE CAMPBELL: Image-Mirage Photography Studio Montclair Block Gallery, Clark House, Montclair State University, 108 Orange Rd., Montclair, NJ (973) 744-1818 Opening Reception: 3-5:30pm (thru Apr 30) **NJ**

LYNN STEIN: Girls on a Turquoise Wall Fuzziwigs, 7 S B'way, Nyack, NY (845) 558-0192 Opening Reception: 2-5pm (thru Jun 1) **Rockland**

NYACK PLEIN AIR PAINTERS EXHIBIT Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 Opening Reception: 1-3pm (thru Apr 28) **Orange**

QUILTS CELEBRATING NATURE Morgan Outdoors, 46 Main St., Livingston Manor, NY (845) 439-5507 Opening Reception 3-5pm (thru Apr 26) **Sullivan**

Tuesday, April 7

STUDENT EXHIBITION: Ceramic, Sculpture & Photography Westchester Art Workshop, 196 Central Ave., White Plains, NY (914) 606-7511 Opening Reception 6:30-8:30 (thru May 1) **Westchester**

Wednesday, April 8

MATT LICARI: BFA Photography Thesis Exhibit SUNY Purchase College, 735 Anderson Hill Rd., Purchase, NY Artist's Reception 6-9pm (thru Apr 11) www.mattlicari.com **Westchester**

Continued to Page 17

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Music

Musical Tales for April Fool-la-la

By FRANK BEHRENS

BACK IN 2006, I did an April Fool article about an imaginary composer named Parifollo. I thought that it was silly enough for people to know it was a spoof and even that some readers would readily see that the name consisted of an anagram for "April fool." I received two letters asking for more information about this person; and I had to give the embarrassing reply that it was a joke. A joke on me, it would seem.

Which leads me to think of other unexpected twists the world of music has to offer. Of course, one must in these matters remember the Italian saying, "*Se non e vero, e ben trovato*" (If it isn't true, at least it's well made up).

One incident is currently (as I write this) circulating on the internet that a violinist was playing Bach for 45 minutes in a Washington, DC metro station and attracted very little notice. Most people who threw money into his hat did not stay long to hear the music, which is not strange since it was the rush

hour. The cream of the jest is that the violinist was Joshua Bell, who commands very high fees for playing in concert halls for the public. They say he netted about \$35 on that day.

Very often in the wacky world of the theatre, a great joke backfires on the joker.

Although I already told this one in an article some time ago, it is worth a retelling to show how a joke can turn back on the perpetrator. When "Kiss Me Kate" was in rehearsals, the actor playing Bill, Harold Lang, was pestering Cole Porter for a song in Act II that would let him show the audience what he could do as a soloist. As an act of meanness, Porter deliberately wrote him a lousy number called "Bianca." Lang brought down the house every night. Porter's reaction is not recorded, as far as I can find in my research.

Another joke-is-on-the-joker is the one three songsmiths tried to play on Al Jolson when the superstar asked for another song to sing in the 1928 film "The Singing Fool." They decid-

ed to give him the most clichéd lyrics ever in the setting of the most banal tune they could devise. Jolson loved it and made it a smash hit. "Sonny Boy" is the item in question.

Here is an instance when no joke was intended; but, as Cyrano says, "How fate loves a jest."

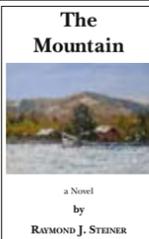
This tale was told to me by a person who attended one of my Elderhostel talks at Pilgrim Pines in New Hampshire. It was back in 1943 when a friend of hers phoned her from Boston to rave about a show she had just seen that was due to open in New York shortly after. She told her to get tickets for "Away We Go!" the day they went on sale, because they would be very hard to get once it opened.

The New York woman checked the papers every day for the announcement that "Away We Go!" tickets were on sale, but it never came. This is what happened. The original version of the musical was supposed to open with a hoedown in which the words, "away we go" were

prominent. The creators then felt they wanted a novel beginning. So they did away with the chorus, had the curtain open on a single woman on a porch while a man's voice was heard off-stage (mind you) singing a hymn to the new day and to the corn crop. The title had been changed to reflect the rewrite. It was called "Oklahoma!" when it came to New York, and tickets went like platinum hotcakes, all the while the poor woman was waiting for "Away We Go" to be announced.

Here is another case in which there was no joke intended but one of the parties involved made it into one. When Gilbert was rehearsing a love scene for his latest collaboration with Sullivan, he found that his tenor was feeling the Grand Emotion a little too much and was delivering the word "rapture" with too much force. "No, no," Gilbert commanded, "modified rapture." Being something of a literalist, the tenor read the phrase "Modified rapture!" with equal force. Gilbert was delighted and the line has been read thus ever since. (And they say that tenors.... Well, never mind.)

If any of my readers have like stories to share, perhaps I can use them in a follow-up essay. My e-mail is fbehrens@ne.rr.com



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Poets' Niche

RAISED HANDS

*My hands are open beaks above me,
pecking at a higher wind,
trying to draw blood from its clear veins,
through the clouds, floating on their blue,
think I am falling, a diver for their deep pool.*

*No, I am stretching to pick this cotton,
stuff these clouds in a sack,
weave them into a gown for an angel.
a dress the wind shapes into wings and flaps,
pulling me up by the fine threads
of my impossible dreams.*

—Robert S. King
Tallahassee, FL



THE GOOD GRAY POET

*While the blue and gray followed the beat
of a blood-covered drum,
Walt Whitman brought gifts
of candy and fruit to filthy field hospitals,
where he wrote letters home,
bathed fevered foreheads,
and watched for the last labored breath
of boys who would have otherwise died alone.
Exhausted, "the good gray poet" retired from war
with a weaker body and a stronger voice
for the poems he printed at his own expense—
a vanity that bestowed us with words
we now chisel in walls and enshrine behind glass.
Buildings have been named for him.
His home is a national shrine.
But his greatest achievement still lies
in a life of words
evenly matched by his deeds.*

—Jacqueline Jules
Arlington, VA

LIMBO

*All the souls were sorely shocked
when they finally heard the news
that the Pope had just considered
the state of limbo and his views.*

*It seems he thinks it isn't there
between the other two
so if you're not in heaven, pal
it's the other place for you.*

*He also thinks the Latin Mass
must be reinstated
if you don't know what's going on
your sins will be upgraded.*

*The final straw, for me, will be
when he gets to wishin'
he can set and reconvene
the Spanish Inquisition.*

—Anthony G. Herles
Poughkeepsie, NY

CHECKING INTO THE HOTEL AT MIDNIGHT (For Leila)

*Beautiful girl
I saw your nametag
over your left breast
and you must
have thought me
a slow reader.*

Mather Schneider
—Tucson, AZ

MOMENTOUS

*He stopped talking when her mouth reached the inside of his elbow. He
Had been talking, but he
Stopped. She
Had been breathing, just turning her head
Along his arm, just
Turning. He stopped*

*Talking. She
Stopped, turning. The stillness was entirely
What was meant
As stillness,
Holy and
Imperfect.*

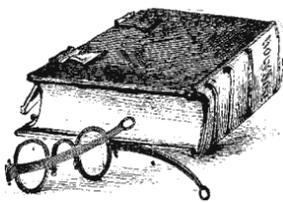
—Kim Triedman
Arlington, MA

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MISALLIANCE

*No matter what pop pundits write and say,
men are from Venus, women are from Mars.
And Venuses with penises bear scars
affording woman fodder for the fray.
With all the load we shoulder, she holds sway.
Although we've means to reach, thus, for the stars,
we gravitate to Hades if she spars
with us, or opts to target us as prey.
Then she's Hephaestus, come as boar, to slay
Adonises who hunt in singles bars,
or seasonal Persephone who jars
our senses with her frost on Spring's bouquet.
Would Aphrodite spurn us with a yawn
because we blush like pansies on a bus,
when in Greek myth she cried enough to spawn
anemones from her Adonis's
demise? Belles dames show less fitness than brawn
who treat man's anima with animus
when they'd have gleaned more bounty having drawn
on male fecundity without a fuss.*

—Frank De Canio
Union City, NJ



CAFÉ'S ATMOSPHERE DRAWS ECLECTIC CROWD

*Not noticing my daughter's delay,
almost inside the dark obscurity
of the Abstract Bookshop & Café,
my back ends up black-and-white
photography.*

*I recite my best rejects to bums,
a holdover in jacket and beret,
friends in jodhpurs who'd come
in boots from City Park. I play
meticulously*

*unrehearsed lines beside leftovers,
two, too-too uptowners talking rudely
over espressos and an expectant mother,
making my point as metaphors embraced
obscenely.*

—John Cantey Knight
Metarie, LA

BLOWN AWAY

*I'm gonna have lunch with
the sky. It's been way too
long since we got together.*

*I'll run downstairs through
hallways into bursts of blue.
Perhaps never return to work,
words, paper clips, bookshelves.*

*Who needs cash when there's
so much green grass to hoard?
Forget about food. I'll drink up
sunshine, nibbling juicy clouds.*

*O sky, you are my solar mate.
We will be faithful always.
Come home now...I will
never look at another.*

—Joan Mc Nerney
Ravena, NY

SEWING WITH GRANNY

*Sewing with my grandmother is not
Tradition, but it feels like it could be
As I watch her measure cloth we bought.*

*We spend time chatting and drinking tea,
While she works to prepare the perfect stitch.
I don't know much, but she teaches me.*

*It's not that I truly have the itch
To learn the custom of making clothes,
But I'm honoring my grandmother's niche.*

*She watches carefully as I pin rows
Of seams before threading the needle and
Tying the knot. I glance over, she glows.*

—M.J. Stephenson
Arab, AL

EMESIS

*feelings well up inside
banging against your skin
poking prodding begging
to be released on paper
you hold off as long as you can
but out it comes
another mess
to be cleaned up later.*

—Joseph Farley
Philadelphia, PA



Fiction

Exhibition

The ability to simplify means to eliminate the unnecessary so that the necessary may speak.

Hans Hoffman

By MARJORIE MADDOX

BRUSHING A WISP of gray hair from her forehead, Mae applies a coil of clay to the nude she is sculpting. With her thumbs, she smoothes and shapes a ridge of tightened muscles across the stomach. Then she steps away from the sculpting stage and stares. Slowly encircling the form, she tries to memorize the various angles. There is still too much, she thinks, that is unnecessary. She chooses a small steel scraper from her tool tray and shaves off more clay from the waist and thighs. Then her practiced fingers, stained red by the terra cotta clay, reshape the hanging breasts. She dips her rounded end brush in water and better defines the cleavage. To create the look of skin, she dabs the surface with a slightly moistened sponge, softening the way the light hits the clay.

Two feet tall, the form will be a miniature of herself about to spring into a dive: knees bent, calves tensed, thin arms raised and flattened against the soft curls shoved back from the ears, toes starting to push off into whatever lies ahead. She had first planned a more traditional pose: had finished a sketch and fashioned a maquette of her seventy-five-year-old self draped in silk and seated on a stool, meditatively glancing over her shoulder as if for a great and famous artist. But once she finished these preliminaries, everything felt wrong. She didn't like to sit. She didn't own any silk. If nowhere else—she thought—she deserved the action of her imagination.

Besides, action meant change, and no matter whether she planned for it or not, change seemed to splash all about her. Better to bend her knees and prepare to spring forward. Of course, there was always the matter of losing balance while she waited. That was the risk. It had happened before. Even last week, waiting on her front porch for a ride, she had lost her footing and nearly toppled over the handrail into a pile of leaves she had raked earlier that morning. Had she instinctively prepared for her own fall by softening the ground with such bright colors?

Now, with wood ribs in hand, she scolds herself for being silly. In truth, she had been too exhausted to bag the leaves. And she had grabbed the handrail hard and righted herself successfully. There was nothing else to it. No need to tell anyone. She hadn't said a word when her ride pulled up.

With the wood ribs, she trims more clay from the muscled calves, then looks again at the slightly off-balance form of herself. What was the best way to give the illusion of motion? To suggest movement without sending the statue toppling to the floor? She scores the base and shores up the foundation with ad-

ditional clay. With a metal scraper, she arches the toes a centimeter more. Was that it? She takes a wire brush and textures the clay into long blades of grass curling in the wind over the statue's heels and toes.

Again, she stands back, then re-applies the pressure of her tools. She scrapes away additional clay to better define the blades. More and more, they resemble waves. She rolls another coil. She attaches the coil with slurry then transforms it into a swirl of seaweed climbing one ankle. "Maybe," she thinks, and steps back again to look.

Her upcoming exhibit—a retrospective—is two weeks away. "Self, Diving" will be the final piece. What she wants it to express, she is still discovering. She keeps the seaweed in place and looks again at the angle of the head. This is the last form friends and patrons will consider as they return to the ordinary world: a head slightly tucked but moving forward, a body following that determination.

Her opening sculpture is also a nude, herself at seventeen. In that one, she is kneeling, her head lowered in prayer, her palms raised in praise. If patrons were to look closely, as they should, they would see the statue has no eyes, merely large sockets where Mae has forced her thumbs to dig in. From experience, Mae knows most people will focus instead on the hands. With a metal teasing needle, she has carefully crafted each clay fingernail to point toward heaven.

Much of Mae's other work is in oils, impressionistic paintings of her travels in France or the farmlands of southern Ohio where she played as a child. Points of orange and red merge sun and fields. Lavenders and blues blend to offer up a familiar landscape of hills. But there are unexpected pieces, too. Sharp angles and incongruities; it is a different type of sculpting. With color and shadow, she can shape perception. She can adjust expectations. She can give the illusion of movement where there is none. She can soothe or surprise. Sometimes, Mae starts off trying to do the one, but ends up accomplishing the other. How long had she stood back and stared at "Prayer"? At one point, she had thought she was done, then surprised herself and re-built the lowered face, adhered more wet clay, plunged her thumbs in.

The oils, also wonderfully messy, exposed the hidden. Even in the idyllic landscapes, something else lurked—a crow in the corner of the sky, the tip of a scorpion's tail descending in sand. Yet in scenes she deliberately cast as unsettling (as in a series one reviewer dubbed "Angelic Nightmares"), something good crept in. The combination of color and line surprised and soothed. Fear transformed into worship. How this was possible, she could only articulate with brush or chisel. Words were relegated to short titles—unpolished doorknobs to push open the mean-

ing. The eye should do the rest.

Even so, it could be troubling to title the character studies. Those of strangers were simple enough, but the paintings or sculptures of those she loved? How to suggest duality? To re-create the real but not harm the original? She thought of the details that made up love—the lifting of a tea cup, the sound of your name in someone else's mouth, the glance sculpting years of recognition—not one seemed small enough for words. But art—that could begin to hold a life, all the dark curves and jagged edges. Mae ponders again her upcoming show. She thinks of those she's loved these last decades. She does not know how the people she calls her family will react.

She is most concerned about Lauren. After Mae retired from teaching, she moved to the other side of this small Ohio town to that one-story brick home where her best friend, Eva, had lived. After Eva died at 60, her daughter, Lauren, offered Mae first choice of renting the house—not even renting, really, just occupying and paying the utilities. It was just two houses from where Lauren and her accountant husband were starting their family. How could Mae say no? She had known Lauren since she was a shy, introspective twelve-year-old intrigued by music. When Lauren and her mother had moved to town, the two had performed family duets on the organ at Mae's church. It was there the young girl came alive, her thin legs stretching to push the pedals, her eyes lost in the vibration of notes.

It was the love of the arts, of worship, and of children that brought Mae and Eva together. Both were women without a husband (Mae never had one; Eva's died in war when Lauren was young) in a church where men were the deacons and ushers. In her mind, when she thought of these men at all, they were standing stiffly at doors and under archways, pointing this way or that. Their suits were the dull gray of granite. They used words like road signs or exhibit titles—short and practical. Their presence was helpful but not substantial.

But the arts—music, painting, even Sunday school crafts and sanctuary "decorations"—these were the sole domain of the women, and Mae and Eva took them on together. They organized church luncheons complete with tea sandwiches, organ recitals, "tasteful" flower arrangements, and invitations with precise calligraphy. After two months of a class they called "Painting by Verses," they led the Sunday school teens in transforming one wall of the Fellowship Hall into a depiction of The Last Supper. The younger children made stained-glass windows out of colored cellophane and earlier—for Palm Sunday—choreographed their own dance of palms, complete with pirouettes and grand jetés. Mae remembers the pre-teen Lauren helping with both: a brush in hand, adjusting the tint of Judas' hair; and

with second-grader Jenny Mather, holding her hand as she attempted arabesque.

Most often, though, Mae thinks how she and Eva read Bible passages aloud to each other, then tried to convey their essence through notes or form. Their experiences of awe similar, their expressions of such nonetheless remained different though complimentary. Where Mae questioned, Eva encouraged. Where Eva doubted, Mae clarified. "In the beginning was the Word..." Eva had recited one Sunday afternoon in her kitchen, then stepped quickly to the parlor to bring alive the beginning of Copland's "Appalachian Spring."

Mae, on the other hand, had immediately envisioned bold charcoal lines streaked across a canvas as large as a refrigerator. All she had wanted to do was bow down. She had opened her sketchpad and begun the first confident strokes of what later became an abstract rendition of Creation. Near the end, she had positioned her own form in the lower left-hand corner: small, prostrate, alone.

Even so, she had felt less alone with Eva than with anyone else. That they could share the intimacy of prayer—of both doubt and belief—in a small way made up for the expected institution of marriage that Mae had wanted but somehow missed. It was companionship, not romance, that she felt had eluded her. It was the symmetry of family.

Having no children of her own, such proximity to family was at times enough for Mae. Sundays after church, while Mae and Eva sat lazily in Eva's kitchen, sipping tea and talking, Lauren was always nearby drawing pictures or practicing her scales. Her slight movements were the backdrop to their conversations. The shape of her shadow added to their light.

Often, of course, the proportions had shifted. Groupings had naturally realigned themselves. Some Sundays, Mae would paint the mother and daughter playing at Eva's organ together or leaning against the magnolia tree in their backyard, sharing a memory. At these times, it was enough to be the one recording the relationship—the artist observing. It gave her time to step away, to see the forms anew and how they adjusted to each other in different light. And, of course, there were the times when Mae was absent altogether, when she was not even there to observe but across town at her own apartment, in a life she sometimes forgot was separate from this other duo.

Still, she had created with them more than a decade of such mother/daughter portraits—from twelve-year-old Lauren in braces to the new bride handing her bouquet to a kerchiefed and frail Eva determined to play at her daughter's wedding. In those last months of struggle, Lauren had performed at church alone. Sometimes, though, with her daughter's help, the old Eva had re-

Art

Musings on Art Around Long Island: Serendipity, Synchronicity, and Slobodkina

Photos all courtesy of the Slobodkina Foundation

By GINGER LEE HENDLER

MY JOURNEY OF art discovery on Long Island lured me to the small, yet memorable Hecksher Museum in Huntington, an enclave of cultural arts in Suffolk County. I had been there many times before, but what brought me to the Hecksher this time was the rather bold undertaking of two exhibits featuring major contemporary artists. "Rediscovering Slobodkina: A Pioneer of American Abstraction," * is basically a retrospective and peek at the work of this pioneer in abstract art and showed her transition from the 1930s to the 1990s. "Robert Rauschenberg and His Contemporaries: Recent Prints from Universal Limited Art Editions" ** included a wide breadth of prints covering a selection of mezzotints, etchings, lithographs, and aquatints done by a diverse group of artists, both well known and emerging.

Next year the Hecksher will celebrate its 90th birthday, founded before MOMA. The museum has recently undergone an extensive transformation moving it into the 21st century. Gone are the light brown cloth-cov-

until 2008 I had never heard of this amazing woman. Now, suddenly, her name kept popping up and the phrase "six degrees of separation" loomed large. I felt some strange connection. Last fall I had gone to review her exhibit at the Hillwood Museum on the CW Post campus in Old Brookville, NY. At that time she was paired with Ilya Bolotowsky, to whom she was married for three years after they had both emigrated from Russia in the late 1920s. I knew Bolotowsky because he was at S.U.N.Y New Paltz when I was there as a student in the mid sixties. Slobodkina viewed him as her mentor and they both played important roles in the burgeoning abstract art movement in the United States. Along with Harry Holtzman, they helped organize the American Abstract Artists group, dedicated to promoting and defending abstract art while providing exhibition opportunities for its members.

The placement of their work in that exhibit curated by Sandra Kraskin was significant in showing how their work mirrored each other, flowing outward from impressionistic to abstract, almost concentrically. Esphyr's

one of her earlier oils, done in 1934, "Circuit in Pink", and "Monochrome in Pink" are all examples of the more romantic influence. In later works she began integrating foils, sequins, and paper, experimenting with mixed media. Her work was exciting and avant-garde. It is said that she thought of herself as the better painter. This exhibit was a fascinating example of how the roots and foundation of two artists converged and diverged then continued to metamorphose into unique entities of the early 20th Century art world.

About a month ago, Stan Brodsky, my painting teacher at the Art League of Long Island, brought an image of the "Pot Bellied Stove" painted by Slobodkina into class. It was exhibited in 1937 at the first American Abstract Artists Exhibition. He told us that the artist was being shown at the Hecksher Museum along with Rauschenberg and others. I was excited at the prospect of seeing her work again.

"Rediscovering Slobodkina" establishes her prominence as an artist and children's book author/illustrator. This exhibit, in honor of Esphyr Slobodkina's 100th birthday celebration, was the largest exhibit to date and a posthumous tribute to a vibrant woman whose achievements stretched way beyond her dedication to her work as an abstract artist. Up until recently she has remained relatively unknown and yet the Whitney Museum obtained a painting of hers nearly 60 years ago. According to Anne Cohen De Pietro, the former curator of the Hecksher Museum and current co-director of the Slobodkina Foundation ***, "Esphyr described herself as a late bloomer, someone who was so actively engaged in the business of making a living that for many years she never really had time to actively promote her work."

Esphyr Slobodkina was strong-

willed and fiercely committed to the pursuit of her creativity, which ranged from designing buildings, murals, decorative arts, textiles, and couture clothing. She was a forerunner of what was known as the movement of hard-edge painting during the 1960s and 1970s, and she rejected Abstract Expressionism in the 1950s, referring to it as the "drip, splash, and smudge school". She protested that her approach to painting was not spontaneous, but rather methodical and mathematical. She would generally sketch out preparatory drawings, sometimes tracing photographs or diagrams of machinery. She would then overlay them with other drawings turning them in different directions. It was a labor-intensive process of grids and architectural details, which was a total contradiction of the principle foundations of Abstract Expressionism. Yet as planned and as carefully engineered as her work was, there was never a lack of passion and dynamism.

According to Ann Marie Sayer, Executive Director of the Slobodkina Foundation, Esphyr was one of a very small group of women artists at the



The Pot-Bellied Stove, ca. 1936-37 Oil on canvas, 35" x 24"
The Metropolitan Museum of Art, Purchase, Clarence Y. Palitz Jr. Gift, 1985 (1985.30.2)



Levitator, 1950 Oil on gessoed plywood, 25 x 35 in.
Collection of the Slobodkina Foundation

ered walls, introducing newly-painted white walls, high ceilings, and a flow of natural light shining through the front doors. I have always enjoyed my visits to the museum, but the renovation has introduced new energy into this charming space, merging the earlier genteel era with contemporary design.

Perhaps it was synchronicity that drew me to Slobodkina's work. Up

work was filled with protruding intersecting triangular shapes and sharp spear-like angles. Some shapes were evocative of sails and banners with an occasional sword penetrating through cheese-like holes. Her colors were softer, with the use of brown and olive. The inclusion of pinks and light purples in her palette contrasted with Bolotowsky's sharply bold primary colors. "Flowers in the Sink,"

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time when she was pioneering abstract art. Still she is mostly known for being the author/illustrator of the captivating and charming children's classic, *Caps For Sale*. I have memories of reading it as a child and in turn reading it to my own children and grandchildren. It was her use of collage as an art form, which paved the way for the many picture book illustrators such as Eric Carle, Ezra Jack Keats, and Leo Lionni. Published in the fall of 1940, *Caps for Sale* was a critical success and won high praise from the *New York Times Book Review*.

Her work shows a mastery of placement with attention to intricate overlapping and layering. She was influenced by Piet Mondrian and Joan Miro, but the earlier more figurative work had the touch of the post-impressionists. "Flowers in the Sink", which I mentioned above, has a sweet poignancy in the spirit of van Gogh and Matisse. Whimsical sculptures and assemblages are evocative of the work of famed Dada artist, Kurt Schwitters. He was the artist who pioneered the use of "everyday junk" as ingredients for collages. Karen Cantor writes in her essay, *Typewriter Keys, Shut-*

lived for the past 22 years. Her sister, Tamara Schildkraut, still lives there at the age of 103. When I entered the Slobodkina house I was overwhelmed. Her essence still lived on here. I was able to glimpse yet another side of this Renaissance woman. I was led through the rooms where she lived and worked, shown the dresses and accessories she designed and wore and saw the furniture, which she loved to adorn with trim. Assemblages were dispersed throughout and one of my favorites, "The Broken Promise of Marital Bliss," sat prominently on a table. It had several gracefully curved antler-like protrusions emanating outward with several fractured pieces of white porcelain cups hanging tenuously from them. The contrasting materials of the ceramic and the wood made an excellent metaphor for the title.

I spoke briefly with her sister whose eyes sparkled when she said to me, "I don't know how my sister found time to do everything she did." Indeed, she awoke every day and began working, "going from painting to demolishing broken computers, to typing, to dress-making, driven by an innate need to create."



Flowers in the Sink, 1934 Oil on canvas, 20" x 16 1/8"
Collection of the Slobodkina Foundation

tlecocks, and Everyday Junk: Esphyr Slobodkina's Assemblage Art, "In elevating daily detritus to the realm of fine art, Schwitters and Slobodkina call attention to the throwaway nature of consumer culture." Not only were they pioneers in the art world, but they were progressive thinkers in the art of *going green*.

Slobodkina resided in Glen Head, Long Island, which is where I have

The Slobodkina Foundation is a testimony to the life of a dynamic woman and artist. It is part of her legacy to the community and the art world. It is open for guided tours for children and seniors. Visitors have the opportunity to view 29 paintings, 7 sculptural works, and two original *Caps for Sale* collage illustrations. There is also an interactive musical performance of *Caps for Sale* and its sequel, *Circus Caps for Sale*. Senior guests learn from Slobodkina's fascinating life, including her escape from the Russian Revolution and her subsequent journey, which inspires them to live full lives unfettered by the stigma of age. When

Slobodkina died, at the age of 94, she was still creating and working every day. There is no age cut off for being inspired.

As with her family residences, everything she touched became "Esphyrized." I have been "Esphyrized." In honor of Esphyr's 100th birthday year, the public is invited to the Slobodkina House and Museum between the hours



Original illustration from *Caps for Sale*, ca. 1940 Paint and paper collage, 7 x 5 1/2 in.
Collection of the Slobodkina Foundation

of 11am and 4pm on Sunday, May 31. There will be guided art tours, a performance of *Caps for Sale* for children, and food.

****"Rediscovering Slobodkina: A Pioneer of American Abstraction,"** (thru March 22, 2009). Exhibition Dates: Samuel P. Harn Museum of Art, Gainesville, Florida (Jun 16-Sep 6) Naples Museum of Art, Naples, Florida (Oct 1-Dec 29) Sheldon Museum of Art, Lincoln, Nebraska (Jan 26-Apr 18, 2010)

*****"Robert Rauschenberg and His Contemporaries: Recent prints from Universal Limited Art Editions"** (Jan 10-Apr 5) The Heckscher Museum of Art, 2 Prime Avenue, Huntington, NY 11743 (631) 351-3250 www.heckshermuseum.org (Thru Apr 5)

*****Slobodkina Foundation, 32 William Street Glen Head, NY 11545 (516) 674-0776 www.slobodkina.org**

A Look Ahead:

"Winslow Homer: Illustrating America", (thru May 25, 2009).

Works depicting scenes that span more than two decades of American life (1857-1878) are seen in *Winslow Homer: Illustrating America*, an exhibition opening on January 18 at Nassau County Museum of Art (NCMA). Featuring more than 100 prints from illustrated weeklies and journals, this exhibition was organized by Marilyn

Kushner of the Brooklyn Museum with support from National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*.

"A Shared Aesthetic: Artist's of Long Island's North Fork", (thru July 12, 2009).

This exhibition explores the history of the many painters, printmakers, and sculptors who have lived, worked and exhibited on the North Fork. It documents over 300 years of the rich artistic and cultural history of the area through the many artworks left behind by these important American artists.

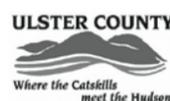
As you continue to explore art venues on Long Island, please keep in mind that most college campuses have wonderful galleries with permanent collections as well as innovative current exhibits. **The Firehouse Plaza Gallery** on the campus of Nassau Community College is one of these. It is open to the public and free of charge. Included in the five exhibitions presented each year are one person and/or group exhibitions, an annual Art Faculty Exhibit, a juried Art Student Exhibit and often a juried Open Competition Exhibit. It is located at One Education Drive, Garden City, NY 11530. 516-572-0619. 

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Culturally Speaking

By CORNELIA SECKEL

WE'VE HAD A number of reactions to our news that we will be printing every other month beginning with the 26th year — our Jul/Aug '09 issue. Mostly our readers have expressed appreciation that we are working on alternative ways to keep *ART TIMES* viable.

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John Variano, and Marsha Massih at their exhibit at the Hudson Coffee Traders on Wall Street in Kingston, NY.

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One friend wrote: "As your friend I am happy for you; as an ardent reader of *ART TIMES* I am sorry to have fewer essays from your writers". Well we haven't worked out all the kinks and we well may have additional essays online. Certainly the calendar and opportunities will change each month and are often updated during the month when our deadline has been missed. For those of you looking at the calendar and opportunity listings online you are seeing that people are beginning to take advantage of the link from calendar listings and opportunity listings to their sites (a \$25 fee if they are not already advertising in print). One other thing occurred to me and that was asking our readers to help us continue the free opportunity and calendar listings by sending a contribution. So consider yourself asked. A publication in the region has asked their readers to subscribe as there will be no more free distribution and if that doesn't work they'll call it quits. I'm not ready for that but I am exploring

nature, **Carole J. Wolff**, Executive Director and founder of **Mill Street Loft**, a not-for-profit multi-arts educational center serving children and adults in six Mid-Hudson Valley counties, was honored this past month as "Woman of the Year" by the Poughkeepsie branch of the **American Association of University Women (AAUW)**. Their award goes to someone who supports its mission of promoting "equity for all women and girls, lifelong education, and positive societal change." Each recipient "has made outstanding contributions to the community in either a voluntary and/or paid capacity." more at: www.millstreetloft.org. I have known Carole for the 25 years *ART TIMES* has been in existence. She founded Mill Street Loft in 1981 and I am filled with respect to see the work she has done, the programs she developed, the hundreds and thousands of children and adults whose lives she has enriched.

And more celebrations: It is the **Norman Rockwell Museum's** 40th

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year. There are many events scheduled and leading off is the re opening of Rockwell's studio on May 2 with "A Day in the Life: Norman Rockwell's Stockbridge Studio," an installation that recreates, detail by detail, the interior of the artist's space as it was in 1960 when Rockwell was working on his iconic painting, "Golden Rule." • Look for the many **Hudson River Quadricentennial** events that are scheduled up and down the Hudson www.exploreny400.com. I would say most every museum and gallery has an exhibit related to the 400-year celebration and arts councils, schools,

Street, NYC from May 13— July 31 and then at the **Noyes Museum of Art in Oceanville, NJ** April 26, 1 - 3pm

The Woodstock School of Art held their **Alumni Exhibition**. Excellent work beautifully displayed in the relatively new gallery (I wrote about it in the Nov '08 issue). They have between 300 and 400 students each year and each of those students have an opportunity to show at the annual alumni show. It is interesting to see the influences of their teachers. See more at www.woodstockschoolofart.org

League of NY where we met them in the early 1990's. I have been seeing John's work at various galleries and was so pleased to see Marsha's work. As she puts it, "Now that my girls are older I can devote more time to my art". Being a full time Mom and a full time artist just wouldn't allow her to give all she wanted to the job she needed to do. Coming up at Hudson Coffee Traders in April will be oil paintings by **Sheryl Anderson**.

The Art Society of Kingston (ASK) www.askforarts.org remains a very active organization holding classes and workshops in all different art forms as well as having ongoing solo and group exhibits. I stopped by specifically to see **Marianne Heigemeir's** pastels and did fall in love with a few. Most specifically I was drawn to her florals, beautiful groupings of flowers. The group show, "The Contemporary Hudson" curated by **Staats Fasoldt**, painter and teacher, begins the Quadricentennial celebration for the organization. About 40 paintings of varying sizes and degrees of accomplishment, all examine today's river — its towns, its cities and its wild places.

founder and current president **Andy Weintraub** began producing plays in an abandoned industrial building — then they had property just outside of Rhinebeck and constructed a huge tent where they produced plays for 4 summers and now they are celebrating 10 years in the permanent building that looks like a barn and fits well into the rural landscape. Community Theater is very important and provides opportunities for amateurs and professionals to participate and learn about all aspects of Theater in the comfort of their hometown. What a great accomplishment; what determination and hard work. The Center has programming for children, field trips, Summer Camp, full-scale productions and single Performances of Dance and Music. The evening I was there a rehearsal was going on for *The Tempest*. Last year, the **Annual Sam Scripps Shakespeare Festival** began with a production of *Romeo and Juliet*. The festival's primary goal is to provide more access to Shakespearean and Elizabethan plays and concepts to school students. The plays are staged on a replica of the **Old Globe Stage** and will run Fridays & Saturdays thru



Visitors at the Alumni Exhibit at Woodstock School of Art, Woodstock, NY

communities have all joined in with projects for the celebration • **The National Association of Women Artists** (www.nawanet.org) was founded in 1889. It is the oldest professional women's fine art organization in the United States and provides a forum for women artists to share ideas and to exhibit their work. Through their exhibitions, programs, and archives, N.A.W.A. fosters awareness of the monumental contribution of women to the history of American art. 120th anniversary exhibitions began at **Delaware County Community College Media, PA** (closed Mar 16) and continue on at **HUB-Robeson Galleries, Penn State, University Park, PA**, until Apr 26; **Salmagundi Club**, 47 Fifth Ave., NYC from May 11-24; **UBS Gallery**, 6th Ave at 51st

I just learned that **New Windsor Art Gallery** has moved and changed the name to **John's Gallery, Custom Framing** but stayed in New Windsor, NY. John does photo restoration, custom framing, and giclées. He has exhibits every 6 weeks and **Lydia Strawbridge's** work will be opening on April 4. Take a look at www.1800arts.com

John Variano, and **Marsha Massih** have paintings and etchings at the **Hudson Coffee Traders** on Wall Street in **Kingston, NY**. It was a pleasure to see this work and how it was hung in a circular room. Mostly still lifes and landscapes, John's work vibrates and Marsha's work brought me to a quieter gentler space equally powerful. Both were students of **Frank Mason** at the **Art Students**



Rehearsal for *The Tempest* at The Center for Performing Arts at Rhinebeck

I've been wanting to get to **The Center for Performing Arts at Rhinebeck** (www.centerforperformingarts.org) for some time now and so an invitation to a **Chamber Mixer** pushed me to cross the river. I remember when

April. In conjunction with the play "An Evening of Elizabethan Madrigals" will be presented on April 24.

That's it for this month. Enjoy Spring and all of the new beginnings



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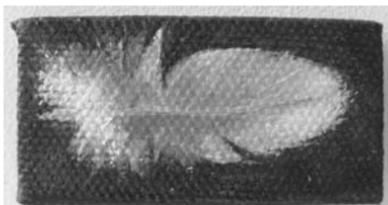
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YALE UNIVERSITY PRESS: Middle Kingdom Tomb Architecture at Light by Dieter Arnold. 270 pp.; 9 1/2 x 13 1/2; 170 B/W & Color Illus.; List of Tombs; Appendices. \$75.00 Hardcover. ****

William Merritt Chase: Landscapes in Oil by Ronald G. Pisano. 192 pp.; 9 3/4 x 12 1/4; 258 Illus., 209 in Color; Chronology; Index. \$65.00 Hardcover. *****

Becoming Edvard Munch: Influence, Anxiety, and Myth by Jay A. Clarke. 232 pp.; 9 3/8 x 12 1/4; 293 Illus.; 245 in Color; Checklist; Bibliography; Index of Works. \$50.00 Hardcover. *****

Art of the Korean Renaissance, 1400-1600 by Soyoung Lee, et al. 140 pp.; 9 x 12; 182 Illus., 83 in Color; Map; Timeline; Guide to Korean Transliterations; Bibliography; Index. \$40.00 Hardcover. *****

UNIVERSITY OF CALIFORNIA PRESS: Thomas Eakins and the Cultures of Modernity by Alan C. Braddock. 304 pp.; 7 1/4 x 10 1/4; 100 B/W * Color Illus.; Notes; Selected Bibliography; Index. \$49.95 Hardcover. *****

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FREE PRESS: Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career by Heather Darcy Bhandari and Jonathan Melber. 291 pp.; 7 1/4 x 9 1/4; Index. \$16.95 Softcover. ****

NEW VILLAGE PRESS: Arts for Change: Teaching Outside the Frame by Beverly Naidus. 256 pp.; 6 x 9; 48 B/W Illus.; Appendix; Bibliography; Notes. \$14.95 Softcover. ****

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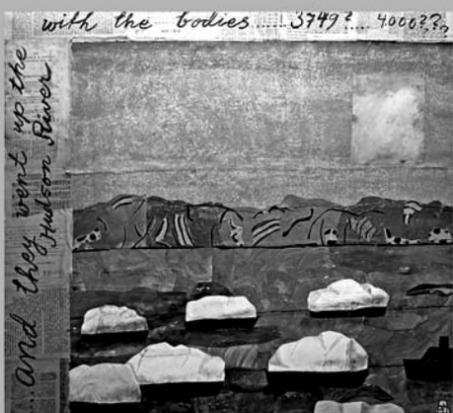
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Theatre *Self-censorship*

By **ROBERT W. BETHUNE**

DUE TO THE solitary and detached bravery of playwrights, it is rather easy to come up with ideas for productions that might land a producer or director in hot water. From the director of a high school, church-based, or community theater group to the artistic director of a professional theater company, choice of repertory sooner or later means making a decision about what sort of material a theater wants to do and what sort of messages a theater wants to deliver.

The question cannot be avoided. Every production delivers a message. The seemingly safe, seemingly innocuous, frothy little musical or comedy sends as clear and plain a message as does the most outrageous or shocking sexual, political, social or religious content. Breaking a taboo sends a message, but observing a taboo also sends a message. Artistic directors can run, but they can't hide.

The specter of self-censorship con-

stantly raises its ugly head. "I would love to do this play, but the PTA, or the Regents, or the Dean, or the Board of Directors will never stand for it." Or, "I would love to do this play, but we'll have picketing outside our doors if we do." In some countries, "I would love to do this play, but the secret police will be knocking on my door at 3 AM if I do." Or, more subtly, "I would love to do this play, but our audience will stay at home in droves."

Is there a way out? Is there an escape? No. You will make decisions about your programming, and those decisions will be influenced by factors beyond the artistic merit of the material. Some yearn for a concept of perfect freedom, in which an artist makes artistic decisions free of any influence, control or constraint. A little thought about the real world quickly reveals that this is a five-year-old's concept of freedom, not that of a mature adult. The real world imposes constraints of many,

many kinds, and no theater company can operate for long without dealing with them. Freedom, in the real world, is not utter license to do as we please; it is much closer to Robert Frost's famous formula—"moving easy in harness." Constraints are always there. It's a matter of how we move within them.

So what is our integrity? Where does it come from? How do we move easy in harness and earn our self-respect? We must serve ourselves, or the sources of our creativity dry up. However, the self isn't the only player involved. There are other artists, and above all, there is our audience. The great Burmese performer and producer, Po Sein, turned to his audience—literally, by engaging them in dialogue from stage center—over and over again to resolve issues of integrity, such as whether his troupe would play for the occupying Japanese army. Above all, he served his audience as an honest artist must, and served himself and his troupe in so doing.

If a theater has fully developed its

role in the community, it occupies a position of leadership. A good leader is in front of the people, but cannot be effective when too far in front. A good leader leads toward where the people need to go, but cannot be effective when taking them toward where they will refuse to be led. Most importantly of all, a good leader is in constant conversation with the people, in a relation of give and take, of teach and learn. The leader who thinks of leadership as exercising sole, unquestioned leadership is a fool and a child, not a leader and mature adult.

That is the relationship we must seek. If we aren't far enough out front, we are exercising bad judgment and committing self-censorship. If we are too far out in front, or in the wrong direction, we are again exercising bad judgment along with bad leadership. The process must be one of constant questioning, but questioning that seeks and finds answers, in ourselves and in our audience. That is how we move easy in harness.



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

Artists: Arts on the Lake, Lake Carmel Cultural Center, 640 Rte 52, Kent lakes, NY 10512 (845) 228-2685 Seeks submissions for Spring Art Exhibit May 16-May 25 Download prospectus from website www.artsonthelake.org Deadline Mon. Apr. 9.

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

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 113th Annual Open Juried Exhibition at the National Arts Club, Oct 1-Oct 23, 2008. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. www.clwac.org. Deadline: Slides or CD by Jul 2.

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

Artists, Craftspeople: City of Port Jervis, NY (914) 443-6889 (evenings: 570-491-2393 / Tri-State Chamber of Commerce 845-856-2307 and Cedarwood 845-856-2307 Seeks participants for 11th Annual Arts Walk July 18 2009. Call 845-856-2307 for info fees.

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

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

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.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Artists & Sculptors: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeks entries representational or abstract for juried exhibit, May 9

- 17, 2009. Download prospectus. juriedshow@eastonartscouncil.org. www.eastonartscouncil.org. Deadline Apr 17

Artists, All Media: Experimental Media and Performing Arts Ctr, Rensselaer Polytechnic Inst, Troy, NY 518-276-4547. Seeks proposals for 2009-10 Dance Movies Commission. See website for guidelines. dancemovies@rpi.edu www.empac.rpi.edu Deadline May 1.

Screenwriters in Berkshire, Columbia, Dutchess and Ulster: Film-Columbia Festival, Chatham, NY 518-392-4614 Seeks entries for 2009 FilmColumbia Festival. Forms, rules can be downloaded from website. edypond@fairpoint.net www.filmcolumbia.com Deadline Apr 21

Artists: Harrison Council for the Arts, Harrison Pubic Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks 2-D entries for Juried Art competition sponsored by the Harrison Council for the Arts. Call or write for complete details. Deadline May 15.

Artists: Hudson Valley Art Association, Inc. Seeks original oils, w/c, pastels, graphics, in American Realism, for 78th Annual Open Exhibition Jul 6 - Jul 26, 2009 to be held at the Ridgewood Art Institute, Ridgewood, NJ. SASE to Winnie O'Dougherty 699 Canistear Rd., Highland Lakes, NJ 07422 www.hvaaonline.org Slide deadline extended to April 12.

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

Artists: Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for 13th Annual "Fall for Art" art sale, Sep 24, 6-9pm. Online prospectus at: fall4art@earthlink.net or www.ucjf.org/fall4art. Deadline April 30.

Artists: Kay Money (973) 663-1558 Seeks Artists, galleries, clubs, art related businesses and Patrons of the arts to be part of a new North Jersey co-op program Details at website. Kay@Swan-Lake-Gallery.com www.Swan-Lake-Gallery.com

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

Artists: 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: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Summer Member Show. Download prospectus at website. www.kentart.org. Hand deliver Sat May 30, 10-2pm.

Artists, Craftspeople, Musicians, Dancers & Performers: Lark Street Business Improvement District Seeking participants for Art on Lark: The Capital Region's Premiere Arts Festival June 6, 10-5pm. Applications available on website or call (518) 434-3861 x3 for information. www.larkstreet.org. Deadline: Musicians April 24; all others May 1.

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

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

Artists: Manhattan Arts. Manhattan Arts International "Celebrate HerStory 2009" Online exhibition, Jun 10 - Sept 10, 2009. 40+ winners, cash awards, several service awards. Jurors: Renee Phillips and Janice Sands. All artists, men and women, all styles. Seeking a broad range of interpretations of "HerStory" theme. All media including painting, drawing, sculpture, photography, prints, work on paper, mixed media and fine crafts. No video. Contact Renee Phillips, Director at Herstory@ManhattanArts.com or 212.472.1660. Submissions on CDs or electronic files. \$35 for up to 3 entries, \$5 each additional entry. www.manhattanarts.com/Gallery/HerStory2009/AboutHerStory.htm Postmark deadline: May 17,

Artists Ceramics, Jewelry, Glass , Fiber: New York Artists Online Seeks artists who have a high quality website for Free website listings through June 2009. Send email gloriarabinowitz@newyorkartists.net

Plein Air Artists: Northport Arts Coalition, PO Box 508, Northport, NY 11768. Seeks participants for juried event, June 26-28, 2009. Website for application and prospectus. www.northportarts.org. Deadline Jun 6

International Printmakers: Parker Harris, PO Box 279, Esher, Surrey, KT10 8YZ, England seeks entries for Northern Print Awards 2009, Newcastle-upon-Tyne. Submit work by email sarah@parkharris.co.uk Deadline Apr 24.

Soft Pastel Artists: Pastel Society of America. Seeks entries for 37th Annual Open Juried Exhibition at National Arts Club, Sept 8-27, 2009. Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. pastelny@juno.com. www.pastelsocietyofamerica.org. Deadline for Slides: Jul 1.

Women Artists: Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks entries for "Contemporary Expressions" May 28-Jun 28; "63rd Annual Sculpture Exhibition" May 28-Jun 28; Fall Brush Show: Works on Canvas, Works on Paper, Mixed Media; Upstairs/Downstairs: Fine Craft Exhibition and boutique Send SASE or Download form from website. www.penandbrush.com Deadline Apr 15.

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

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

Go to: Salmagundi.org. Postmarked Deadline: Apr 3.

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

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

Artists, Photographers: Tudor City Greens Annual Art Show, 5 Tudor City Place, #1-E, New York, NY 10017 (917) 327-4659. Seeks work of artists and photographers for Outdoor Art Show on June 18, 19, 20, 2009. For prospectus send SASE or call. Deadline: June 15.

Poets: Upper Delaware Writers Collective (UDWC), 1258 Crystal Lake Rd., Narrowsburg, NY 12764 570-685-8774 Seeks poems up to 25 lines long for The Green Heron Poetry Project. Call for full details. Deadline Jun 1

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

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

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

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

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

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

Artists: Wurtsboro Art Alliance, PO Box 477, Wurtsboro, NY 12790. (845) 733-1848 Seeks entries for exhibit w/ theme "Humble Nature" Jul 4 thru Aug 9. Request prospectus by phone or downloaded from website. info@waagallery.org www.waagallery.org Deadline May 14

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.

Calendar

Continued from Page 6

Thursday, April 9

JENNIFER JUDD-MCGEE: Collage work Eyebuzz Fine Art, 15 Kaldenberg Place, Tarrytown, NY (914) 631-1080 (thru May 8) **Westchester**

Saturday, April 11

GREENE COUNTY ARTS & CRAFTS GUILD SPRING SHOW GCCA Mountaintop Gallery, Main St., Windham, NY (518) 734-3104 or (518) 943-3400 Opening Reception: 2-4pm (thru May 23) **Greene**

GROUP EXHIBITION UpFront Exhibition Space, 31 Jersey Ave., Port Jervis, NY 12771 (845) 856-2666 Opening Reception 5-9pm (thru May 31) **Orange**

PICS: A Regional Collegiate Invitational & TARRAH AND WILKA ROIG: Anthology of Trends Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 Opening Reception 5-7pm (thru May 24) **Ulster**

TED BERKOWITZ Exhibition Hendrick Hudson Library, 185 Kings Ferry Rd, Montrose, NY (914) 739-5654 Opening Reception 2-4pm (thru Apr 30) **Westchester**

TONY GONZALEZ Solo Exhibit The Gallery At Kinderhook Group, 19 Main St., Salisbury, CT (860) 435-0700 Opening Reception 4-6pm (thru Apr 30) **Ct**

Monday, April 13

COLONIE ART LEAGUE EXHIBIT Blue Creek Garden Club, Pruy House, 207 Old Niskayuna Rd., Newtonville, NY (518) 783-1435 Opening Reception 9-4pm (thru May 7) **Albany**

Tuesday, April 14

CECILY FIRESTEIN: Exhibit Mona Lisa Gallery, 168 Maplewood Ave., Maplewood, NJ (973) 762-5588 (thru May 30) **NJ**

KAREN DEVERNA, BARBARA FOGEL, HELEN SCHILIRO: Fact and Fantasy Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru May 2) www.mamaroneckartistsguild.com **Westchester**

MARK MACKINNON: Man's Influence Over the Landscape, Photography The Photographer's Place, 508 Main St., Beacon, NY (917) 478-7620 Opening Reception: 4pm www.markmackinnon.com **Dutchess**

RICK KAUFMANN: Digitized images Westchester Art Workshop, 27 North Division St., Peekskill, NY (914) 606-7300 Artist's Reception: 5:30-7pm (thru Feb 21) www.sunywcc.edu **Westchester**

Wednesday, April 15

SPRING IN THE HUDSON VALLEY: Work by Landscape Painters Arlington Art Gallery, 32 Raymond Ave., Poughkeepsie, NY (845) 473-2787 Opening Reception 5-9pm (thru May 5) **Dutchess**

Thursday, April 16

184th ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN ART National Academy Museum, 1083 Fifth Ave., NYC (212) 369-4880 charge (thru Jun 19) **NYC**

FAVORITE MOVIE SONGS Westchester Jazz Orchestra, Irvington Town Hall Theater, 85 Main St., Irvington, NY (914) 591-6602 8pm charge **Westchester**

LOU & GIGI Acoustic Duo "Deuces Child" Yonkers Public Library, Riverfront, One Larkin Ctr, Yonkers, NY (914) 375-7966 6:30-8pm **Westchester**

Friday, April 17

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

Saturday, April 18

10 EMERGING ARTISTS EXHIBIT G.A.S Visual Art and Performance Space, North Main Gallery, 196 N. Main Street, Poughkeepsie 845-486-1378 Artist's Reception (thru May 10) **Dutchess**

ART TIEGER RETROSPECTIVE and SCULPTURE ON MAIN GCCA Catskill Gallery, 398 Main St., Catskill, NY (518) 943-3400 Opening Reception: 5-7pm (thru May 30) **Greene**

AWAKENING COLORS The Unframed Artist Gallery, 173 Huguenot St., New Paltz, NY (845) 255-5482 **Ulster**

CHINESE BRUSHPAINTING by the Oriental Brush Artists Guild Hammond Museum & Japanese Stroll Garden, 28 Deveau Rd, North Salem, NY (914) 669-5033 Opening Reception 1-3pm; Demo by Chien Fei Chiang 1:30pm (thru Jun 19) **Westchester**

ERVIN VINCENT T. CHANDLER Exhibit INSIDE YOHO/ Studio 520, 578 Nepperhan Ave., Yonkers, NY (914) 476-6961 Opening Reception Apr 18, 19 12-5pm www.yohoartists.com **Westchester**

JEFF MUHS: Form and Formlessness Anelle Gandelman Fine Art, 1989 Palmer Ave., Larchmont, NY (914) 840-4151 Opening Reception: 6-8pm (thru May 21) **Westchester**

KAREN O'NEIL, MARIE LOUISE MCHUGH & CAROLOU KRISTOFIK: Whimsy Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 Opening Reception 6-8pm (thru May 27) **Ulster**

LEO CASTELLANOS Exhibit The Mill Street Loft, 455 Maple St., Poughkeepsie, NY (845) 471-7477 Opening Reception 6-9pm (thru May 9) **Dutchess**

LIGHT & SHADOW: The Phoenix Concerts Hudson Opera House, 327 Warren St., Hudson, NY (518) 822-1438 8pm charge **Columbia**

LYNN ESTEBAN: Oil Exhibit Waddle n Swaddle, 37 Raymond Ave, Poughkeepsie 845-473-5952 Artist's Reception 5-9pm (thru Apr 30) **Dutchess**

MARLENE WIEDENBAUM, THOMAS LOCKER and JEFF BRIGGS: Sacred Grounds Exhibit Carrie Haddad Gallery, 622 Warren St., Hudson, NY (518)828-1915 Opening Reception 6-8pm (thru May 10) **Columbia**

MASTER SINGERS OF WESTCHESTER: Sing My Soul Bedford Presbyterian Church, Rtes 22 & 172, Bedford, NY (914) 645-0705 4pm charge **Westchester**

REACH FOR THE STARS; Quilt Show Ravenna-Coeymans-Selkirk High School, Rte 9W, Ravenna, NY (518) 945-2714 10-5pm charge (thru Apr 19) **Albany**

SITE: School Invitational Theme & Mentor Exhibition Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 (thru Apr 26) **Putnam**

STRING THEORY GraceMusic, Grace Episcopal Church, 130 First Ave., Nyack, NY (845) 358-1297 x160 4pm charge **Rockland**

THE CAS SULLIVAN COUNTY HS ART SHOW Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 Opening Reception 2-4pm (thru May 17) **Sullivan**

VISIONS OF MOOD: HENRY C. WHITE PASTELS Florence Griswold Museum, 96 Old Lyme St., Old Lyme, CT (860) 434-5542 (thru Jul 12). **CT**

WILL NIXON & MATTHEW J. SPIRENG: It's Natural: Poetry reading/workshops Tivoli Free Library, 86 B'way, Tivoli, NY (845) 757-3771 3:30pm **Dutchess**

YOHO ARTISTS 6th ANNUAL OPEN STUDIO TOUR YOHO, 578 Nepperhan Ave., Yonkers, NY (917) 682-5172 12-5pm www.yohoartists.com **Westchester**

Sunday, April 19

146th ANNUAL EXHIBITION OF SMALL OIL PAINTINGS The Philadelphia Sketch Club, 235 S. Camac St. (between 12th & 13th, Locust & Spruce Sts.) Philadelphia, PA (215) 545-9298 Opening Reception: 2-4pm (thru May 2) **PA**

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

CHORUS OF THE TAPPAN ZEE: Barbershop Harmony Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 2pm **Rockland**

"CINERELLA": a full length Ballet Lycian Centre for Performing Arts, Kings Hwy., Sugar Loaf, NY (845) 469-2287 3pm charge **Rockland**

HELGA OLSSON Paintings: CELEBRATING THE CLOSTER NATURE CENTER Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Artist's Reception 1-5pm (thru May 10) www.belskiemuseum.com **NJ**

JUDY BLUNDELL and PATRICIA SMITH: Westchester's National Book Award honorees Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm www.writerscenter.org **Westchester**

LADY BIRD, PAT & BETTY: Tea for Three New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2pm **Rockland**

SPRING JURIED SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Opening Reception 5-7 (thru May 25) www.kentart.com **Litchfield, CT**

YOHO ARTISTS 6th ANNUAL OPEN STUDIO TOUR YOHO, 578 Nepperhan Ave., Yonkers, NY (917) 682-5172 12-5pm www.yohoartists.com **Westchester**

Tuesday, April 21

THE PICTURES GENERATION, 1974-1984 Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 (thru Aug 2) www.metmuseum.org **NYC**

Wednesday, April 22

HARRY WAITZMAN: Poetry New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 Opening Reception 2pm **Rockland**

WILL NIXON & MATTHEW J. SPIRENG: Out of the Catskills: Poetry reading Saugerties Public Library, 91 Washington Ave., Saugerties, NY (845) 246-4317 6pm **Ulster**

Thursday, April 23

CATA: Community Access to the Arts: Group Show Ferrin Gallery, 69 Church St., Lenox, MA (413) 637-4414 (thru May 9) **MA**

NORMA HUMPHREY: Reading Yonkers Public Library, Riverfront, One Larkin Ctr, Yonkers, NY (914) 375-7966 6:30-8pm **Westchester**

WILL NIXON & MATTHEW J. SPIRENG: Celebrating National Poetry Month: Poetry reading Adriance Memorial Library, 93 Market St., Poughkeepsie, NY (845) 485-3445 7pm **Dutchess**

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Exhibition

Continued from Page 9

By MARJORIE MADDOX

surfaced, had leaned into her own organ, sounding her notes vehemently, passionately, running over the more polished, careful playing of her daughter. Those days, both Mae and Lauren had applauded.

When, in her will, Eva had left the organ to Mae but the room to Lauren, both were surprised. They knew one couldn't be separated from the other. Eva's music belonged to both of them, but only within the context of the home she had created. When the lawyer added that Eva had left the study to Mae but the deed to Lauren, their surprise transformed to a slow, soothing understanding. For a week, both dwelt in their own quiet grieving. Then, as if Lauren were simply arranging to again pick Mae up for church, the younger woman offered up her mother's home. It was a type of sharing she had grown used to. Lauren's entire family helped Mae move the following month. The girls carried her paints and clay. Daniel helped Lauren with the paintings, pottery, and statues. The moving men he hired did the rest. When the transition was over, the first thing Mae did was hang the mother/daughter portraits facing the organ. Without a word, both women understood each other's gratitude.

Now, a decade after Eva's death, the house sustained, developed, and redefined these connections: the kitchen where Mae and Lauren drank tea together, the parlor where Sunday afternoons Lauren and her girls huddled close at the organ, Eva's decent-sized study that got the morning light and became Mae's studio, a two-minute walk to a family Mae could claim.

Mae was Me-Ma to Lauren and Daniel's girls: Elizabeth Eve, 11, and Mae Lynn, 9. Last summer, she had again sketched their portraits in the small backyard: Lizzie, her arms crossed in defiance near the rosebushes; Mae Lynn, dreamy-eyed and upside down, dangling by her knees from the magnolia tree. Of course, they had made her promise these portraits would also be in the upcoming show. It was not a promise Mae had thought she could make. Instead, she had nodded that they—each sister separately or together—would certainly be present.

And so she started another portrait of the girls, but for this one there was no sitting—at least not one of which they were aware. She began in secret, moving the organ bench to her studio and covering it whenever Lauren knocked at the back door. The mahogany became a magnolia branch with Mae Lynn's dangling knees. On the young girl's nail-polished toes, Eva's eyes winked. Everywhere magnolia blossoms opened in welcome.

When she was finished, Mae propped the bench up vertically near the keyboard. She brought in more portraits of Eva and Lauren, of Lauren and her girls, of Lauren

and Daniel, and of the girls together and individually. Once, she talked the newspaper boy into helping her; three times the mailwoman. She covered the parlor walls with the family's faces and bodies. Then she stood back and observed the crowded room. Twice she lost her balance, but started again. She moved "Prayer" to the forefront, just inside the front door. Its hands lifted toward the instrument.

Those days when a concerned Lauren called, Mae feigned a cold. When Lizzie and Mae Lynn wandered over, she blamed exhaustion. When her "inherited" nieces begged to come in, the older woman admitted she was working hard on the "secret" exhibit and that she wanted to wait until she was finished before showing even them. She would visit them soon in their home, she promised.

When she did, they ran to her with *Super Good!* scrawled across the top margins of math tests. Lauren made Mae's favorite meal—Blanquette de Veau—while Daniel explained, again, how to report income on any art work she would sell. Then Mae announced that she had spoken to the director of the Community Center and that the exhibit could now be at her home. She would, she explained, note the change of location on her calligraphy invitations.

Just afterwards, when she glanced at Lauren, Mae couldn't interpret the canvas of her face. Too quickly, her friend's daughter stood to clear the dishes. Once at the sink, her back turned, Lauren added, "Of course, we'll all help." A second later, Daniel smiled his half-smile, gathered the dirty silverware, then asked, "Mae, how about some dessert to fatten up those bones of yours?" The girls, anticipating a place in the exhibit, jumped up and down, then danced around the room, striking poses and chanting "Me-Ma, Me-Ma." That night, Mae had begun work on the lower-left leg of Eva's organ.

Now, weeks later, Mae stands back from her work on "Self, Diving" and walks into the parlor to study the transformed instrument. Intricately painted seaweed spirals around the dark wood of each leg and up toward the keys. On the back panel, she has outlined Lizzie's leg tapping the rhythm from a nearby boom box. Eva's praying face hovers in the background. On one side panel, Lauren—standing tip-toe on the top of a cross—reaches for a half note that dangles from one of her mother's raised hands. On the opposite panel, Mae has painted in oils her charcoaled rendition of Creation. On the organ's front piece, she has shaped the dead and smiling Eva, huddled together with her daughter and granddaughters beside the magnolia. In the background—and much smaller—Mae has drawn a pregnant replica of herself bringing to life the promised family portrait. Even now, Mae imagines Eva's impromptu per-

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formance of "Appalachian Spring." The elderly artist stands back and stares. What is the best way to give the illusion of music? To suggest the notes of someone's life? After all this, she is still not sure.

She walks back to her studio, then turns again to the unfinished statue. She pinches the fluid blades into more definite waves. She adds note-shaped leaves to the climbing seaweed. Again using her metal teasing needle, she heightens the illusion of tightened calf muscles atop the layered water. What is beyond the statue refuses to be known. Under water, sound waves bend differently. Once she accepts such chang-

es, she will let the clay harden to the leather stage. Then she will need to cut open the figure and hollow it out. Otherwise, it will explode during firing. As she learned long ago, only at 1100 degrees will the necessary transformation take place.

She knows just where she'll position the finished statue—on the top edge of Eva's organ and closest to the side door where her frequent guests will exit. She may need to change the work's title. She may need, at seventy-five, to learn how to swim. It should not be that difficult. She may need to teach herself.

(Marjorie Maddox lives in Williamsport, PA)



Art Byte

Art Heading South

By TARA MARVEL

AS I SAILED south from Pennsylvania across the Mason-Dixon Line, I felt it immediately. It was so close to Gettysburg, that it made me realize why the Battle of Gettysburg was such a tragic and vicious stand on that tectonic plate between the two cultural worlds of North and South.

Not that the rolling hills and open fields were much different from the farms and mountains of Vermont. There was a soft veil of endlessly graduated blues as I mowed through Virginia.

I crossed the mountains to visit old friends near Asheville. My sculptor friend Ada introduced me to the work of Will Henry Stevens (1881-1949) at the Blue Spiral Gallery. An artist who moved to Asheville after teaching at Tulane, his work evolved from conventional landscapes to a more abstract style. Nearby Black Mountain and Penland have long been known for innovative pottery and woodwork, but I was unaware of the new work in glass that I found, such as this piece by Alex G. Bernstein.

News came over the radio that a rare spring snow storm was coming in, so I took off to Washington, NC, the site of the home of my mother's ancestors. This was like a return to "Tara" like in "Gone with the Wind" for me.

About 1790 our Scotch ancestors settled on a peninsula on the Pamlico River on the east coast of North Carolina. During THE WAR, as it is still called around here, the Yankees sacked and burned the house, while my great grandfather watched from his hiding place in a haystack with the family violin. We still have the violin, but no one has been able to play it for generations though the case contains a plaintive note that it should never be silent.

When great grandfather went to John Hopkins medical school, his classmate invited him to his home in Massachusetts for Thanksgiving, so that he would know that all Yankees were not Damn Yankees. Great grandfather took one look at

his friend's red headed sister, so we became northern transplants. My mother and I both had red hair.

About 1900 family members built a house on the site of the old one. Spanish moss drapes the trees by the river shore. My mother's cousin still lives there.

The red soil of these coastal plains reminds me how many times this land has been bled over. First the native people fought for it: then came the revolution and the civil war. This amount of conflict is not uncommon in other countries, but is rare in most parts of this country. These ghostly conflicts lend a haunting tone to the sensuous quality of the lush countryside.



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THE HUDSON VALLEY WRITERS' CENTER
April Events
Friday, April 17 at 8: THIRD FRIDAY OPEN MIKE
 All poets & writers welcome; 5 minute limit per reader. \$3
Sunday, April 19 at 4:30
JUDY BLUNDELL & PATRICIA SMITH
 A reading by two National Book Award honorees: Young People's Literature winner Judy Blundell of Katonah (*What I Saw and How I Lied*) and Poetry finalist Patricia Smith of Tarrytown (*Blood Dazzler*). \$5
Friday, April 24 at 7:30 SECOND FRIDAY CAFÉ
 Our Slapering Hol Press welcomes poets from Toadlily Press:
MARCIA ARRIETA, MICHAEL CARMAN, GEORGE KRAUS, PAMELA HART & MAXINE SILVERMAN \$5
Coming in May:
AMY LEMMON & STEPHANIE STRICKLAND May 8
INKWELL & WESTCHESTER REVIEW May 31
WRITING WORKSHOPS
 Fiction, poetry, memoir, and more, for adults, teens, and children. Call or visit our website for up-to-date schedule.
The Hudson Valley Writers' Center
 at the Philipse Manor Railroad Station
 300 Riverside Drive, Sleepy Hollow, NY 10591
 phone: (914) 332-5953 web: www.writerscenter.org

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 265 River St, Troy NY 12180
 tel 518 203 1096
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www.digitalartistspace.com

Open Studio Weekend
April 18 & 19 12-5 PM
Exhibiting Artists
 Marco Avedano
 Bonnie Barbash-Lief
 Ryan Bartley
 Louise Cadoux
 Ervin Chandler
 Craftsman Piano
 Elizabeth deBethune
 RJ DiBenedetto
 Arthur Dworin
 Davin Fischweicher
 Ginny Fox
 Ruth Gilbert
 Kevin Gordon
 Marko Gosar
 George M. Gutiérrez
 Barbara King
 Michael Konrad
 Desiree Koslin
 Lanny Lasky
 Catherine Latson
 Diane Mitchell
 Nikos Nafpliotis
 Carole Naggar
 Steve Nunez
 Sandy O'Brien
 Melanie Rorer
 Victor Rothman
 Adam Schultz
 Nat Shapiro
 Paulo Suzuki
 Eli Yamin

 Norman Y. Lono
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142nd ANNUAL INTERNATIONAL EXHIBIT



March 31-April 26, 2009

1-5PM Daily Tues 1-8PM
Closed Monday

AMERICAN WATERCOLOR SOCIETY

Salmagundi Club
47 Fifth Ave at 12th St, New York, NY 10003
www.americanwatercolorsociety.org

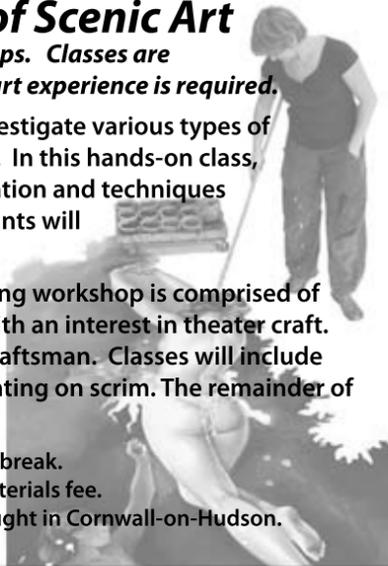
Summer Classes

The Studio and Forum of Scenic Art is offering the following week long workshops. Classes are taught by working professionals. No prior art experience is required.

July 6-10: Stenciling - Students will investigate various types of stencils and their uses in scenic application. In this hands-on class, students will learn about materials, preparation and techniques for making wall and floor stencils. Participants will create their own 3 color stencil.

July 13-17: Scenic Craft - This week long workshop is comprised of several tutorials designed for individuals with an interest in theater craft. Each topic is taught by a different master craftsman. Classes will include wood graining, scenic treatments, and painting on scrim. The remainder of the classes TBA.

Classes are from 8AM - 3PM with 1/2 hour lunch break.
Tuition per week is \$500.00 which includes a materials fee.
Space is limited, so reserve early. Classes are taught in Cornwall-on-Hudson.
For more information, call 845-534-1110



Calendar

Continued from Page 17

Friday, April 24

A NIGHT WITH GROUCHO The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY (914) 277-8477 8pm charge **Westchester**

SIMPLE OBSERVATIONS: Group Photo Show Vita's Galeries de la Vie, 12 Old Forge Rd., Woodstock, NY (845) 684-5022 Opening Reception 5-8pm (thru May 24) www.vitas.us **Ulster**

SLAPERING HOL PRESS WELCOMES THE POETS OF TOADLILY PRESS Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 7:30pm charge **Westchester**

SLIDE SLAM: Exhibit and Discussion Pawling Free Library, 11 Broad St, Pawling, NY 845-855-3444 7-9pm **Dutchess**

Saturday, April 25

BEETHOVEN AND SHOSTAKOVICH Close Encounters with Music, Mahaiwe Performing Arts Center, Great Barrington, MA (800) 843-0778 6pm charge **Berkshire, MA**

KAREN DEVERNA, BARBARA FOGEL, HELEN SCHILIRO: Fact and Fantasy Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Reception 3-5pm (thru May 2) www.mamaroneckartistsguild.com **Westchester**

RANI CARSON: Entwined Roots Prince Street Gallery, 530 West 25th St., NYC (646) 230-0246 Opening Reception 3-6pm (thru May 16) www.rastafari-inspiration.com **NYC**

STEVEN BARBASH & PHILIP CATANIA Exhibit Windsor Whip Works Art Gallery, 98 Main St, Windsor, NY (607) 655-1561 Opening Reception: 6-9pm (thru Jun 6) **Broome**

Sunday, April 26

CUMMINGS AND GOINGS: Musical Theater The Grand Montgomery Chamber & Theatre Series, New Senior Center, 36 Bridge St., Montgomery, NY 3pm **Orange**

DEBORAH RAYMOND, SOPRANO Saugerties Pro Musica, Saugerties United Methodist Church, Washington St., Saugerties, NY (845) 246-5021 3pm **Ulster**

ELIZABETH TRYON: Soprano New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 **2PM Rockland**

KILOWATT OURS: Movie Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Opening Reception 3-4pm www.belskiemuseum.com **NJ**

LOCUST GROVE'S FINE ART AUCTION Morse Historic Site, Locust Grove, 2683 South Rd., Poughkeepsie, NY (845) 471-2550 1pm **Dutchess**

LYNN ESTEBAN: Still life works Arlington Art Gallery, 32 Raymond Ave., Poughkeepsie, NY (845) 473-2787 Gallery reception 12-4pm (thru May 15) **Dutchess**

N.A.W.A. 120th ANNIVERSARY HISTORICAL EXHIBIT Noyes Museum of Art, Lily Lake Rd., Oceanville, NJ (609) 652-8848 Reception 1-3pm (Aug 30) www.nawanet.org **NJ**

SHOW & SALE Packanack Lake Art & Photography Club, Packanack Lake Clubhouse, 52 Lake Dr West, Wayne, NJ 1-5pm **NJ**

Tuesday, April 28

ROXY PAINE: On the roof: Maelstrom Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Oct 25) **NYC**

Wednesday, April 29

AMERICAN MASTER'S: Exhibition & Sale Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 7) www.salmagundi.org **NYC**

Thursday, April 30

IBRAHIM SIDDIQ: Putting Out Eternal Thought Yonkers Public Library, Riverfront, One Larkin Ctr, Yonkers, NY (914) 375-7966 6:30-8pm **Westchester**

JEWELRY TRUNK SHOW by **MAG Artists** Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 5-7pm (thru May 2) **Westchester**

JOYCE KANYUK Exhibition Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru May 17) www.joycekanyuk.com **Rockland**

NANCY WILLARD & ERIC LINDBLOOM: Poetry + Projected Visuals Barrett Art Center, 55 Noxon St., Poughkeepsie (845) 471-2550 7:30-9pm www.barrettartcenter.org **Dutchess**

SANDRA GOLD / MONICA BRADBURY EXHIBIT Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru May 24) **Westchester**

Friday, May 1

ANNUAL MEMBERS SHOW Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 Opening Reception 5-7pm (thru Jun 7) **Ulster**

BENJAMIN HODDER Exhibit Romaine Brooks Gallery, 332 Hudson ve., Albany, NY 12210 (518) 462-6138 x 15 (thru May 31) **Albany**

E-CYCLORAMA Neuberger Museum of Art, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Sep 13) **Westchester**

INSPIRED BY ASIA: Works by New York City Students Asia Society, 725 Park Ave., NYC (212) 327-9271 (thru May 31) **NYC**

JUDITH WEELEER: Painting Class Show Art Students League, The Elizabeth V. Sullivan Gallery, Vytlacil Campus, 241 Kings Highway, Sparkhill, NY 10976 (212) 247-4510 Opening Reception: 5-7pm (thru May 27) **Rockland**

JUDITH WEELEER & HANS WITSCHI: Class Show GCCA Catskill Gallery, 398 Main St., Catskill, NY (518) 943-3400 Opening Reception: 5-7pm (thru May 27) **Greene**

MEMBERS THEME SHOW Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 Opening Reception 6-8pm (thru May 10) **Putnam**

YOUNG PLAYWRITES FESTIVAL Bardavon Opera House, 35 Market St., Poughkeepsie, NY (845) 473-5288 7pm charge **Dutchess**

Saturday, May 2

ALEXANDER ABAYEV, Violinist and COMPOSERS OF THE FUTURE Westchester Chamber Orchestra, Iona College, Christopher J. Murphy Auditorium, cor of Summit and North Aves, New Rochelle, NY (914) 654-4926 8pm charge **Westchester**

GAGA ARTS FESTIVAL 2009 GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 11am-6pm Open Studios, film, dance, music, food www.gagaartscenter.org **Rockland**

INSPIRIT: a dance company Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 7:30 pm www.kaatsbaan.org **Dutchess**

JOYCE KANYUK Exhibition Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 Opening Reception 2-5pm (thru May 17) www.joycekanyuk.com **Rockland**

MARLIN ART STUDIOS Gala Art Exhibit & Auction St. John's Church, 365 Strawtown Rd, New City, NY (845) 634-3601 6pm Preview; 7pm Auction charge **Rockland**

OVER HILL AND DALE: Exhibit Maplebrook School, Rte 22, Amenia, NY (845) 373-8557 x 246/256 Opening Reception 5-8pm (thru Jun 7) **Dutchess**

STANLEY BIELEN & CAEY GOLDBERG: Still Lives The Harrison Gallery, 39 Spring St., Williamstown, MA (413) 458-1700 Opening Reception 5-7pm (thru May 27) **MA**

Sunday, May 3

"BYE BYE BIRDIE" Lycian Centre for Performing Arts, Kings Hwy., Sugar Loaf, NY (845) 469-2287 5pm charge **Rockland**

GAGA ARTS FESTIVAL 2009 GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 11am-6pm Open Studios, film, dance, music, food www.gagaartscenter.org **Rockland**

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