

Inside:
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Extensive Calendar of Events...and more!

ART TIMES

Vol. 29 No. 2

September/October 2012

Two Dramatically Different Views of Dance from the Early Twentieth Century

By FRANCINE L. TREVENS

FREUD CLAIMED THERE are no coincidences. Therefore, I guess I must attribute to kismet the fact that two widely divergent books about dance during the early-to-mid twentieth century landed on my desk at the same time.

First to arrive was *Rock 'n' Roll Dances of the 1950s*, by Lisa Jo Sagolla, part of the American Dance Floor series from Greenwood.

Second was Mark Franko's titled *Martha Graham in Love and War* subtitle *The Life in the Work* from Oxford University Press.

Both are profusely illustrated hardcover books. Both are 6 ½ by 9 ½ inches. Both are histories of dance during that period. Both are under 200 pages with extensive glossaries of notes and bibliographic attributions.

There all similarities end. To use a culinary comparison, one is hot dogs, the other sweetbreads. I'd guess over 90% of people enjoy hot dogs. I'd guess less than 1% enjoy sweetbreads.

Any one with interest in Rock 'n' Roll history can enjoy reading Ms Sagolla's book, available in both hard cover and as an ebook. For those of us who were around during that period it is a big helping of nostalgia. I was particularly impressed at the number of dances which were inspired by Rock 'n' Roll music – dances I never knew existed although I was a teenager in that period. Some of those she details, many of which had their beginnings in African-American dance are The Hard Line and The Madison, The Stroll, The Slop, The Walk, The Circle Dance and then, the major change in 1960 - The Twist..

Ms. Sagolla, a columnist and critic for Backstage and the Kansas City Star, teaches at Columbia University. She has authored several other books and choreographed over 75

productions. Her style presents a crisp, clear and concise history of the musical phenomena, which dramatically altered social dancing.

The photos in this book have the same spontaneous feel as the dancers themselves had back in the day. The music was such, as Ms Sagolla points out, that young people could not merely listen, even if in a theater. They had to move to the beat. They danced on their seats and in the aisles.

A good deal of space is given to the first reality TV show – American Bandstand - which in turn gave rise to many of the new dances. It discusses not only the moves of Elvis Presley, which so scandalized the older generations, but the fact that most musicians playing this new music also were impelled to move to it.

She notes societal, economic and political causes and fallout. She remarks on the emergence of the adolescent culture in the 50s period of economic abundance. She includes the beginning of dancing with a partner without making physical contact. While I jitterbugged to this music, I settled down to marriage and motherhood before moving on to that phase. This twist solo dancing reminded me, when I first saw it, of whirling dervishes. It seemed dance had moved from a courtship ritual back to its prehistoric beginnings as a mystical set of moves. It preceded and perhaps predicted the "me generation"!

Ms. Sagolla devotes a good deal of space to 50's films which helped keep Rock 'n' Roll alive and active. It is a comprehensive and easily comprehended history of the early twentieth century dance craze which reflected the American spirit of the time. She shows how these dances began with teenagers and worked their way into

older generations.

Mr. Franko, who authored many books and won the 2011 Outstanding Scholarly Research in Dance Award from the Congress on Research in Dance, is Professor of Dance at the University of California, Santa Cruz; Director of the Center for Visual and Performance Studies, and editor of *Dance Research Journal*.

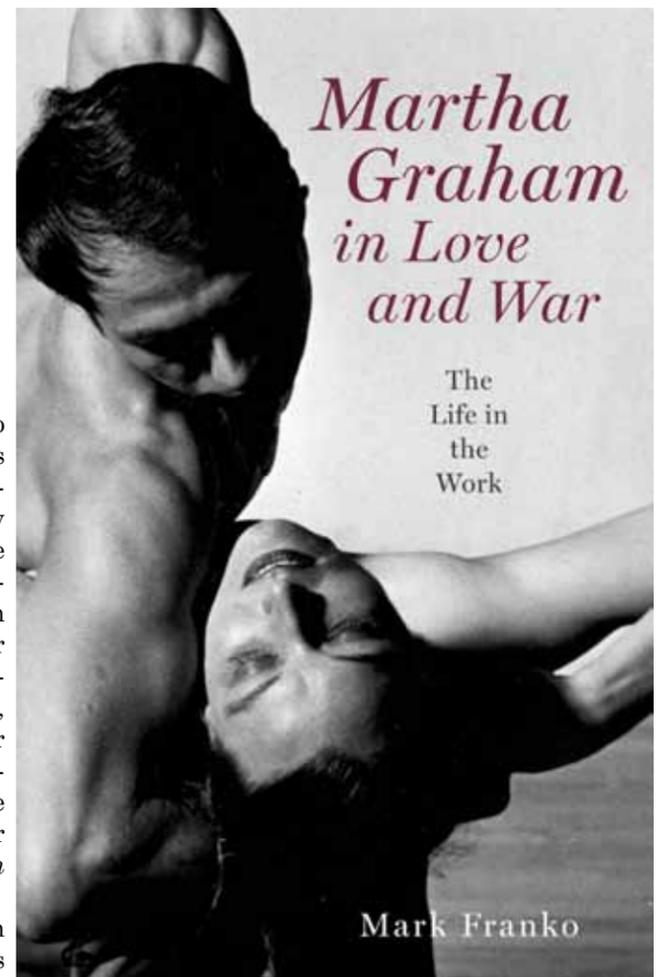
He does more than research, he excavates into the psyche of Ms Graham and presents how during and following her time with Erick Hawkins, various dances came into being.

Unlike Ms. Sagolla's, Mr. Franko's book was not intended for the average reader. It is a deep and dense delving into the psychological, mythical, social, political and environmental influences which moved Martha Graham from the late 30's through the early 50's. He examines, expands and explains multiple causes and especially the affect of Erick Hawkins on her private life and her creative work in that time period. Mr. Franko favors an elitist vocabulary which will have college students sitting

with a dictionary at their elbow to be sure they get all the nuances of this intense scholarly work.

When I began reading this book, I remembered an incident in my own career. I had just moved to Springfield, Massachusetts and was hired to write performance reviews for the weekly newspaper. I was on my way to tea at a neighbor's when the paper with my first review arrived. I grabbed it and brought it along. My hostess invited me to read the review aloud, which eagerly I did. She complimented me.

Continued on Page 7



Jacket design Caroline McDonnell
 cover photo by Barbara Morgan

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Peeks and Piques!

SINCE MY LIFE is filled with art and artists, I've allowed myself to live in a somewhat rarified world, a world of beauty, ideas, philosophy and lofty endeavors. Sort of spoils us, however, when we are sometimes abruptly brought up against the "real" world — as I've recently found out. I'd run into a bad patch of physical setbacks, spending the last six weeks or so in a variety of doctor's offices and at least one full week in a hospital. I've been at the mercy of doctors, nurses and caregivers, being prepped, poked, prodded and pricked through all hours of the day and night, and not always being a gracious recipient of all that attention. "Mercy", however, is the operative word here when referring to caregivers in general. From "specialist" to "attendant", I've found that, to a person, these are very special people indeed, each displaying a level of compassion that sometimes made me ashamed of my too often cranky disposition. I know I've tried their patience — including that of my wife, friends and neighbors — by my surly attitude to what I consider as "over-attention." By nature, I am a solitary person, jealously guarding

my privacy, happy that my study has no phone and no room for visitors. My old study (the one that burned down a couple of years ago) had a shade that pulled down over my door with large lettering in magic marker that read "GO AWAY!" I didn't replace that sign because, by now, everyone who knows me, *knows* me. I don't like drop-ins, hovering, or over-solicitous do-gooders. Yet, here I was, for days on end, a virtual prisoner to the needs, whims, duties and business of a never-ending line of strangers. Thank goodness for that "mercy"! I mean, what would we do without those caring souls who devote their lives to the well being of their fellow men? I was going to "get better" whether I wanted to or not! And that was it! Getting my "vitals", taking my pills, changing my IV bag, and so on and so on, on *their* schedules ruled the day (and night — *especially* the night!), *my* wishes be damned! And, I have to say, rightfully so, because if it was up to me, I'd have given up the ghost at the first sign of inconvenience. And, though I might have damned them to Hell from time to time, I am sure that there is a very special place in Heaven for these

over-worked and under-paid caregivers who have to live and work day after day in the real world of sickness and pain. How many of them, after putting up with un-appreciative and crabby patients during long shifts of responding to those irritating buzzers constantly going off, have the time to enjoy *my* world of art and artists? Of visiting art exhibits and museums, of browsing through colorful art books, of gently floating through a world of beauty, ideas, philosophy and lofty endeavors? So let's hear it for the licensed nurse practitioner, the R.N., the L.P.N., the C.N.A., the P.C.T., the doctor, the hospital attendants, the technicians, the receptionists — the entire gamut of medical professionals. They surely do deserve our full appreciation and we can only hope that there *is* a special place ready for them in Heaven. I thank you all for your treatment of me over the past several weeks!

Raymond J. Steiner
 (Visit www.RaymondJSteiner.com or rjsteiner.wordpress.com for more Peeks and Piques!)



Letters

To the Publisher:

Thank you for sharing the issue and your article about the NAWA event and the IWA. (As it happens, I, too am an honorary VP of NAWA.)

Many of the exhibiting artists in the "Fertile Crescent" core exhibitions will be in New Jersey for our inaugural symposium weekend, just after Labor Day. The symposium will take place on Sunday, September 9 from 2- 4 pm at the Voorhees Hall 105, connected to the Zimmerli Museum, where the post-event reception will be held. Do be in touch with Andrea if you wish to interview any of the artists.

We hope to see you that day.

Best,
Ferris Olin
 Co-Director of the Institute for Women and Art at Rutgers University, New Brunswick, NJ

To the Publisher:

That was a fun experience yesterday. I am always amazed at just how much you get involved in good things. Great for you!!!

As to our conversation about my time with the American Academy in Rome, let me first assure you that with the perspective of all that you cover in the art world, I'm aware that this is 'small potatoes' in terms of your overall art coverage activity. I therefore will not at all be expecting any coverage on this. However, I will give you some basic info and you will carry the ball further...or not.

You most likely know all of this, but just to summarize, the Academy awards limited fellowships, residen-

cies and visiting artist/scholars opportunities for periods ranging from a month to a year. All categories are for professional/post doctorate levels of scholarship or creative accomplishment. In addition to this depth of bio, one must present a project proposal to the committee that passes muster. All awards are extremely competitive since scholars from perhaps 10-15 different disciplines, from hundreds of universities, in addition to individuals, are competing.

I opted for the least amount of time because of my own commitments, so it was for the Visiting Artists Program. I was there in May. It was a uniquely positive and creative experience on many levels.... I won't bore you with details.... (unless you are really interested)

My proposal and project involved my continuing interest in, and work with, "public inscriptions" (translated into paintings and prints). I will be happy to give you the details ... (again, if you or your readership might be interested).

Best regards,
Yale Epstein
 Woodstock, NY 12498

To the Publisher:

Loved Raymond's article on "Occupy Your Mind" "Peeks & Piques!" Jul/Aug Issue]. Hope everyone reads it. Lots of

good thoughts.

Also loved the piece on the N.A.W.A. luncheon, Liana Moonie's medal and new slate. Ferris Olin is also a new Honorary VP.

Both Ferris and Judith (and Kay) are fantastic.

Hope you have a Happy 4th.
 Regards,

Susan G. Hammond
 NAWA, NYC

Dear Cornelia,

Your generosity toward the festival is

so very helpful to us, does not go unnoticed and is deeply appreciated by Kerry, Maria, Louis, (founders) Barbara and myself. Every single thing you have done for us these past few years has contributed to our success.

With affection,
Justin Kolb,
 Festival Chairman & Chairman of the Board of Advisors
 Phoenicia International Festival of the Voice, Phoenicia, NY

Continued on Page 18


Catharine Lorillard Wolfe
Art Club, Inc.
116th Annual Open Exhibition
 October 2 — October 26, 2012
 Benefit Reception Friday, October 12, 5:30-8:00pm
 Benefit for the Metropolitan Museum of Art
 Donation \$25
National Arts Club, 15 Gramercy Park South, NYC
 212-474-3424 • Mon-Fri. 12-6pm; Sat & Sun 1-6pm
 Sculpture Gallery open daily 1-6 pm • www.clwac.org

41st Annual Holiday Craft Fair

 November 24 & 25, 2012
 10 am to 4 pm
 Juried Show
Hand-Crafted Items Only
 For an application or more information go to
www.sunydutchess.edu/craftfair
 **Poughkeepsie, NY**

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Speak Out

Online Exhibitions

By ROGER ROSSI

SOMETIMES EXCITING NEW situations come out of necessity. This Fall season both the American Artists Professional League and Audubon Artists will present their annual exhibitions online. According to both Larry Malloy, President of AAPL, and Vincent Nardone, President of Audubon, they believed it was time to step forward and do their exhibitions through their websites. Last year both organizations exhibited at the Salmagundi Club as they had for many years, filling the Upper and Lower Galleries with collections from both members and non-members. On a given Sunday during the exhibition, each hold afternoon receptions giving out many awards with an attendance of art dignitaries and enthusiasts on hand for the festivities. But this year, the facilities at Salmagundi will not be available as the club will undergo major renovations. Both organizations tried to somewhat duplicate the exhibition space elsewhere in New York City but found that rental space to be very costly and hardly existent.

Art organizations that have been presenting their exhibitions online have found them to be highly successful. The California Arts Club and Oil Painters of America have been presenting online exhibitions for several years. Other organizations have been considering this venue in their future years and are most likely still in the talking stages. Most art organizations have memberships that are nationwide and extend to foreign countries. As many of their members are not able to visit their club's exhibitions, the online shows bring them closer to the ongoing activities. The ideal situation is to install the artworks in their gallery or museum and present the artworks also online to maximize the exposure. Almost all art galleries present their inventories on their websites, listing the artists, sometimes a biography and a personal photo and images of their artwork which can be enlarged.

The Salmagundi Club uses online exhibitions for their seasonal auctions, so buyers can place advance bids and familiarize themselves with the selection of paintings, photography, and sculptures being offered. Now Salmagundi will for the first time present their Summer Potpourri Exhibition on-

line which is open to all their members. In conversation with Charles Yoder, the Chairman of the Art Committee, he commented that once the system has been put into place, jurying the selected artwork is more efficient. A prestigious organization such as Salmagundi which exhibits continually through the year, can now have many more exhibits. Also for their annual Thumbbox Exhibition, presented during the Holiday season, buyers can purchase online without visiting the club.

Oil Painters of America has been highly successful with online exhibitions according to Kathryn Beligratis, Executive Director who states that they do three assorted and one signature exhibition each year of which two are online. These are member only shows and each event receives heavy response. The online shows run for two and one half months on the OPA website and are juried by prominent artists. Their prizes are usually \$3000 for the first prize to \$500 for the third prize, plus ten honorable mentions in each category. The entry fee is only \$14 per piece with no size restrictions. Ms. Beligratis quotes that online exhibitions add to the sense of belonging of a member.

Allied Artists of America, according to Tom Valenti, President, so far has not planned for any online exhibitions. Allied produces a magnificent exhibition in the Fall of each year at the National Arts Club, and also hosts a Sunday reception with crowds that barely get inside the door. But as Allied is a national organization, the showing of the exhibition online would bring an added bonus to their members. Mr. Valenti is familiar with online exhibitions as he is a director of ACOPAL which is an exchange program between China and the United States where exhibitions are held both in New York and designated locations in China. They are created using artists from each country who are considered their master achievers.

The California Arts Club headed by Peter and Elaine Adams of Pasadena, CA has nine chapters. They use their online exhibitions so their total membership and friends contacted by email can see a complete show. In speaking with Peter Adams, the President, he believes that online exhibitions are for now and the wave of the future, which create good sales and a lot of

interest. The online show promotes itself as an advertisement for visitors and potential buyers. The CAC has a special membership group titled the Collector's Circle. For their Gold Medal Shows, they contact these special members to attend their opening night reserves and have the opportunity to purchase any of the artwork. After that night, the artwork is open for purchasing by other collectors.

Other organizations such as Catharine Lorillard Wolfe and the Pastel Society of America have had infrequent talks on the subject, but both of these Clubs produce outstanding exhibitions and have loyal memberships. In conversation with Gaile Snow Gibbs, the president of CLW, she believes that the venue will be viable down the road, and is definitely in the future as an additional venue. In speaking with Rae Smith, the President and Chair of the Pastel Society of America, she agrees that they also are considering exhibiting online in the future. Interestingly enough, Maggie Price, the President of the International Association of Pastel Societies gave information that their club has been producing juried exhibition through the internet for four to five years which is a great advantage to their overseas members who can enter the events and do not have to ship paintings. Also, Maggie spoke of a Master Class honorary group who attain the status through a point system of being accepted to show their work. John Patt, the Director of the American Watercolor Society quoted that their organization has been considering an online exhibition in addition to their annual exhibit in the Spring of the year at the Salmagundi Club. However the Miami Watercolor Society is already into the Second Online Competition at the Audrey Love Gallery at the Bakehouse Art Complex.

Art clubs use various venues to keep in touch with their members' club activities. They use elaborately designed websites. Facebook, Twitter, YouTube and online newsletters. The Salmagundi Club has created a highly successful newsletter called the Salmagundian which features categories as news items, letters, and member spotlights. All of these vehicles are important as artists continually decide whether their annual dues are beneficial to their careers. To help the

artist be recognized, the online exhibitions should list the name of the artist, an image of the entry which can be enlarged, a link to their website and a contact email listing. To create a stronger reason for an artist to enter an online exhibition, it is suggested that the exhibition connect to prominent galleries who feature similarities such as contemporary realism, abstract, or photography. Also, art organizations can measure the amount of response by adding a monitor to record the number of "hits" on any given time period. And remember, an online exhibit is usually accessible up to three months and can be viewed worldwide.

Artists save expenditures when submitting to an online exhibition as they do not incur any shipping charges or the need for a personal delivery. Their work is not limited by size and sculptures do not have a weight problem, plus the artist does not have to purchase expensive frames. They should always receive the full benefits of an installed exhibition such as awards and a catalog, but usually there is no opening reception except when the installed exhibit runs concurrently with the online version.

Interesting enough, the Saatchi Art Gallery, which has an excellent reputation for exhibiting and selling has for six years produced digital exhibitions and is beginning to promote its platform for up-and-coming artists. Log onto saatchionline.com and see their exhibition "100 Curators, 100 Days" where a hundred curators from around the world each chose ten artists to showcase on the site. As webmasters are looking to design new and exciting formats to present the collections online, this presentation is certainly one to be considered.

As you can see there are major savings to the organization producing online exhibitions such as fees for the rental space, the cost of a reception and that the number of entrants can be much more than a hung exhibition. So with all these aspects under consideration, it looks like both Audubon Artists and the American Artists Professional League definitely did their homework.

(Roger Rossi, painter of gardens and floral landscapes, lives in Forest Hills, NY. www.paintingsbyrogerrossi.com)



*The American Artists
Professional League
INC.*

84th GRAND NATIONAL EXHIBITION

ONLINE EXHIBIT

*Painting, Graphics, Sculpture,
Watermedia & Mixed Media*

October 6 — December 30, 2012

americanartistsprofessionalleague.org

Robert Alan Pentelovitch

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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

Sept 21-30 Fr & Sa 8pm; Su 2pm "WEIRD ROMANCE" Trinity Players Cunneen-Hackett Arts Center 12 Vassar Street Poughkeepsie NY 845-227-7855 charge www.TrinityPlayersNY.org

Sept 1-2 HIGHLIGHTS FROM THE FOOTLIGHTS; Sept 7-23 The THREE-PENNY Opera; Sept 28-Oct 14 DOUBT The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY charge

Saturday September 1

ARTFULL LIVING DESIGNER SHOW HOUSE Cold Spring Arts at Glassbury Court 3370 Albany Post Rd. (Rt 9) Cold Spring NY 845-265-3618 donate (thru Oct 14) www.coldspringarts.com

5TH ANNUAL ART STUDIO VIEWS: Betsy Jacaruso and Cross River Fine Artists Betsy Jacaruso Studio and Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 free (thru Sept 2) www.betsyjacarusostudio.com

BYRDCLIFFE ARTIST IN RESIDENCE Open Studio The Woodstock Byrdcliffe Guild Byrdcliffe Arts Colony 3 Upper Byrdcliffe Road Woodstock NY 845-679-2079 5:00-8:30pm free www.woodstockguild.org

CHAMBER ORCHESTRA IN CONCERT DOANSBURG CHAMBER ENSEMBLE St. Mary's in the Highlands Episcopal Church Route 301 and 9D Cold Spring NY 845-228-4167 7 pm charge home.comcast.net/~doansburg

EARTH, SEA AND IN-BETWEEN: ZARIA FORMAN, GRETCHEN KANE, LEAH OATES Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 charge (thru Oct 14) www.edwardhopperhouse.org

EVERETT RAYMOND KINSTLER: Pulp to Portraits Fairfield University, The Bellarmine Museum of Art, 1073 N.Benson Rd., Fairfield, CT (thru Sep 28)

FINE ARTS ON THE LAWN Cooperstown Art Association (On the Front Porch & Lawn of the CAA) 22 main street Cooperstown NY 607-547-9777 10-5pm free www.cooperstownart.com

FRESH TraillWorks 214 Spring Street Newton NJ 973-383-1307 free (thru Oct 28) www.traillworks.com

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

JOHN KONSTANTIN HANSEGGER-A Mini-Retrospective Galerie Moderne & Friends Foundation Sleepy Hollow, 1 Mile E. of Rte9 125 Phelps Way, Pleasantville, NY 10570 Sleepy Hollow NY 914-631-1470 free (thru Nov 4) www.friendsrock.org

LABOR DAY WEEKEND ART SHOW & SALE in Downtown New Paltz, NY: Featuring local artists from the Hudson Valley Region. ORiSPiRE iNC & ROCK AND SNOW Two doors West of Rock & Snow 32 Main Street (Route 299) New Paltz NY 862-236-5348 free (thru Sept 3) www.orispire.com

MILL STREET LOFT'S JUNIOR ART INSTITUTE SHOWCASE Gallery 45 Mill Street Loft Arts 45 Pershing Avenue Poughkeepsie NY 845-471-7477 free (thru Sept 7) www.millstreetloft.org

"NEW JERSEY - LAND AND SEA" WATERCOLORS BY LISA GROB AND OILS BY PRATIMA RAO Guild of Creative Art 620 Braos St. Shewsbury NJ 723-741-1441 free (thru Sept 26) www.guildofcreativeart.org

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

POWER OF NATURE Tivoli Artists Co-op Gallery 60 Broadway Tivoli NY 845-757-2667 free (thru Sept 16) www.tivoliartistsco-op.com

ROBERT ALAN PENTELOVITCH "MACHINE WORKS" A Robert Alan Pentelovitch Studio of Fine Art Venture Hurley Motorsports Gallery 2779 Route 209 Kingston NY 845-338-1701 Tues. - Sat. from 8am-5pm (thru Oct 27) www.hmsgallery.com

SCNY JUNIOR & SCHOLARSHIP MEMBERS' EXHIBIT Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Sept 14) www.salmagundi.org

SCOT BENNETT, EMANUELE CACCIATORE, LANNA PEJOVIC, JO-ANN VAN REEUWYK, LARRY MERRILL: ELEMENTAL PRUDENTIAL Ambrose & Shoemaker Realty Spencer Hill Gallery 10503 North Road Corning NY 607-542-6606 free (thru Oct 6) www.pruas.com/

STACIE FLINT - A Show of Color Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 Opening Reception 5-8pm; Music by the Berman Brothers free (thru Sept 22) www.askforarts.org

THE TENTH SAUGERTIES ARTISTS STUDIO TOUR ANNIVERSARY EXHIBIT Mery Rosado Cafe Mezzaluna 626 Rte. 212 Saugerties NY 845-246-5306 Opening Reception 4-6pm free (thru Sept 30) www.cafemezalluna.com

VIOLIN RECITAL WITH DMITRI BERLINSKY Music and Art Center of Greene County Grazhda Hall Ukraine Road Hunter NY 518-989-6479 8-10pm charge www.GrazhdaMusicandArt.org

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (THRU SEP 3) www.wsoae.org

Sunday September 2

10TH ANNUAL Woodstock Fine Art Auction Woodstock Artists Association & Museum 28 Tinker St Woodstock NY 845-679-2940 1pm charge www.woodstockart.org

5TH ANNUAL ART STUDIO VIEWS: BETSY JACARUSO AND CROSS RIVER FINE ARTISTS Betsy Jacaruso Studio and Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 free (thru Sept 2) www.betsyjacarusostudio.com

ART EXHIBIT - White Silo Winery and Gallery 32 Route 37 East Sherman CT 860-355-0271 Opening reception 2-4pm free (thru Sept 16) www.whitesilowinery.com

CHAMBER ORCHESTRA IN CONCERT Doansburg Chamber Ensemble Trinity Lutheran Church 2103 Route 6 Brewster NY 845-228-4167 4 pm charge home.comcast.net/~doansburg

FINE ARTS ON THE LAWN Cooperstown Art Association (On the Front Porch & Lawn of the CAA) 22 main street Cooperstown NY 607-547-9777 10:00 - 5:00pm free www.cooperstownart.com

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 3) www.wsoae.org

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OFF OFF BROADWAY – ON ON THE HUDSON!

Catherine of Siena: A Woman for Our Times

Sunday, October 14, 2012

Mariandale Retreat and Conference Center in Ossining
Lunch and a Matinee Tickets \$35

Sister Nancy Murray performs a one-woman show celebrating the life of St. Catherine of Siena, a brave, radical and care-giving woman whose message of peace reaches cross the centuries to offer today's audience, laughter, wisdom, hope and strength.

First Seating 11:30 lunch and 12:30 Matinee;
Second Seating 12:30 Matinee and 2:30 Lunch.

Mariandale Retreat and Conference Center
299 North Highland Avenue
Ossining NY, 10562

Visit our website www.mariandale.org
and register online

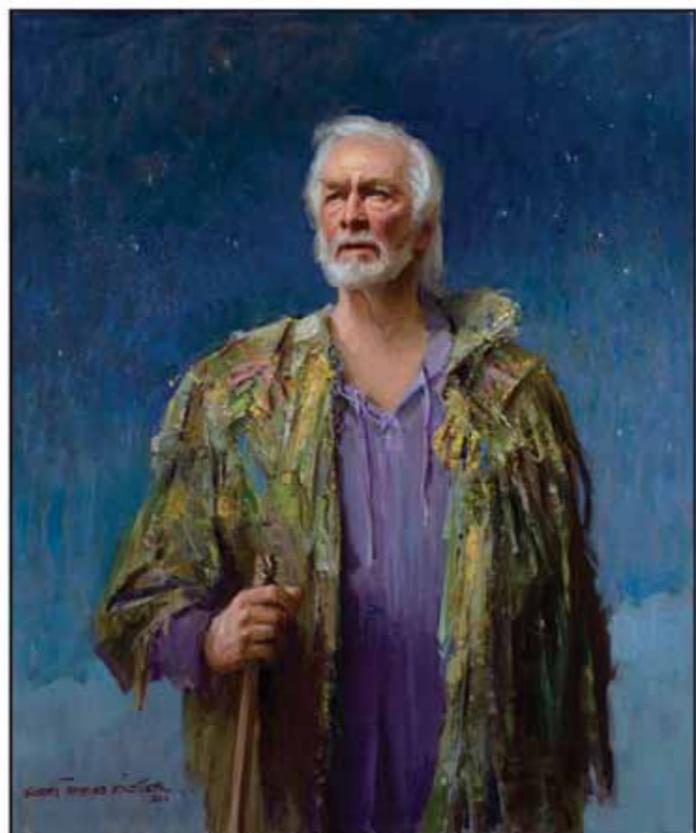
For reservations and
information call
914-941-4455



EVERETT RAYMOND KINSTLER

Pulps to Portraits

Exhibit ends September 28, 2012



Portrait of Christopher Plummer as Prospero

Art Review

Patrick Heron: The Colour Magician

By INA COLE

I think this world is magical. Colour, form, space, relationships these elevate life. They energise. They elevate my whole consciousness...I think art heightens the potential of the actual' Patrick Heron (*The Colour of Colour*, 1994-5).

IN 1956 Patrick Heron (1920-99) left London for Zennor, St Ives, and moved into Eagle's Nest; a house perched high on a cliff edge that had been familiar to him since childhood. Heron was well established as a leading critic and painter in London, and this move marked the beginning of a period when St Ives could reasonably claim to be a world centre for modernist innovation; a place that created an instinctual connection between man and nature. Throughout history particular landscapes have been immensely influential in their relationship to certain periods of art, and St Ives acted as a magnet precisely because twentieth-century abstract and semi-abstract painting possessed fundamental rhythmic propensities with this kind of terrain. Of course these developments did not occur without recourse to the wider world: at the time British artists were looking to the US for stimulus and Heron was particularly conscious of this two-way influence. The dominance of an American narrative of modernism had channelled much of the critical debate since the Second World War, and its criteria directed many qualitative judgements of British modernism. However, even though there were direct cross-influences between Britain and the US, the roots of the Americans lay in European Symbolism and Expressionism, whereas the British painters were primarily affiliated to the English landscape tradition.

The work of the Abstract Expressionists, centred in New York from the 1940s to the early 1960s, represented a period that directly paralleled the early achievements of Heron and his St Ives contemporaries. Heron had stronger contacts with the US than any other London artist of his generation, and through his writings in the *New English Weekly*; *The Listener*; *New Statesman*; *Arts* (New York); and *The Guardian*, brought a number of St Ives artists to the attention of a transatlantic audience. He had the ability, partly because he was a painter himself, to understand the complexities of a work and convey this with great eloquence. On meeting Heron, the writer David Lewis wrote, 'Patrick Heron is perhaps the most literate painter

I have ever met. Yet that in itself is misleading. When I met him in London in 1950 he was better known as a critic than as an artist. Yet there was nothing literary about his painting. Quite the reverse. His art explored a progression of visual experiences which informed and sharpened his literary sensibilities, to a point that his capacity to enter into the work of the painters and sculptors he wrote about was, in my view, unmatched in English criticism since Ruskin' (*St Ives 1939-64*, 1985). As a consequence of the interest generated by this literary exposure, Heron and his contemporaries held around fourteen one-man exhibitions in New York in the 1950s and 1960s, which has to be seen as an indication of the international significance achieved by this generation.

The specific local conditions in which a work is produced plays an important role in the understanding of the culturally divergent forms of modernism, as it is only the interplay between social, aesthetic and individual forces that can offer a coherent interpretation of art practise grounded in its historical context. In relation to this, the mid to late 1950s were a particularly significant period in the evolution of Heron's career; a time when he began to create abstract works using intense colour and freely applied brushwork. Many of these works reflect the influence of the colours, shapes and textures found in his garden, and foliage is often represented by a series of overlapping marks on canvas. These paintings are unequivocally celebratory, relying heavily on pure visual sensation, thereby offering the viewer an immersive and liberating experience. At this time, Heron's work progressed through a series of stages that separated it from its figurative associations and linked it firmly to the principles of colour: the stripe paintings, for instance, which are seen to be analogous to light, sky, sea and horizon, have been associated with the limitless expanse of landscape surrounding Eagle's Nest, but can also be regarded purely as colour experiments. However, Heron did not embark on this in isolation: in the 1950s artists in New York such as Jackson Pollock, Mark Rothko and Barnett Newman also conceived their compositions not as a process of relating separate planes in depth, but as the establishment of a continuous surface capable of sustaining the same level of intensity from edge to edge and from top to bottom.

In the 1960s and 1970s Heron's paintings became totally non-figu-



Patrick Heron, *Window for Tate St Ives* (1992 – 1993); coloured glass 460 x 420 cm; (picture credit: Tate St Ives)

native, based on geometric forms, freely drawn and increasingly irregular, often set within sizzling colour juxtapositions. Heron wrote in the 1960s that, 'Colour is both the subject and the means, the form and the content, the image and the meaning in my painting today' (*Painter as Critic*, 1998). He had a way of drawing onto canvas directly from the tube, introducing colour into line, so that space in his paintings was not merely a function of drawing but was syncopated by colour, moving it back and forth, bringing a new freedom. This technique was one he continued to use to great effect in the garden paintings of the 1980s and 1990s, but substantial changes in his approach were evident in these later works, which became more linear with a highly calligraphic quality. Whereas the 1950s paintings highlighted surfaces animated with colour, his later works have a brilliant clarity, with an emphasis on the outlines of the forms. Heron grew plants in greenhouses at Eagle's Nest and his garden was central to his existence there; a subject he returned to time and time again. On this he wrote that, 'The majority of the garden paintings were stimulated by the wonderfully exuberant froth of the numerous camellias and azaleas in flower all over the garden at Eagle's Nest when we arrived there to live... they were a response to the actual petals, whether fleshy or papery, of the flowers themselves, as well as to their small new leaves (azaleas) and the large glossy leaves (camellias) on the trees all of which hung, before one's eyes, like bead curtains punctuating deep space, as one gazed right into these trees and bushes' (*St Ives 1939-64*, 1985).

Intoxicating colour, form, and meandering line remained amongst Heron's guiding principles through-

out his career. His sense of freedom, both in terms of human spirit and the development of the work were clearly articulated, 'I believe that art is autonomous...I do not mean literally, that painting and sculpture have no traceable connection with all the other activities which go to make up human life on this planet. But, this connection can only be traced after the event, by the critic. It cannot be planned in advance, by the painter, without involving the loss of his freedom'. As far as Heron was concerned the artist should deliver the goods and leave evaluation to others, 'Who would expect Einstein to modify his intuitive creative thought because he had become aware that he would be unable to state his discovery in terms accessible to the majority' (*Painter as Critic*, 1998). Most importantly, the work of Heron and his St Ives contemporaries brought abstraction into free play with landscape elements, and this kind of emotional abstraction, or hyper-sensitivity to the characteristics of a location, resulted in a major art form of great originality, which made its own powerful contribution nationally and internationally. In British art it added the dimension of the wilder and more remote outdoors, offering significant new forms of linking man with the landscape; internationally it shared fully in the liberating ideas that radically changed the artistic climate of New York in the 1950s and early 1960s.

(Patrick Heron's work can be seen at Tate Britain; Tate St Ives, UK; and Yale Centre for British Art, New Haven, CT, US. His work is also held in the following US collections: Brooklyn Museum; Albright-Knox Art Gallery, NY; and Smith College Museum of Art, Northampton, MA.)



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Calendar

Monday September 3

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 3) www.wsoae.org

Tuesday September 4

123RD ANNUAL MEMBERS EXHIBITION National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street - Fourth Floor New York NY 212-675-1616 free (thru Sept 29) www.thenawa.org

40TH ANNUAL PASTEL SOCIETY OF AMERICA OPEN JURIED EXHIBITION Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 29) www.pastelsocietyofamerica.org

STEVEN JAGODA "SHORT STORIES" Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Reception 5 - 7 p.m. free (thru Sept 22) www.mamaroneckartistsguild.org

Wednesday September 5

ART=TEXT=ART: Works by Contemporary Artists from the Collection of Sally and Wynn Kramarsky Zimmerli Art Museum at Rutgers 71 Hamilton St. New Brunswick NJ 732-932-7237 Opening Reception 5-9pm charge (thru Jan 6) www.zimmerlimuseum.rutgers.edu

Thursday September 6

AHMED ALSAUDANI / MATRIX 165 Wadsworth Atheneum Museum of Art 600 Main Street Hartford CT 860-278-2670 Opening Reception 5 - 8 pm; Gallery Talk by artist Ahmed Alseudani at 6 pm. (thru Jan 6) www.wadsworthatheneum.org

FALL FOR ART Jewish Federation of Ulster County Wiltwick Golf Club Kingston NY 845-338-8131 6-9pm charge www.fallforart.org

MANHATTAN PROJECT Ossining Arts Council Ossining Public Library 53 Croton Ave Ossining NY 914-941-9423 Reception September 22 2012, 2-4 pm charge (thru Sept 29) ossiningartscouncil.org

MARTHA ARMSTRONG Recent Paintings Bowery Gallery 530 Wt 25th St. New York NY 646-230-6655 opening reception 5-8pm free (thru Sept 29) www.bowerygallery.org

OPEN HOUSE Westchester Community College's Center for Digital Arts 27 North Division Street Peekskill NY 914-606-7304 Opening Reception 6:30 - 6:30pm; free www.sunywcc.edu/peekskill

RIVERWORKS III: The Lackawanna River Corridor Association, Celebrating 25 Years ArtWorks Gallery & Studio 503 Lackawanna Avenue Scranton PA 570-207-1815 opening reception 6-9pm free (thru Sept 28) www.artworksnepa.com

THE DARK SIDE OF LIFE: 19th-Century Narrative Cycles by Rethel, Klinger and Kollwitz William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs / Mansfield CT 860-486-4520 free Opening reception 5-7:30pm www.thebenton.org

Friday September 7

EAST FISHKILL PHOTOGRAPHY CLUB EXHIBIT East Fishkill Community Library 348 Route 376 H NY 845-221-9943 Opening Reception 7-8:30pm free (thru Sept 29) www.EFLibrary.org

HVWC PRESENTS A FABULOUS FALL FOODIE FRIEND-RAISER Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 6pm donate www.writerscenter.org

KRISTEN RABELER, WATERCOLORS AND DAUGHTER SARAH OMER PHOTOGRAPHS Finkelstein Memorial Library 24 Chestnut St Spring Valley NY 845-352-5700 free (thru Sept 31) finkelsteinlibrary.org

LOCAL ARTIST CELEBRATION Marleau Gallery 99 Partition St. Saugerties, NY 845-246-5006 www.saugertiesartgallery.com

PERFECT "10" ALL WORKS \$100.00 Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Opening Reception 6-8pm free (thru Sept 23) www.lookartgallery.com

Saturday September 8

CATCHING THE LIGHT, ANNUAL STUDENT SHOW Betsy Jacaruso Betsy Jacaruso Studio and Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 free (thru Oct 7) www.betsyjacarusostudio.com

CATSKILL STUDIO/GALLERY TOUR AND EXHIBITION Catskill Gallery Association 281 Main Street Catskill NY 11am-5pm free

GREY ZEIEN - ALCHEMY Bau Gallery 161 Main Street Beacon NY 845-222-0177 Opening Reception 6-9pm free (thru Oct 7) Wwww.baugallery.com

LAURA GURTON - THE UNKNOWN SPECIES Woodstock Artists Association and Museum 28 Tinker Street Woodstock NY 845-679-2940 Opening Reception 4-6pm free (thru Sept 30) info@woodstockart.org

LOCALFEST: STUFF MADE HERE The Shirt Factory The Shirt Factory Corner of Lawrence and Cooper Streets Glens Falls NY 518-907-4478 10am-5pm free www.shirtfactorygf.com/localfest

M GALLERY STUDIO TOUR M Gallery 350 Main Street Catskill NY 518-943-0380 Noon - 6pm free www.mgallery-online.com

PHOTOCENTRIC 2012 The Riverside Galleries Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 free (thru Sept 30) www.garrisonartcenter.org/

RECONSTRUCTIONS, PHOTOGRAPHS BY CHARLES GROGG Galerie BMG 12 Tannery brook Road Woodstock NY 845-679-0027 Artist's reception 5-7pm. free (thru Oct 8) www.galeriebm.com

SCARSDALE ARTS FESTIVAL Chase Park across from the Scarsdale Post Office Scarsdale NY free (thru Sept 9) www.SCarsdaleArtassociation.com

THANKS FOR SHARING: VISUAL ARTISTS ADDRESS THE INTERNET, FILM AND DIGITAL MEDIA Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Reception 4-6pm (thru Oct 7) www.hotchkiss.org/arts

THE TAKE ME TO THE RIVER MUSIC FESTIVAL 12milesnorth Draper Park 407 Broadway Hastings on Hudson NY 914-525-1356 12-930pm charge www.12milesnorth.org

WOODSTOCK PRINTS: PAST AND PRESENT The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru Nov 3) woodstockschoolofart.org

Sunday, September 9

ALTERNATIVE VISIONS: ABSTRACT ART Rowayton Arts Center Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Reception 4-6pm free (thru Sept 30) www.rowaytonartscenter.org

CATSKILL STUDIO/GALLERY TOUR AND EXHIBITION Catskill Gallery Association 281 Main Street Catskill NY 11am-5pm free

FRIENDS Unison Learning Center Unison Learning center 68 Mountain Rest Road New Paltz NY 845-255-1559 Opening Reception 4-6 pm free (thru Oct 2) www.unisonarts.org/

GRACE KELLY QUINTET: JAZZ IN THE GARDEN Weir Farm Art Center Weir Farm National Historic Site Nod Hill Road Wilton CT 203-761-9945 3-5pm charge jazzatweir.com

MITCHELL VISOKY; "THE WAXED SURFACE, A JOURNEY IN ENCAUSTICS", new works Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-4 pm free (thru Sep 30) www.flatiron.pgg.com

"NEW JERSEY - LAND AND SEA" WATERCOLORS BY LISA GROB AND OILS BY PRATIMA RAO Guild of Creative Art 620 Braos Street Shewsbury NJ 723-741-1441 Reception 3-5pm free (thru Sept 26) www.guildofcreativeart.org

OIL PAINTINGS BY TERESA STRAUS Stone Valley Cottage Library 110 Route 303 Valley Cottage NY 845-268-7700 Opening Reception 1-3pm (thru Sept 30) www.vclib.org

Continued on Page 8

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September 7 - October 7, 2012
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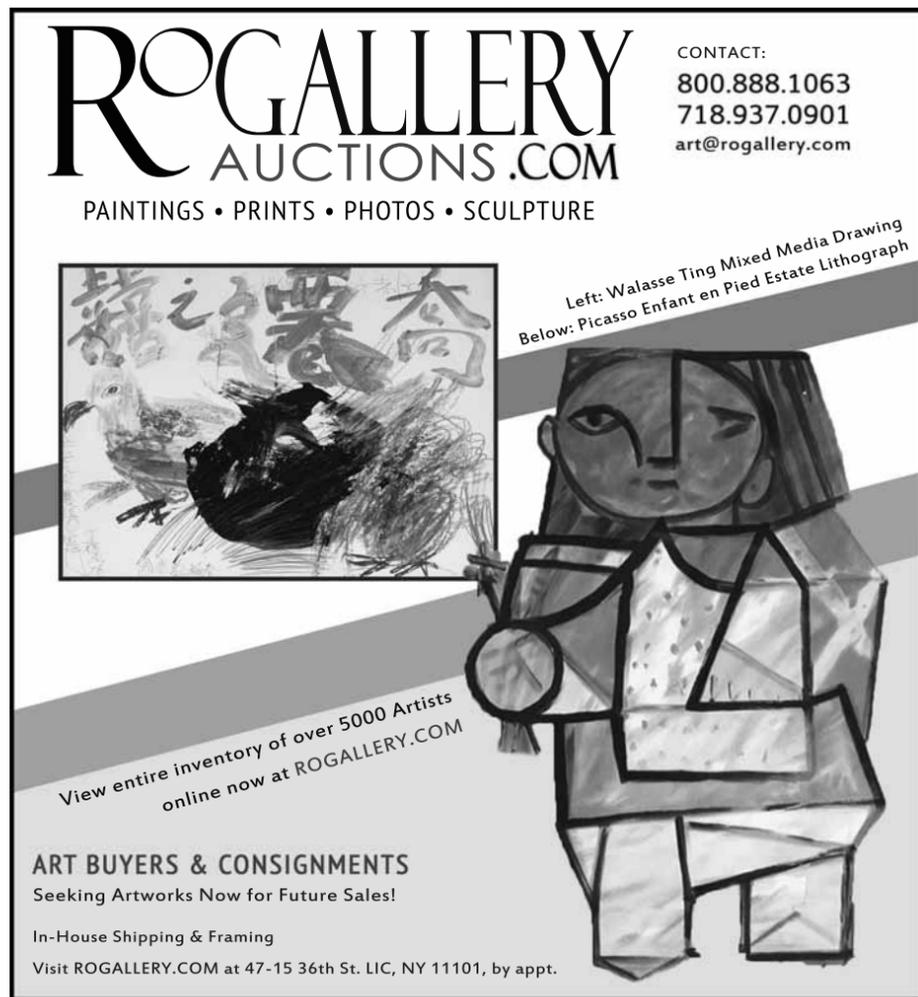
October 12 - November 18, 2012
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Dance *Two Dramatically Different Views of Dance from the Early Twentieth Century*

By FRANCINE L. TREVENS

Continued from Page 1

Her husband, who had been in the adjacent room, came in and disagreed. He asked me for whom I thought I was writing this review. *The New York Times*? *Harper's*? He pointed out that my readers were just average local people not the intelligentsia and I ought not to try to show off by using all the longest words I could find.

I had *not* tried to impress anyone - I had written the review using what I considered my reading and writing vocabulary. That experience taught me you must write for your reader. Mr. Franko's reader is a very well educated, committed and learned one. That is the audience for this book.

To support his conclusions, he refers to Ms Graham's correspondence, notebooks, and the remarks of those who worked with her at that time. His endnotes, bibliography and index run to over 150 pages.

It was interesting to contrast the highly intellectual appeal of Graham's work to the elitist middle aged and older audience, which later came to appeal to the younger audience, the reverse of rock 'n' roll which appealed first to the younger audience and then

the older generations!

Martha Graham in Love and War is a fascinating dissection of how her relationship with Hawkins affected her work and her persona. Franko notes the "intense creative activity linked to her relationship with Erick Hawkins." The many artistic photographs by Barbara Morgan dramatically capture much of that work.

Graham's earlier works were pro democracy and anti Fascist. After she began to choreograph roles for both men and women she moved deeply into myth. Franko explains the influences which led her there.

Hawkins was a guest artist in 1938 - the first male dancer **Martha Graham and Dance Company** employed. He appeared in her *American Document*, which included spoken word and in which Graham and Hawkins danced their first duet. Jean Erdman joined the company in that piece. Hawkins was fascinated by myth, and Graham through his influence and through Erdman's husband, Joseph Campbell, became immersed in myth as well.

In 1942, after Hawkins joined the company, Graham presented a program designed to showcase him. Despite her being fifteen years his senior, and having choreographed over a dozen dances prior to *American Document*, she had her own dance company and a loyal following. It was not easy for the ambitious young man to find himself romantically involved with her. There had to have been problems over the male-female dynamic so prevalent at the time.

Hawkins was more than a romantic interest and a talented dancer. He became a driving force in the growth of her company as he soon became the

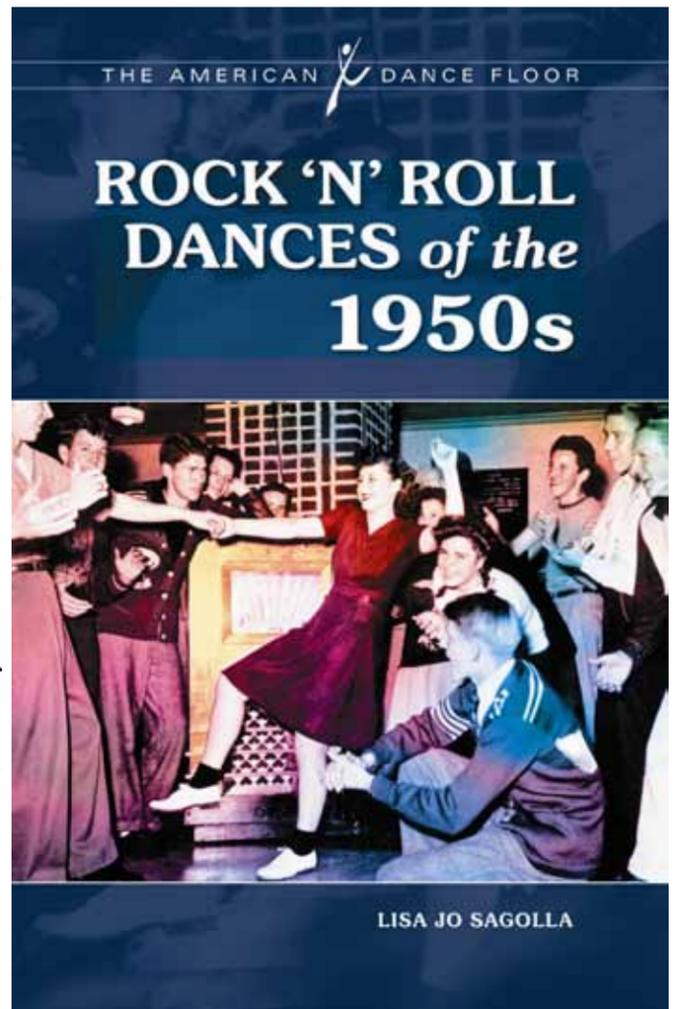
fundraiser for the company as well as advisor, accountant, producer, technical assistant and company manager. The two married in 1948.

Hawkins also moved her company forward by raising sufficient funds so that instead of merely a piano she was able to have nine instruments play the music for *Appalachian Spring* which had both Hawkins and Merce Cunningham as dancers. It put Graham on the world map of great dancer/ choreographers. It was followed by many dance pieces based on various myths with her unique viewpoint and psychological undertones. She used other male dancers and in 1944, at war's end, introduced Yuriko, a Japanese-American dancer into the troupe, breaking the racial barriers then prevalent. Yuriko subsequently reconstructed many of Graham's dances.

Hawkins left the troupe in 1951. They divorced in 1954. The great dancer/choreographer turned to a psychiatrist to help her cope. She also turned to drink.

Franko is far more sympathetic to Hawkins than were most writers of that day. He explains the deep emotional reactions of Ms Graham to Hawkins departure and how the dances which followed their split were related to that change in her life. He goes into such delectable details about her dance piece called *Voyage*, in its several versions, that its loss is made poignant. It was dropped from the repertoire because critics and audiences did not want the Martha Graham who was attempting to find herself. They forced her to return to myths.

Franko details the conception, creation and multi levels of *American*



Cover of Rock 'n' Roll Dances of the 1950s: teens dancing photo (Keystone/Corbis)



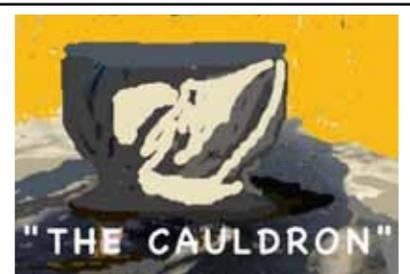
Martha Graham and Erick Hawkins in *Cave of the Heart* (1946) Courtesy of the Music Division, Library of Congress

Document, *Appalachian Spring*, as well as *Night Journey*, *Punch and the Judy*, *Dark Meadow*, *Cave of the Heart*, *Errand into the Maze*, *Death and Entrances*, *Gospel of Eve*, *Clytemnestra* and more.

For a deeply moving and informative view of Ms Graham and her many achievements during those years, nothing can be more informative and fulfilling than this elegant volume.



Visit: arttimesjournal.com and read previously published essays with photos in color.



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LYDIA ANDERSON, VARIOUS MEDIAS; DANA GIRO PAINTINGS AND PHOTOGRAPHY L and D Patriots Crawford Government Center 121 Rt. 302 Pine Bush NY 845-342-0385 Meet the Artists 11am-3pm free (thru Oct 31) ladylove55@earthlink.net

"PASSAGE TO ANGKOR" PHOTOGRAPHS BY KENRO IZU ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge (thru Nov 17) www.hammondmuseum.org

Friday, September 14

A NIGHT OF CARIBBEAN POETRY WITH MERVYN TAYLOR, LYNNE PROCOPE & SAMANTHA THORNHILL Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 7:30 charge www.writerscenter.org

GROUP ART EXHIBITION: ANYWHERE BUT HERE Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 Opening reception 6:30-8pm free (thru Oct 27) www.pelhamartcenter.org

LINEAR VERNACULAR: THE LANGUAGE OF LINE; SHADES OF ABSTRACTION Studio Montclair SMI Virginia S. Block Gallery 33 Plymouth Street (2nd Floor) Montclair NJ 973-744-1818 Opening Reception 7-9pm free (thru Dec 18) www.studiomontclair.org

PICTURE TAKERS: A GROUP EXHIBIT Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 Opening reception 6-8 pm. donate (thru Dec 2) www.artcenternj.org

SYN-CO-PA-TION, Long Reach Artists 30th Anniversary Exhibition Mill Street Loft's Gallery 45 45 Pershing Avenue Poughkeepsie NY 845-471-7477 Opening reception 5-7pm free (thru Oct 20) www.millstreetloft.org

Saturday, September 15

CATCHING THE LIGHT, ANNUAL STUDENT SHOW BETSY JACARUSO Betsy Jacaruso Studio and Gallery 43-2 East Market Street Rhinebeck NY 845-516-4435 Opening Reception 5 pm - 8 pm free (thru Oct 7) www.betsyjacarusostudio.com

DIVERGENT VIEWS Kershner Gallery Fairfield Public Library Old Post Rd Fairfield CT 203-256-3155 Opening reception 4:30-6:30pm; artists' talk, 5:30pm free (thru Oct 21) www.fairfieldpubliclibrary.org

ELANA MARK Oil and Watercolor Paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Oct 5) www.harrisonpl.org

KRIS CORSO TOLMIE "CROSS CURRENTS" Mohawk Valley Center for the Arts 401 Canal Place Little Falls NY 315-823-0808 Opening Reception 2-4pm free (thru Oct 12) mohawkvalleyarts.org

NRAA 97TH ANNUAL OPEN JURIED SHOW The New Rochelle Art Association The Lumen Winter Gallery 1 Library Plaza New Rochelle NY 914-813-2359 charge (thru Oct 27) www.nraaonline.org

PHOTOCENTRIC 2012 The Riverside Galleries Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Artist Reception 6 to 8pm free (thru Sept 30) www.garrisonartcenter.org/

SECOND ANNUAL SILVERMINE ARTSFEST Silvermine Arts Center Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 2-4pm free www.silvermineart.org

STILL... CATHERINE VANARIA, MARK SAVOIA, AND LYS GUILLORN The Mercurial Gallery 11 Library Place Danbury CT 203-417-2215 free (thru Oct 26) www.TheMercurialGallery.com

SYNCOPIATION LONGREACH ARTS Mill Street Loft 45 Pershing Avenue Poughkeepsie NY 845-471-7477 Opening Reception 4-6pm free (thru Oct 13) www.longreacharts.com/

"THE CAULDRON": International Contemporary Art Show New Century Artists Gallery 530 West 25th Street, suite 406 New York City NY Opening Reception 3-6pm free (thru Sept 29)

WINDOW ON THE ARTS Windsor Partnership Klumpp Park, Park Street Windsor NY 607-222-4501 10:00am-5:00pm free www.windsorpartnership.org

YOU ARE NOT ALONE: Exchange of artwork between students of the U.S. & Japan ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 Opening Reception 1-3pm charge (thru Nov 17) www.hammondmuseum.org.

Sunday, September 16

22ND ANNUAL TASTE OF NEW PALTZ New Paltz Regional Chamber of Commerce Ulster County Fairgrounds 249 Libertyville Rd. New Paltz NY 845-255-0243 11 am - 5 pm charge www.newpaltzchamber.org

ART TALK WITH FILMMAKER FRANK VITALE Look | Art Gallery Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 2-3pm free www.lookartgallery.com

LANNY LASKY: MEMORIAL RETROSPECTIVE Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Opening Reception 2-5 pm free (thru Oct 7) www.upstreamgallery.com

WILL MCCARTHY: PAINTINGS AND MONOTYPES Center for Contemporary Printmaking 299 West Ave. (in Mathews Park) Norwalk CT 203-899-7999 Opening Reception 2-5pm free (thru Nov 4) www.contemprints.org

Monday, September 17

SUNRISE, SUNSET: EXHIBITION & SILENT AUCTION (upper Gallery) **DRAWINGS** (lower Gallery) Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Oct 5) www.salmagundi.org

Wednesday, September 19

RMAA 47TH ANNUAL FALL OPEN JURIED EXHIBITION Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 free (thru Oct 24) rmaarts.wordpress.com/about/juried-fall-open/

Thursday, September 20

BRUCE BUNDOCK IN AND OUT OF TOWN - Land and Cityscapes Locust Grove (Samuel Morse Historic Site) 2683 South Road Poughkeepsie NY 845-454-4500 free (thru Nov 4) info@lgn.org

MEET THE AUTHOR WALTER KEADY East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 7pm free www.EFLibrary.org

Continued on Page 12

Aspects of History

Marcia Due and Jerry Thompson: Photographs

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Music When Mimi Meets Rodolfo: a Challenge to Directors

By FRANK BEHRENS

SOME TIME AGO, I considered how a director might handle the first meeting of Don Jose and Carmen. Now I would like to do the same with the first meeting of Rodolfo and Mimi in Act I of Puccini's "La Boheme."

Those familiar with the opera's source, Henri Murger's "Scenes de la vie boheme," know it to be a series of short stories, through which several main characters appear again and again as in a chemical reaction as they affect and are affected by one another. At least six of them were to appear in Puccini's treatment of the tragic love between two of them.

In Murger, Mimi is no angel. Driven by the necessities of a life on the edge of starvation and the winter's cold, she turns, as so many others like her, to the streets, always hoping to find a rich baron or banker who can show her the high life, even for a little while. Puccini's librettists tried very hard to show her as the good girl with a heart of gold in contrast to Musetta, the whore with the heart of gold.

In the past, I have concentrated on the music of Mimi's autobiographical aria, "Mi chiamano Mimi" and took the words at face value. Poor darling, who does her best to scrape out the meanest existence in a pathetic way but who loves what bits of nature she can capture in her wretched apartment.

Just earlier, her candle blows out in the hallway outside the garret apartment of Rodolfo, Marcello, Colline, and Schaunard. (The last three are waiting for their poetic friend downstairs with, it would seem, a large degree of patience.) She timidly knocks on the door, Rodolfo opens it, sees her—and love at first sight. At least Puccini's music seems to say so and most directors play it thus.

But is it?

As I pointed out in the Carmen essay [Art Times, Jan 2011], there is always a silent script that should be passing through an actor's mind. Permit me to make one up for Mimi.

No rich man for me at present. Starving, freezing. Here's a good looking young man. But as poor as I am, by the looks of him. Something is better than nothing; some one is better than no one. Just temporary. Let's try.

She drops her key as if by accident, a candle blows out, they both search and their hands touch. Rodolfo thinks he is in charge and charms her with his autobiographical aria, "Che gelida manina." In it, he boasts that all his dreams are castles in the air ("castelli in aria"). And he even goes so far as to call her two beautiful eyes thieves, because they stole from him his dreams but replaced them with hope. He has nothing to hide, but he has a very smooth line for a new pretty girl.

This gives her time to think. She must lie...but not too much of a lie. A little hint that she might not be quite what she seems to be. *Maybe he knows this already, so be subtle.*

"I call myself Mimi, but my name is Lucia," she sings. Okay, everyone

has a nickname in their social circle. She goes on to say that she is tranquil and happy with the small things in life—embroidery, making lilies and roses (false ones—a very telling detail)—small things that talk of all the things that are called poetry.

Okay, young man, you are a poet, I am a lover of poetry. So much for the bait. Now for some selected bits of honesty.

She explains that she lives all alone in her tiny white room (the "white" has good connotations); but she is the first one to be kissed (*good way to put it, keep it up*) by the April sun.

She seldom attends church. (*Oh, he's bound to find out sooner or later, so go ahead and say it.*) But, alas, the flowers I make have no scent. (*It's all a fake, the song you sang to me, the song I sang to you, this meeting, the dropped key. Don't expect too much, young man. Life isn't like that.*)

Am I taking all the romance out of the story? Do they "really" fall in love after the curtain comes down on Act I? That is up to the director.

Of course, any actor will agree but argue that very little of this silent script can come through to an audience. Puccini's music is nothing but



JUSSI BJOERLING AS RODOLFO

sincere. How can any Mimi on a stage—having to sing the notes as written in tempos dictated by the conductor—possibly bring any of this across?

Would it be too much to have her gaze lovingly at Rodolfo while singing one idea and turning away when dangling her own bait? I leave this to future directors of "La Boheme" to consider. I have seen far too many productions that refuse to depart from the love-at-first-sight staging and make Mimi into a less interesting character.



Visit our website: www.arttimesjournal.com and read previously published essays and essays exclusive for the net

A SMALL SAMPLING

SEPTEMBER LANDSCAPE WORKSHOP
w/ Kate McGloughlin, September 10-12

EXPLORING ABSTRACTION WORKSHOP
w/Jenny Nelson, September 15-16

PAINTING PLEIN AIR WORKSHOP
w/ Kevin Beers, October 3-5

FALL FOLIAGE IN WATERCOLOR WORKSHOP
w/ Staats Fasoldt, October 10-12

THE POETIC LANDSCAPE WORKSHOP
w/Elizabeth Mowry, October 15-19

MONOTYPE WORKSHOP
w/ Kate McGloughlin, October 16-17



woodstockschoolofart.org

ABSTRACTION & LARGE SCALE DRAWING WORKSHOP
w/Meredith Rosier, October 20-21

COLLAGE WORKSHOP
w/Robert Ohnigian, October 23-25

WORKS ON PAPER WORKSHOP
w/Kate McGloughlin,
October 25-November 15, Thursdays

INTERPRETING THE LANDSCAPE WORKSHOP
w/Christie Scheele, October 26-28

 **woodstock** School of Art 845 679 2388

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



Marleau
GALLERY

Located in the heart of Saugerties, Marleau Gallery offers a fresh space for the community to come together and celebrate our amazing local artists. With new shows opening or event on every First Friday of the Month, there is always something new to see and experience. We look forward to seeing you there!

99 Partition St. Saugerties, NY 12477
Hours: Thurs. Fri. Sat. 11-9, Sun. 10-7 or by appointment
845.246.5006
saugertiesartgallery.com • marleaugallery@gmail.com

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Culturally Speaking

By CORNELIA SECKEL

COMING UP IN September are numerous exhibits by national organizations, some of them well over 100 years old providing an arts club and venue for artists to show their work. Several of these organizations have chosen to do an online exhibit this year; others will hold their annual exhibits at several fine venues in New York City. Make sure to check our calendar listings for these shows. It is an excellent way to see what artists are doing across the country. Some of the organizations having shows this fall include: **Pastel Society of America** celebrates the 40th year; **National Association of Women Artists** has their 134th Annual Exhibit, **Catharine Lorillard Wolfe Art Club** celebrates 116th Annual Exhibition, **The New Rochelle Art Association** has their 97th Annual Open Juried Show; and online: **99th Annual Exhibition Allied Artists Of America**, **70th Audubon Artists Art Society 84th**, **American Artists Professional League Exhibit** and the **74th Annual Fall Exhibition Open Show of The American Color Print Society**.

The **Saugerties Art Tour** has had 10 extremely successful years and **Raymond J. Steiner** was part of this year's tour. Hundreds of visitors from the region came to visit the 40 artists who opened their studios to visitors. This has become quite a phenomena (see *ART TIMES* Speak Out Aug online for a comprehensive essay by **Carla Goldberg**) and many artists reported sales, commissions



Phoenicia International Festival of the Voice's curtain call for *Madame Butterfly*

music, Concerts of: Broadway Hits, Chamber Music, Recitals, Children's programs, A Throat Singer, Vocal Masterclass, Classes and the centerpiece was *Madame Butterfly* starring **Yhunah Lee, Richard Troxell, Nina Yoshida Nelson, Louis Otey, and Brittany Sokolowski**. The **Woodstock Chamber Orchestra** provided music for *Madame Butterfly* and was conducted by **Steven White**. Gorgeous voices, a beautiful night, thousands of people enjoyed this relatively new offering to the Hudson Valley. When I spoke with **Lisa Robb**, Executive Director of the New York State Council on the Arts, she expressed her excitement about this event and the combination of of-

ley Artists 2012, curated by **Linda Weintraub**, will be on display in the **Alice and Horace Chandler Gallery and North Gallery at Samuel Dorsky Museum at SUNY New Paltz, NY** through November 4. Exhibition curator **Linda Weintraub** explains, "Visitors to *Dear Mother Nature* will encounter many offerings to Mother Nature, a compelling metaphor that visualizes the critical condition of the environment today. This metaphor inspired 42 accomplished Hudson Valley artists to create artworks expressing heartfelt apologies, gratitude, prayers, sympathy, consolation, honor, and assistance to Mother Nature, who even receives a reprimand from one artist for being so willful. These diverse sentiments are conveyed in the form of paintings, drawings, photographs, performances, videos, installations, and sculptures made of ceramics, paper, wood, stone, fabric, and plastic," said Weintraub. Additional programming can be seen at: www.newpaltz.edu/museum/programs/public_programs.html. Coming up at **The Dorsky Museum** on Saturday, September 8, 2012, from 5-7 pm is the opening of 2 new exhibits: *Shinohara Pops! The Avant-Garde Road, Tokyo/New York* Curated by **Hiroko Ikegami** with **Reiko Tomii** and **Russel Wright: The Nature of Design** Curated by **Donald Albrecht** and **Dianne Pierce**.

The Drawing Galaxy, an exhibition of 31 artists, all students of **Meredith Rosier**, was held at the **Doghouse Gallery** in Saugerties, NY. The artists, many highly regarded and established artists reported that studying with Meredith was an excellent experience, one that stretched them as artists and enriched their work. She is strict as well as a gentle and encouraging teacher who gives homework assignments. Several hundred people were at the opening and when I spoke with some of the artists I know they said that they wished they could get into her class as there is a waiting list. The work in the show was very engaging as was the portfolio of assignments done by the students.

Nancy Copley, architect and watercolor artist has a showing of the **Architectural Drawings** of her

home *Forest House*, and floral watercolors at the **Healing Art Gallery, Ellenville Regional Hospital**. **Dr. Lucinda Grovenburg**, a doctor with a practice in Kerhonkson, NY, is the curator for the gallery and **Debbie Briggs** is the hospital **VP of Human Resources and Gallery Director**. The show will run through August 10. There was a model of the house, various original drawings and blueprints, as well as photos of the house showing progression of the construction. Nancy says of her house, "The House is inspired by the natural beauty of the site. I spent many hours absorbing and listening to the land. As an artist, I take inspiration from nature. The site dictated the design of the house." The house was featured in *Architectural Digest* (2007) and *Taschen Books 100 Contemporary Houses* (2011). After the exhibit I was invited to the house for a reception. I couldn't stop exploring. It was more elegant than a Frank Lloyd Wright house and more environmentally friendly. Nancy did all the stone-work surrounding the house and made an elegant entrance. See more of the house at architectopley.com.

I spoke with **Paul Wideman, Shelley Tran** and **Diane Boisvert** the "producers of the show" as it was their conception and financial backing that conceived the show to honor and celebrate Nancy's life and work with the goal of putting her on the map of history. According to Paul: "We then put our heads together... Shelley accumulated work from the house and worked with Nancy to restore the model. She also put together the book of Nancy's other works on the metal table. Diane curated and mounted the show. I worked with Diane as I had a few specific threads visually to hold together the DNA of the show tying together the work on the tower to the finished home; and also did the writing for the show. I also had DVD footage that was shown, plus more that wasn't. I have been close with Nancy for 20 years and she was peripherally connected to the company I founded (Thinkfit) as "An Artist Associated with the company", I took kids on field trips to her house every year for five years.... and did my best to do PR for her story as I could see it unfolding. I had taken many hours of video footage of Nancy and considered her a very close friend and mentor. I helped her build sections of the house... and was always astounded by her energy as both a person and an artist. Nancy's story has many levels of great importance... from her efforts as a female architect, to the physicality of building the house, the aesthetic and unique forms, her humility... and as I discussed with Nancy recently, especially in this environment, the sheer incredulity of having financed building the home."

It had been too long since I was at **Shadowland Theatre** in Ellenville, NY and realized how much I was missing when I saw **Noël Coward's A Song at Twilight**, directed by **James Glossman**. Now this is fine theatre. Superb acting by **Orson Bean, Alley Mills, Barbara Walsh** and **Andrew Krug**— all eq-



Visitors viewing work during the Saugerties Art Tour at Raymond J. Steiner's Studio

and an opportunity to speak with the public. The Saugerties Art Tour has numerous events for their artists throughout the year. Coming up on Sept 1 is an exhibit at **Café Mezzaluna Latin Bistro** celebrating the 10 years of the tour. Reception on the 1st from 4-6pm, the show runs thru Sept 30. www.cafemezzaluna.com

The **3rd Annual Phoenicia International Festival of the Voice** was a huge success. Opening night "Diva Unleashed— The Benefit", an operatic comedy featuring mezzo soprano **Maria Todaro** and soprano **Michelle Jennings** was a delight and the voices fabulous. There were Lectures, Theatre, Cabaret/ Lounge

offerings during the festival is the best of what the arts have to offer —arts for everyone. **Kerry Henderson, Maria Todaro, and Louis Otey** have created a Festival of the voice that promotes the human voice as an instrument of peace, healing and artistic expression through presenting a diverse range of world class vocal performances in Phoenicia, NY and surrounding areas. The Board of Directors, led by **Justin Kolb** has done phenomenal work in promoting this event and bringing it to world-class level. Learn more at Phoenicia International Festival of the Voice phoeniciavoicfest.org.

Dear Mother Nature, Hudson Val-

uity members (although Andre Krug still a membership candidate) and well acclaimed and award winning actors. This "Drawing Room" play takes place in 1966 in a hotel room in Switzerland. It was a pleasure to see such high quality actors, a beautiful and traditional set, to hear exquisite language and dialogue. At the end of the play Orson Bean addressed the audience and said that it was a great pleasure to be in the presence of such professionals. The audience was quite honored as well. Shadowland Theatre continues to present excellent plays in its own building, which first opened on July 3, 1920, as an art-deco movie and vaudeville house. Substantial renovations in

stage activity and dressing room encounters. Some costumes modern, others of the 1500's. The voices were excellent, staging creative, fun and different. Learn more at fishercenter.bard.edu.

Altamura Center for the Arts (founded by **Leonard** and **Carmela Altamura**) presented **Vincenzo Bellini's Bel Canto Opera La Sonnambula** and it was fabulous. After Carmela welcomed the audience, Maestro **Anton Coppola** gave a discussion of Bel Canto —beautiful singing. **The Inter-Cities Chamber Orchestra** played under the direction of **Michel Brousseau**, conductor/ artistic director of the **New World Philharmonic Orchestra**



Interior of Forest House, Nancy Copley architect

recent years have completely rebuilt the interior of the old theatre, retaining the art-deco features while creating a tiered, 148-seat, semi-thrust stage. There isn't a bad seat in the house with all seats within 25 feet of the stage. Recent improvements include a new inner lobby, restoration of the outer lobby, new lighting grid, all new sound equipment and control booth and refurbished dressing rooms. Coming up is *Shout! The Mod Musical* runs through Sept 9; and the NY premier of *The Dangers of Electric Lighting* from September 14-30. For directions and tickets visit Shadowlandtheatre.org

2012 Summerscape at Bard College, Annandale-on-Hudson, NY offers theater, dance, music, opera, film and a Spiegeltent with cabaret performances most evenings. I went to see **Emmanuel Chabrier's** Opera *The King in Spite of Himself* an opera that meets the mission of the **Fisher Center** which is to present operas that are rarely performed by most major companies often requiring large casts, choruses, orchestras and complex scenery and costumes. **Leon Botstein** led the **American Symphony Orchestra**; **Thaddeus Strassberger** directed this comic opera that is rarely produced in its original 1887 version. The house was full on this opening night. Stage sets were in keeping with most of the plays and operas I've seen at Bard—innovative, fun and not what would be expected anywhere's else: a guy watching the play on TV in a large box, a gondola glides across the stage, actors emerge from large boxes and wardrobes. At one point we see through to back-

and Choir (Montreal), the Chanteurs de Sainte-Thérèse choir, the Tremblant Choir and the Ottawa Classical Choir, all in Canada. Members of these choruses (perhaps 80 participants) had participated in the **Summer Institute Opera Study Master Classes with Carmela Altamura** and many made up the cast of *La Sonnambula*. **Rod Nelman, Anne Tormela, Sara Louise Petrocelli, Steeve Michaud, Thadd Shirey, Ania Hejnar** gave outstanding performances and their voices were truly beautiful. At the end of the performance Carmela spoke with the audience thanking us all for our support. She said that for artists, each day is a new beginning and the purpose of art is to provide sunshine for those whose lives are missing light. Leonard and Carmela Altamura have truly done a great service and given a great gift to the arts in the Hudson Valley Region. You can see a sampling of last year's program on our video page or art-times channel on YouTube. Learn more at altocanto.org.

I bumped into **Yale Epstein** (critique of his exhibit at the | gallery ran in Nov. 2003 issue and is still available on the art times website). He told me that he had been accepted to the **American Academy in Rome**. See his letter to the Publisher in this issue. What an honor to have had this experience. Congratulations Yale. Raymond and I had an excellent tour and visit to the Academy several years ago and copies of **ART TIMES** are available in their extensive Library— see my write up online in the Nov 2007 issue of **ART TIMES**.

I recently learned about the **Marleau Gallery** in Saugerties, NY and asked them to send me their Mission Statement. **Kevin Hinchey**, with the help of local artist **Richard Gamache**, opened Marleau Gallery in April 2012 in the hopes of being a part of the cultural revival that is happening in Saugerties, NY. It is the mission of Marleau Gallery to bring the work of local artists into the community in a way that has not been done before and thereby connecting with the community through art and cultural events. Thus, Hinchey transformed the previous storefront space into a gallery that is both impressive and inspiring where the vast number of local artists can display and sell their work in the heart of town. Marleau Gallery hopes to show that in spite of changing times, art will always have the power to inspire the community to come together and celebrate human creativity.

I went to **Jazz @ SPAF** and heard **Malcolm Cecil, Steve Wilson, Peter O'Brien, John Esposito, and Mathew Fink** organized by **Laura Harman**. There were well over 100 people doing as I was: sitting — some in auditorium style, others at cabaret tables cloth-covered with a candle and bowl of pretzels drinking reasonably priced wine (or beer) listening to the fine sounds of the Jazz Musicians. It was hard to focus on being in Saugerties and not a Jazz club in NYC. Just beyond the **Listening Room @ SPAF** is the 15,000 sq ft gallery where there is an excellent art show curated by **Richard Hutchings**. This is Richard's curatorial debut and his selection of artists and their works represents his goal to exhibit spiritually



(L to R) Mathew Fink, Peter O'Brien, Steve Wilson, Malcolm Cecil and John Esposito at the Saugerties Performing Arts Factory Jazz @ SPAF
Richard Hutchings photo

lighter and more positive artwork in keeping with his philosophy that art has the capacity to lift the human spirit. Richard has been working as an editorial and promotion photographer for over 40 years and has had well over 100,000 photographs published. On September 15 there will be an opening for the next show themed 'BLUE'. I was again impressed with the dynamism and entrepreneurship of **Erica Price**, co-owner of the space. She had travelled hundreds of miles to pick up tables, bar, copy machine, drapes that she bought at auction online. Here is a woman with a great amount of energy and savvy. This space is perfect for a wedding, Bar Mitzvah, conference reception, and crafts show. Soon there will be a

professional kitchen to accommodate any type of event. It wouldn't be difficult to transform this space into a grand ballroom. In September there will be Jazz workshops. **The Woodstock Film Festival** has already booked an event on October 12.

The Fertile Crescent: Gender, Art and Society is being presented by the **Institute For Women and Art At Rutgers** in Partnership With **Princeton University, Institute For Advanced Study, The Arts Councils Of Princeton and West Windsor, and East Brunswick, New Brunswick and Princeton Public Libraries**. About IWA: The mission of the Institute for Women and Art (IWA) at Rutgers is "to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record. To accomplish this goal, the Rutgers Institute for Women and Art invents, implements, and conducts live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for all women artists, who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences." This is an Unprecedented Program of Exhibitions and Events, with an Accompanying Catalog Featuring Work

by Women Artists from the Middle East and the Middle East Diaspora. It will be on View at multiple venues in Princeton and New Brunswick, NJ through December 2012. I will be able to make a more thorough report after attending the Opening symposium in September in my **Culturally Speaking Oct column online** and in print for the **Nov/ Dec issue**. For a complete list of all exhibitions and public programming visit: www.fertile-crescent.org

See you out and about, and make sure to say hello.



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Calendar

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Friday, September 21

123RD ANNUAL MEMBERS EXHIBITION NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC. Sylvia Wald and Po Kim Gallery 417 Lafayette Street - Fourth Floor New York NY 212-675-1616 Reception 6-8pm; Awards 7pm free (thru Sept 29) www.thenawa.org

40TH ANNUAL PASTEL SOCIETY OF AMERICA OPEN JURIED EXHIBITION Special Gallery Tour with Richard McKinley, PSA Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 6pm free (thru Sept 29) www.pastelsocietyofamerica.org

FALL CRAFTS AT LYNDHURST - 28 Years Artrider Productions Inc Lyndhurst Estate 635 S Broadway Tarrytown NY 845-331-7900 charge (thru Sept 23) www.artrider.com

MOHAWK OF THE ADIRONDACKS Tahawus Lodge Windows Gallery Tahawus Lodge Center 14234 Route 9N, Main Street Au Sable Forks NY 518-647-2106 Opening Reception: 5-8pm free (thru Oct 14) www.TahawusLodgeCenter

Saturday, September 22

35TH RIDGEFIELD GUILD ANNUAL JURIED EXHIBITION Ridgefield Guild of Artists 34 Halpin Lane Ridgefield CT 203-438-8863 free (thru Oct 26) rgoa.org

DAVID KONIGSBERG: TROPOSPHERE NEW PAINTINGS Kenise Barnes Fine Art 1955 Palmer Avenue Larchmont NY 914-834-8077 Opening Reception 6:30-8:30pm free (thru Oct 27) www.KeniseBarnesFineArt.com

FRESH TrillWorks 214 Spring Street Newton NJ 973-383-1307 Opening Reception and Film Screening 5-8pm. free (thru Oct 28) www.trillworks.com

GIRL SCOUT FESTIVAL: A Centennial Celebration Norman Rockwell Museum 9 Route 183 Stockbridge MA 413-298-4100 1-4pm charge www.nrm.org

HENSEGGER MINI RETROSPECTIVE Rockefeller State Park 125 Phelps Way (Rt 117) Pleasantville NY Opening 2-4:30pm donate (thru Nov 4) www.nysparks.com/parks/59/details.aspx

MANHATTAN PROJECT Ossining Arts Council Ossining Public Library 53 Croton Ave Ossining NY 914-941-9423 charge (thru Sept 29) ossiningartscouncil.org

NRAA NEW MEMBER JURYING in New Rochelle Art Association NRPL Community Room 1 Library Plaza New Rochelle NY 10-11:30am free Please see our website for all requirements www.nraaonline.org

PAWLING 20TH ANNUAL ARTS & CRAFTS FESTIVAL Pawling Chamber of Commerce Village of Pawling Streets Charles Colman Boulevard Pawling NY 845-855-0500 10am-4pm Rain or Shine! free www.pawlingchamber.org

PRIDE IN PORT EXHIBITION (Port Washington, NY) My Studio's Gallery 284 Main St Port Washington NY 516-384-8181 charge (thru Oct 7) www.mariotucci.com/mystudio.html

STILL...CATHERINE VANARIA, MARK SAVOIA, AND LYS GUILLORN THE MERCURIAL GALLERY 11 Library Place Danbury CT 203-417-2215 Opening reception 5-7pm. free (thru Oct 26) www.TheMercurialGallery.com

Sunday, September 23

4th ANNUAL DOUGLSTON VILLAGE ARTS FESTIVAL Handmade Arts and Crafts, Food and Fun. Douglaston LIRR Station, 235th Street & Douglaston Parkway, Queens 347-306-8087 11am-5pm

40TH ANNUAL PASTEL SOCIETY OF AMERICA OPEN JURIED EXHIBITION Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 4pm Awards Ceremony free (thru Sept 29) www.pastelsocietyofamerica.org

ARTSFEST! MAPS AS ART WORKSHOP AND HARP PERFORMANCE Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 12-5pm free www.pelhamartcenter.org

EXHIBITS OPENING AT SILVERMINE: An eclectic mix of new exhibits to open at Silvermine Arts Center in September Silvermine Arts Center Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 2-4pm free (thru Nov 3) www.silvermineart.org

SIGNIFICANT OTHERS BY JASON ODELL WILLIAMS Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-6953 4:30pm charge www.writerscenter.org

Thursday, September 27

BRUCE BUNDOCK IN AND OUT OF TOWN - LAND AND CITYSCAPES Locust Grove (Samuel Morse Historic Site) 2683 South Road Poughkeepsie NY 845-454-4500

Opening reception 5:30-7:30pm free (thru Nov 4) info@lgn.org

MARLENE WIEDENBAUM SACRED GROUND: Held Vassar College James Palmer III '90 Gallery At College Center, Vassar College Poughkeepsie NY 845-437-5370 Opening Reception 5-7pm free (thru Oct 13) www.wiedenbaum.com

"PULSE" BY CAROL BROOKES Viridian Artists Gallery 548 West 28th Street, 6th Floor New York NY 212-414-4040 Opening Reception 6-8pm free (thru Oct 13) www.viridianartists.com/

Friday, September 28

ART TEACHERS OF OTSEGO COUNTY; CENTRAL NEW YORK WATERCOLOR SOCIETY; Luck of the Draw: Exhibit & Fundraiser (thru Oct 13) Cooperstown Art Association 22 main street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru Oct 26) www.cooperstownart.com

OPENING WEEKEND FOR PEEKSKILL PROJECT V: The New Hudson River School Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 Programming occurs on the second Sunday of each month, Oct. 2012 - July 2013. free www.hvcca.org

Saturday, September 29

42ND ANNUAL FINE CRAFT FAIR Peters Valley Craft Center Sussex County Fair Grounds 37 Plains Rd. Augusta NJ 973-948-5200 charge www.petersvalley.org

"ART ABOUND" Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free Awards reception 5-7pm www.mamaroneckartistsguild.org

HUDSON VALLEY GARLIC FESTIVAL Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-6pm charge (THRU SEP 30) www.hvgf.org

OPENING WEEKEND FOR PEEKSKILL PROJECT V: The New Hudson River School Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 Programming occurs on the second Sunday of each month, Oct. 2012 - July 2013. free www.hvcca.org

PASTEL WORKS BY LAURA BIANCO AND PAINTINGS ON SILK BY JANE BLAKE Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artist's Reception 6-8pm free (thru Oct 21) www.lookartgallery.com

PRIDE OF PORT WASHINGTON My Studio's Gallery 284 Main St Port Washington NY 516-384-8181 charge www.mariotucci.com/mystudio.html

PRINTS BY MARY CASSATT: IN THE COMPANY OF WOMEN Zimmerli Art Museum at Rutgers 71 Hamilton St. New Brunswick NJ 732-932-7237 charge (thru Mar 3) www.zimmerlimuseum.rutgers.edu

TAKACS STRING QUARTET Opens Friends of Music 59th Season Friends of Music Concerts, Inc. Kusel Auditorium at Sleepy Hollow High School 210 North Broadway (Route 9) Sleepy Hollow NY 914-861-5080 8pm charge www.friendsofmusicconcerts.org

Sunday, September 30

42ND ANNUAL FINE CRAFT FAIR Peters Valley Craft Center Sussex County Fair Grounds 37 Plains Rd. Augusta NJ 973-948-5200 charge www.petersvalley.org

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

October Ongoing

Oct 5 - 14 A TALE OF TWO CITIES The Two of Us Productions Hudson High School Harry Howard Avenue Hudson NY 518-329-6293 Fridays and Saturdays at 8pm, Sundays at 3pm. charge TheTwoOfUsProductions.org

Monday, October 1

BERENICE PLISKIN SILK PAINTING AND BOB PLISKIN PHOTOGRAPHY The White Plains Library Museum Gallery 100 Martine Avenue White Plains NY 914-422-1400 free (thru Nov 16) www.whiteplainslibrary.org

MARCIA DUE & JERRY THOMPSON, PHOTOGRAPHS: ASPECTS OF HISTORY Newington-Cropsey Foundation 25 Cropsey Lane, Hastings-on-Hudson, NY (914) 478-7990 Mon-Fri 1-5pm; closed holidays (thru Nov 16)

Tuesday, October 2

116TH ANNUAL OPEN JURIED EXHIBITION CATHARINE LORILLARD WOLFE ART CLUB National Arts Club 15 Gramercy Park S. NYC (thru Oct 26) www.clwac.org

HILDA GREEN DEMSKY: Making Connections - Air, Water, Time Pleiades Gallery 530 W. 25th St - 4th Fl NY 212-260-9240 (thru Oct 27) www.demskyart.com

NANCY R. FAIRCHILD: Pond Portraits gestural oil paintings of the Marie Selby Gardens Koi Pleiades Gallery 530 West 25th St - 4th Floor NY (646) 230-0056 (thru Oct 27) www.nancyfairchild.com

Continued on Page 14

Call for Entries!

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ViewPoints 2013

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FINE BONSAI: ART & NATURE w/ Photographs by Jonathan M. Singer and Contributions by Thomas S. Elias et al. 416 pp.; 12 x 15; 596 Color Illus., w/4 Color Gatefolds; Index. \$150.00 Hardcover, Slipcased. *****

ABBEVILLE PUBL. GROUP: Renaissance Intarsia: Masterpieces of Wood Inlay by Luca Trevisan. 256 pp.; 10 3/4 x 13; 250 Color Illus.; The Technique of Intarsia; Bibliography; Index of Names. \$125.00 Hardcover. *****

YALE UNIVERSITY PRESS: Orsanmichele and the History and Preservation of the Civic Monument (Ed.) Carl Brandon Strehlke. 416 pp.; 9 1/4 x 11 1/4; 321 Illus., 145 in Color; Index. \$75.00 Hardcover. *****
Dickens and the Artists (Ed.) Mark Bills. 200 pp.; 9 1/4 x 11 1/4; B/W & Color Illus.; Select Bibliography; Index. \$55.00 Hardcover. *****
Isabella and Leonardo: The Artistic Relationship Between Isabella d'Este and Leonardo da Vinci by Francis Ames-Lewis. 240 pp.; 6 1/2 x 9 1/2; 120 Illus., 60 in Color; Notes; Bibliography; Index. \$50.00 Hardcover. *****

UNIVERSITY OF WASHINGTON PRESS: The Black Hat Eccentric:

Artistic Visions of the Tenth Karmapa by Karl Debreczeny. 320 pp.; 9 1/2 x 12; 275 color illus.; notes; bibliography; index. \$75.00 Hardcover. *****
Rising Up: Hale Woodruff's Murals at Talladega College by Stephanie Mayer Heydt. 156 pp.; 12 x 10; 90 Illus., 50 in Color; Appendices; Select Bibliography; Checklist. \$45.00 Hardcover. *****
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HARPER DESIGN: The Sourcebook of Contemporary Urban Design by Francesc Zamora Mola. 599 pp.; 9 3/8 x 11 3/4; Color Illus.; Directory. \$60.00 Hardcover *****

PHAIDON PRESS, INC.: The Art Book: New Edition 592 pp.; 11 3/8 x 9 7/8; 600 Color Illus.; Glossary of Technical Terms; Glossary of Artistic Movements; Directory of Museums and Galleries. \$59.95 Hardcover. *****

ACR EDITION: Masterpieces of Orientalist Art: The Shafik Gabr Collection by Shafik Gabr et al.; 476 pp.; 10 x 11; 377 Color Illus.; Timeline; Select Bibliography. 60 Euros Softcover. *****

SCHIFFER PUBLISHING LTD.: Shad-

ows on the Mesa: Artists of the Painted Desert and Beyond by Gary Fillmore. 240 pp.; 9 x 12; 118 b/w Photos; 273 Color Illus.; Appendix; Endnotes; Index; Bibliography. \$69.99 Hardcover. *****
Mosaic Art Today (Ed.) Jeffrey B. Snyder. 256 pp.; 11 1/2 x 8 3/4; Color Illus.; Index. \$50.00 Hardcover. *****
Humor in Craft by Brigitte Martin. 256 pp.; 9 3/8 x 12 1/4; Color Illus.; Artists Statements; Endnotes. \$50.00 Hardcover *****
Contemporary Painters by Danijela Kracun & Charles McFadden. 224 pp.; 8 3/8 x 11 7/8; Color Illus. \$50.00 Hardcover. *****
Contemporary Sculptors: 84 International Artists by Danijela Kracun & Charles McFadden. 223 pp.; 8 3/8 x 11 7/8 Color Illus. \$50.00 Hardcover *****
Artists of the Midwest by E. Ashley Rooney. 224 pp.; Color Illus.; Where to Find the Artists; Bibliography; Galleries and Other Organizations; Index. \$45.00 Hardcover. *****
100 Boston Painters by Chawky Frenn. 232 pp.; 8 7/8 x 11 3/8; Color Illus.; Notes; Resources. \$45.00 Hardcover. *****

THAMES & HUDSON INC.: Comics Sketchbook: The Private Worlds of Today's Most Creative Talents by Steven Heller. 352 pp.; 8 3/4 x 11 1/4; 700 B/W & Color Illus.; Websites. \$44.95 Softcover. *****

TRAFALGAR SQUARE PUBL.: Painting Still Life in Oils by Adele Wagstaff, 160 pp.; 8 1/2 x 11; B/W & Color Illus.; References; Bibliography; List of Suppliers; Collections & Galleries; Index. \$29.95 Softcover. *****
Painting Landscapes in Oils by Robert Brindley. 160 pp.; 8 1/2 x 11; Color Illus.; Further Informa-

tion; Index. \$29.95 Softcover *****
Painting the Human Figure: Ideas and Perceptions by Atul Vohora. 144 pp.; 8 1/2 x 11; Further Reading; Details of Paintings in Book; Index. \$29.95 Softcover. *****

CORNELL UNIVERSITY PRESS: Maine Sublime: Frederic Edwin Church's Landscapes of Mount Desert and Mount Katahdin by John Wilmerding. 80 pp.; B/W & Color Illus.. \$27.00 Hardcover. *****

CHARLESBRIDGE/IMAGINE PUBL: The Art of Illusion: Deceptions to Challenge the Eye and the Mind by Brad Honeycutt & Terry Stickels. 224 pp.; 7 1/2 x 8 3/4; Color Illus.; Artists' Websites; Index. \$24.95 Hardcover. *****

INTERWEAVE BOOKS: 500 Acrylic Mixes: Paint Color Recipes for Artists by Sharon Finmark. 176 pp.; 7 1/2 x 7 1/2; Color Illus.; Index. \$22.95 Hardcover. *****

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ARTNETWORK: Art Travel Guide: Must-See Contemporary Art Sites Across the USA by Connie Terwilliger. 128 pp.; 6 x 9; Color Illus.; Index; State Index. \$16.95 Softcover *****

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~~~~~  
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~~~~~  
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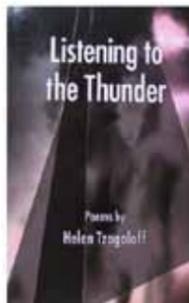


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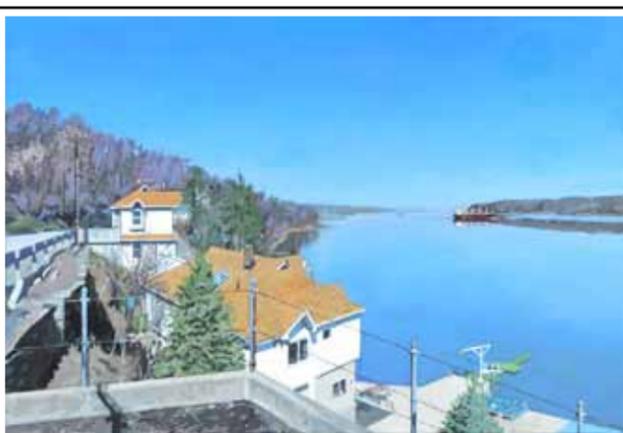


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Calendar

Wednesday, October 3

ART AFTER HOURS: ART=TEXT=ART Zimmerli Art Museum at Rutgers 71 Hamilton St. New Brunswick NJ 732-932-7237 5-9pm charge www.zimmerlimuseum.rutgers.edu

VIRGINIA MALLON, EXHIBIT: Amulets, Spirits and Everyday Humans National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Oct 29) www.thenawa.org

Thursday, October 4

HILDA GREEN DEMSKY: Making Connections - Air, Water, Time Pleiades Gallery 530 West 25th St - 4th Floor NY 212-260-9240 Opening Reception 6-8pm (thru Oct 27) www.demskyart.com

NANCY R. FAIRCHILD: Pond Portraits gestural oil paintings of the Marie Selby Gardens Koi Pleiades Gallery 530 West 25th St - 4th Floor NY (646) 230-0056 Opening Reception 6-8pm (thru Oct 27) www.nancyfairchild.com

Friday, October 5

DRAWN TOGETHER Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 free (thru Oct 28) www.themarinagalery.com

FROM PROCESS TO PRINT: GRAPHIC WORKS BY ROMARE BEARDEN The Hyde Collection Art Museum 161 Warren Street Glens Falls NY 518-792-1761 Opening reception charge (thru Jan 6, 2013) www.hydecollection.org

LOCAL ARTIST CELEBRATION Marleau Gallery 99 Partition St. Saugerties, NY 845-246-5006 www.saugertiesartgallery.com

TACONIC RESOURCES ARTISTS EXHIBIT East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 7-8:30PM free (thru Oct 31) www.EFLibrary.org

Saturday, October 6

84TH GRAND NATIONAL EXHIBIT AMERICAN ARTISTS PROFESSIONAL LEAGUE ONLINE EXHIBIT (thru Dec 30) www.americanartistsprofessional-league.org

ARTS ON THE LAKE FALL ART EXHIBITION Arts on the Lake 640 Route 52 Carmel NY 845-228-2685 Opening reception 1-5pm free (thru Oct 14) artsonthelake.org

CATHERINE RUSSELL WITH MARK SHANE IN CONCERT Delaware Valley Arts Alliance Tusten Theatre 210 Bridge Street Narrowsburg NY 845-252-7576 8pm charge artsalliancesite.org

COTA/ CELEBRATION OF THE ARTS in New Paltz Hasbrouck Park Between Hasbrouck and Mohonk Avenue New Paltz NY 845-430-8470 11 a.m. - 5 p.m. free celebrationofthearts.net/COTA/COTA.html

EXHIBIT FOR MICHAEL TANZER AND D. MICHAEL BOYD Windsor Whip Works Art Center 98 Main Street Windsor NY 607-655-2370 Opening Reception 6-9pm free (thru Nov 17) www.WhipWorksArtGallery.org

FALL ARTISTS ON LOCATION The Riverside Galleries Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 free Silent Auction through October 14 www.garrisonartcenter.org/

FROM PROCESS TO PRINT: GRAPHIC WORKS BY ROMARE BEARDEN The Hyde Collection Art Museum 161 Warren Street Glens Falls NY 518-792-1761 charge (thru Jan 6, 2013) www.hydecollection.org

HILDA GREEN DEMSKY: Making Connections - Air, Water, Time Pleiades Gallery 530 West 25th St - 4th Floor NY 212-260-9240 Opening Reception 3-6pm (thru Oct 27) www.demskyart.com

NANCY R. FAIRCHILD: Pond Portraits gestural oil paintings of the Marie Selby Gardens Koi Pleiades Gallery 530 West 25th St - 4th Floor NY (646) 230-0056 Opening Reception 6-8pm (thru Oct 27) www.nancyfairchild.com

KENT ART ASSOCIATION PAINT OUT & AUCTION The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Paint Out 9-3, Auction 4pm charge www.kentart.org

NATURAL INSTINCTS: A Benefit for the Thomas Cole National Historic Site M Gallery 350 Main Street Catskill NY 518-943-0380 Reception 6-8:30pm free (thru Oct 28) www.mgallery-online.com or www.thomascole.org/preview

Sunday, October 7

74TH ANNUAL FALL EXHIBITION, OPEN SHOW THE AMERICAN COLOR PRINT SOCIETY The Plastic Club 247 South Camac Street Philadelphia PA 215-482-0853 Opening Reception 2-5 pm free (thru Oct 25) www.americancolorprint-society.org

PAINTINGS BY ALAN APPEL, MARILYN HAHN, ELIZABETH HIDEN, AND PAMELA TUCKER Four Artists from the Reilly League Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Nov 2) www.harrisonpl.org

GUILD OF CREATIVE ART 20TH ANNUAL OPEN JURIED SHOW Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Reception 3-5pm free (thru Oct 31) www.guildofcreativeart.org

Wednesday, October 10

13TH ANNUAL WOODSTOCK FILM FESTIVAL Showcasing over 125 films of all lengths and genres. WFF holds screenings, panels, concerts and more! Woodstock, Rhinebeck, Rosendale NY charge (thru Oct 14)

LAND PRESERVATION PANEL DISCUSSION / MARLENE WIEDENBAUM ART EXHIBIT James W. Palmer Gallery Vassar College, College Center, Raymond Avenue Poughkeepsie NY 845-437-5370 12pm free www.wiedenbaum.com

VIRGINIA MALLON, EXHIBITION: AMULETS, SPIRITS AND EVERDAY HUMANS National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Oct 29) www.thenawa.org

Thursday, October 11

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Friday, October 12

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A FALL GATHERING OF ARTISTS MALLY DESOMMA Litchfield Firehouse 258 West Street Litchfield CT 203-574-3954 free

MEET THE ARTISTS SHOW PREVIEW for Westchester Fine Craft Show to Benefit Maria Fareri Children's Hospital at Westchester Medical Center Crafts America LLC Westchester County Center 198 Central Avenue White Plains NY 203-254-0486 8:30-11am charge www.craftsamericashows.com

SLAPERING HOL PRESS PRESENTS MARGO TAFT STEVER, MEREDITH TREDE & KATE KNAPP JOHNSON Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 7:30pm charge www.writerscenter.org

Saturday, October 13

13TH ANNUAL WOODSTOCK FILM FESTIVAL Showcasing over 125 films of all lengths and genres. WFF holds screenings, panels, concerts and more! Woodstock, Rhinebeck, Rosendale NY charge (thru Oct 14)

19TH ANNUAL WESTCHESTER FINE CRAFT SHOW Crafts America Shows LLC Westchester County Center 198 Central Avenue White Plains NY 203-254-0486 Meet the Artists Preview Benefit Oct. 12 8:30-11am charge (thru Oct 14) www.craftsamericashows.com/WEST_main.htm

A FALL GATHERING OF ARTISTS MALLY DESOMMA Litchfield Firehouse 258 West Street Litchfield CT 203-574-3954 Artists' Reception 12-4pm free

BALLETNEXT Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 -9:30 pm charge www.kaatsbaan.org

COLD SPRING ARTS OPEN STUDIOS TOUR Cold Spring Arts Town of Cold Spring & Garrison, NY Cold Spring NY 845-265-3618 12-6pm free www.coldspringarts.com

DRAWN TOGETHER MARINA GALLERY 153 Main Street Cold Spring NY 845-265-2204 Opening Reception 6-8pm free (thru Oct 28) www.themarinagalery.com

DUTCHESS ARTEAST OPEN STUDIO TOUR Northeast Dutchess Fund (Berkshire Taconic Foundation) and local business sponsors 2 weekends. 34 studios. 50 miles of art. free (thru Oct 21) dutchessarteast.com

ALAN APPEL, MARILYN HAHN, ELIZABETH HIDEN, AND PAMELA TUCKER HARRISON Four Artists from the Reilly League Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Nov 2) www.harrisonpl.org

MYTHOS, PHOTOGRAPHS BY TAMI BONE Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist's Reception 5-7pm free (thru Dec 3) www.galeriebm.com

NORMAN ROCKWELL MUSEUM SITE AND STUDIO NORMAN ROCKWELL MUSEUM 9 Route 183 Stockbridge MA 413-298-4100 11am & 2pm free www.nrm.org

"PULSE" BY CAROL BROOKES Viridian Artists Gallery 548 West 28th Street, 6th Floor New York NY 212-414-4040 Artist Talk 4pm free (thru Oct 13) www.viridianartists.com/

PUTNAM ARTS COUNCIL'S 50TH ANNUAL JURIED FINE ART EXHIBIT Putnam Arts Council Belle Levine Art Center 521 Kennicut Hill Rd. Mahopac NY 845-803-8622 Meet the artists/opening reception 4-6pm free (thru Nov 2) www.putnamartscouncil.com

WALMARTS: AN EXHIBIT OF PAINTINGS BY BRENDAN O'CONNELL Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Reception 4-6pm (thru Nov 18) www.hotchkiss.org/arts

Continued on Page 19

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Film A Surfeit of Superheroes

By HENRY P. RALEIGH

WE ALL KNOW that “The Avengers” set box office records at its opening last Spring and is, most likely, still going strong somewhere on the planet. Well sir, that beat the pants off two former record holders, “The Dark Knight” and “Spider-Man 3” and maybe that’s why Batman and Spiderman didn’t make the cut when auditions were held for a new big budget “Avengers.” You see, of the movie’s six superheroes, four have had highly profitable solo runs: Iron Man grossed \$585 million world-wide, the sequel hit \$624 million; Thor checked in with \$450 million; Captain America \$368 million (and we’ll forget about his 1990 flop); the Hulk \$245 million first time around, \$263 million for the follow-up. So it’s pretty clear that here were the boys to bank on, put them all together and you’ve got a super winner, all right. I don’t know how Black Widow made the gang, never having a feature by herself but figure diversity concerns required a woman and how many choices have you got? Wonder Woman’s costume looks too much like Captain America’s outfits, the Wasp must be difficult to photograph when she’s the size of an insect, and I guess the Invisible Woman doesn’t photograph at all. The mystery to me is how Hawkeye joined the group—

no solo work, a bow and arrow for goodness sake and light in the muscle department it seems to me. Maybe he was there so Robert Downey, Jr. wouldn’t feel he was the shortest man on the team.

Aside from a superhero’s proven bankability I’d like to know if serious consideration was ever given to other worthy Avenger candidates? OK, Superman has had a good run and after all he is so super he can do anything and so hardly needs any help from an assortment of less talented superheroes. He took a turn once in a group called the Justice League but found it boring and quit. But why was the Fantastic Four ignored? Was it Ant-Man’s stature, that problem with the Invisible Woman and no one remembers what Mr. Fantastic looks like? The Torch and the Thing aren’t exactly small potatoes are they? And what about Aquaman? The Flash? And can the Green Lantern be forgiven for his 2011 box office embarrassment? Are they to be shoved aside because they lack an earnings history? I find it personally disappointing that Captain Marvel never got an Avenger shot. Why, Justin Bieber could play Billy Batson and just imagine the F/X when he shouts ‘Shazam’ and bursts into the Captain.



Other than a gaggle of superheroes stumbling over one another the “Avengers” wasn’t much of an

advance over its predecessors— you know, a supervillain bent on destroying everything in sight and a superhero (or as many as you care to stuff in this tried and true plot) the only hope of saving us. No wonder film reviewers were lukewarm about the movie, though backing off after hearing Samuel L. Jackson’s menacing response to a N.Y. Times critic. I suppose I’m taking chances here myself but by the time anyone happens to read this those summer runs of “Prometheus” and the courtesy appearances of Batman and Spiderman will make of the “Avengers” a dim memory—until the sequel comes out as it surely will, cramming in a couple more superheroes and I hope this time around they’ll give some attention to all those other superheroes who have been waiting in the wings with nothing to do. Maybe the government could toss some of that stimulus money their way or how about hiring them as stunt men in movies? —they’d be good at that, right? It’s the fair thing to do, I think.

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Opportunities

Authors, Publishers: 2012 Halloween Book Festival, JM Northern Media LLC (323) 665-8080 Seeks entries for 2012 Festival of best and scariest books of holiday season. Visit website for forms, details. Deadline Oct 1. www.halloween-bookfestival.com

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

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

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

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

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

Artists: Artist Studio Residency, SOHO20 Gallery Chelsea, 547 W 27th St., NYC (212) 367-8994 Seeks applicants for studio space 2013. Info online. soho20@verizon.net www.soho20gallery.com

Artists: artsearch 1-888-413-3323 Seeks entries for Courage Cards 2012 Holiday Art Search. Call, email or download guidelines from website. Deadline Nov 30. artsearch@couragecenter.org www.couragecards.org

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for EXPO 32 Competition. Download prospectus from website. Artist Stan Brodsky, Professor Emeritus, C.W. Post, will judge entries of USA artists. Submit six flat or three sculptural works, no craft Deadline Nov 26 www.bjspokegallery.com.

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

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

Artists/Printmakers: Center for Contemporary Printmaking (CCP) 299 West Ave., Norwalk, CT (203) 899-7999. Seeks entrants for MONOTHON '12, 2-session marathon Oct 21-27. Visit website for details. www.contemprints.org

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

2-D/3-D All-Media Artists: DCCA/Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks entries for open exhibit, "The Built Environment" Oct 13. Prospectus available online: www.barrettartcenter.org Call, or SASE. Deadline Oct 5.

Filmmakers: Deirdre Towers, Dance Films Association (DFA), 48 W. 21st St., #907, NY, NY 10010. (212) 727-0764. Seeks films/videos for Dance on Camera Festival Feb 1-5, 2013. Call, e-mail, or see website for apps. Sept. 30. dfa5@earthlink.net www.dancefilms.org/submit

Artists, Craftspeople: Douglaston Village Chamber of Commerce, Douglaston Village Arts Festival (347) 306-8087 Seeks artists, craftspeople and photographers for 4th Annual Douglaston Village Arts Festival Sunday, Sept. 23, 11-5pm. Application available by sending email or send a SASE to Carol Panagi, 220 Warwick Ave, Douglaston, NY 11363. arts-festivalatdouglastonvillage@yahoo.com

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

Artists, All Media: Guild of Creative Art, 620 Broad St., Shrewsbury, NJ 07702 (721) 741-1441 Seeks entries for 20th Annual Open Juried Show Oct 6- Oct 31. See website for prospectus. Deadline Oct 3. www.guildofcreativeart.org

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Jurying for new members Oct 15. SASE or download forms. Deadline Oct 15. www.mamaroneckartistsguild.org.

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

Artists: National Art League, 44-21

Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries (except photos/craft) for Annual Drawing Open Exhibition Oct 1-27. Send SASE or download prospectus from website. Deadline Sept 30. www.nationalartleague.org

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

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

Writers, Publishers: New England Book Festival, JM Northern Media LLC, 7095 Hollywood Blvd., Suite 864, Hollywood, CA 90028 (323-665-8080) Entries in any genre for 2012 Book Festival Applications online or request by phone or email Deadline Nov 25. NewEnglandBookFest@sbcglobal.net www.diyconvention.com

Artists: New Paltz Regional Chamber of Commerce, 257 Main Street, New Paltz, NY 12561 (845) 255-0243 Seeks applications for 22nd Annual Taste of New Paltz Sept 16, 11-5pm. Applications available on website newpaltzchamber.org

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks new members. Bring 3 framed and wired works to New Rochelle Library, Library Plaza, New Rochelle (nraonline.org) Hand deliver to Library on Sep 22, 10-11.30 am; Nov 24, 10-11:30 www.nraonline.org

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 97th Annual Open Juried Show Nov 17 - Dec 29. \$2500 in cash and art related awards. All media including digital and photography. Hand delivery. NO SLIDES or jpegs Send SASE or go to website for prospectus. Hand Deliver Nov 17 www.nraonline.org

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

Artists: Putnam Arts Council, 521 Kennicut Hill Rd., Mahopac, NY, 845.803.8622. Seeking entries for 50th annual Juried Fine Arts Exhibit Oct 13-Nov 2. Juror: Don Alter Call for details or visit online for prospectus Deadline Oct 6. www.putnamartscouncil.com.

Artists: Red Hook CAN / Artists Collective Gallery 7516 N. Broadway, Red Hook, NY Seeks entries for "Animalis" juried exhibition Sep 28-Oct 28 Contact rhanimalis@gmail.com for info/details. Deadline Sep 10 redhookcan@gmail.com

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

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

Artists, All Media: Smithtown Township Arts Council (STAC) Mills Pond House Gallery, 660 Rte 25A, St. James, NY 631-862-6575 Seeks entries for "The Ones That Got Away" Jan 12-Feb 8. Download prospectus from website. Deadline Nov 30. www.stacarts.org/exhibits

Artists, All Media: Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818. Seeks entries for the 16th Annual Open Juried Exhibition "Viewpoints 2013" at Aljira Center for Contemporary Art, Newark, NJ Apr 10-May 4. Juror: Helaine Podsner Senior Curator of Contemporary Art, Neuberger Museum of Art, SUNY Purchase. Cash Awards. SASE for prospectus or download from website www.studiomontclair.org. Deadline Nov 20 www.studiomontclair.org.

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

Artists, All Media: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for 19th Annual Juried Small Works Exhibition, Jan 4-27, 2012. SASE with entries and check. Deadline Dec 1 upstreamgallery@aol.com. www.upstreamgallery.com.

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

Artists, Performers: Woodstock Transitions Seeking entries of large-scale sized puppets, objects & moving-bicycle creations made of recycled, found or salvaged materials -and- Performers to create costumes & scenario to parade from Woodstock Village Green to Andy Lee Field. Email for more information Sept. 15 info@woodstocknytransition.org woodstocknytransition.org

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.



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Debbie McIntyre
—Gresham, OR

Theatre

Why?

By **ROBERT W. BETHUNE**

GOTTHOLD EPHRAIM LESSING, the 19th-century German critic, drama theorist and dramatist—author of *Nathan the Wise* and *Minna von Barnhelm*, two plays that still hold the stage in the German-speaking world—once wrote, “To what end the hard work of dramatic form? Why build a theatre, disguise men and women, torture their memories, invite the whole town to assemble at one place if I intend to produce nothing more with my work and its representation, than some of those emotions that would be produced as well by any good story that every one could read by his chimney-corner at home?”

It was a damn good question back then, before the invention of cinema, and it’s an even better question now.

René Wellek observes, “This strange complaint overlooks the existence and attraction of comedy, and ignores the simple fact that actors don’t torture their memories but like to learn their roles and that people love to disguise themselves and to assemble in one place.” This observation totally begs the question, which is the question, “Why?” It also betrays that René Wellek apparently never tried to memorize lines! Which is, or can be, torture of the most refined and prolonged kind.

“Why?”

That is the key question—whether ‘tis nobler on the stage to suffer the slings and arrows of an outrageous public, or just head off to Hollywood and make movies, or to the privacy of your own home to write novels, both of which pay far better, when any of

the three pay at all.

For years, I’ve answered that question by focusing my attention on the one great feature of live theater that does distinguish it from cinema, which is the living encounter of actors and audience, all breathing the same air in the same space. I still think this is the fundamental value of the art form, the fundamental event that gives it special and unique energy and life. However, I have a harder and harder time with that idea, because for some reason, theater, as broadly practiced at all levels—community, educational, professional—does not often wrap its collective head around that idea.

Consider the response of painting to the invention of photography. Photography took root and took off around the middle of the 19th century; by the end of the century, it was established as a standard way of creating images and was becoming recognized as an art form. Painters responded rather quickly; by the 1870’s, artists in France were offering the approach we know as Impressionism, and other approaches soon emerged that shared a fundamental aspect: trying to base the art on its own key fundamentals, which the artists correctly realized was not the superficially accurate representation of visual reality, but the emotional,

physical and intellectual effect of pigment on surface. Accurate representation could be left to the camera; the brush was free to follow its own nature.

Now consider the response of theater to the invention of cinema. Confronted with a mechanical means of presenting a time-based experience of reality in great detail and with enormous spectacular power, what did theater do? Despite struggles and efforts to find its own nature, theater fundamental decided to compete with cinema on cinema’s own grounds, and lost, badly. At least as far as theater as broadly practiced on all levels in the English-speaking world is concerned to this day, the ordinary straight play as presented in the ordinary theater is a piece of realism that tries to do what cinema can do better, instead of trying to do what it is uniquely able to do.

Why bother? The ordinary production as done in the ordinary theater does not answer that question, nor will it, until theater artists—not just the striking exceptions, the ones who have founded all sorts of styles and schools which have run their course and faded away, but the ordinary people doing ordinary plays for ordinary people across the country—find out how to do theater that is first-rate theater, not third-rate cinema. *W*



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Oct. 21 – Before the Storm – Painting Atmosphere
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Oct. 28 -- Exploring Light on Black!
with Christine Ivers, PSA

Nov. 4 – New York City Nocturnes
with Janet A. Cook, PSA

~ ~ ~ ~ ~

To make reservations for Awards Dinner
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Letters

Continued from Page 2

To the Publisher:

Thank you Cornelia!
So excited. Thanks for being the first to publish my writing [Open Studios, August Online]. A new endeavor. I'd love to be able to help my fellow artists with good sound information.

Have a wonderful weekend.

Carla Goldberg
Cold Spring, NY

To the Publisher:

Thanks Cornelia!!!! It {Profile: Anastasia Alexandrin} looks great!!

Thanks again for the opportunity!!! I really enjoy the *ART TIMES* and it is great to have an opportunity to contribute!! I have posted it to my social media outlets.

Sincerely,
Marc Londo
Philadelphia, PA

To the Publisher:

While leaving the Rhinebeck Center for the Performing Arts recently (after enjoying an excellent production of "1776"), I noticed a stack of "Art Times." A colleague of mine from Occupy Orange County, who is a musician & music teacher, had recommended "Art Times," so I picked one up. And what did I first notice but Mr. Steiner's "Peeks & Piques" column on "Occupy Your Mind." I read it, expecting to find something worthwhile, but soon became aghast to learn that, apparently, the Art Times editor Mr. Steiner chooses to occupy his mind with inaccurate suppositions and supercilious opinions gleaned from faux news propaganda that he evidently gulps down whole. Mr. Steiner tells us that we Occupiers sit on our "lazy butts" and don't want jobs. This is interesting in light of the fact the Occupiers I've met, in Albany, New Paltz, Middletown, Poughkeepsie, Philly, etc., are artists, musicians, independent theater owners, authors, teachers, nurses, physicians, accountants, electricians, etc., who, besides being active professionals and family members, bestir themselves to engage in acts of social and environmental justice, and for doing this, sometimes get arrested & manhandled by the police. For this we get called lazy, and get criticized for holding events (which feature works of visual & performing arts) in public parks that apparently Mr. Steiner thinks he alone owns. Hello, Mr. Steiner, I pay taxes up the ying yang too, unlike big corporations like GE and AT&T who have paid zero, zilch, nada federal taxes for years, and get tax subsidies! Pardon us "lazy" Occupiers for being a little upset about this, and for trying to do things to correct this situation.

So I suggest that we occupy our minds with facts and logical reasoning, and our hearts with compassion and zeal for a just and beautiful world, and, as another artist has put it: "If you can't lend a hand, then don't

criticize what you can't understand."

Barbara Kidney
Town of Newburgh, NY

RJ Steiner responds: "Supercilious"! In all of my nearly 80 years on this planet this is the first time I've been hit with that! It is, however, quite apt for defining my stance against group/mob think. So, you go girl...it's heartening to see a Kidney find the gall to vent her spleen! (Aaaarrghhh - just can't avoid that super-silliness, I guess). And thanks for taking my suggestion to occupy our space.

To the Editor:

I like your piece on "Occupying the Mind" in *ART TIMES* July-August 2012 so much! I couldn't agree more that "the mind is a marvelous place!... since we see eye-to-eye/mind-to-mind on this crucial subject.

Patricia Craddock
Atlanta, GA

To the Editor:

While I can certainly commiserate with Joseph Griffith (How Many Upgrades Does It Take to Change a Like Bulb?) [Jul/Aug Issue] regarding all the changes in various technologies, as upgrades make previous products obsolete, I would like to add a clarification regarding lightbulbs, which I hope will be good news to Joseph and other readers.

Joseph is correct that incandescent bulbs are gradually being replaced with bulbs that are many times more energy-efficient, and therefore much longer lasting. However, he mentions only one replacement option — the light-emitting diode (LED), which is a fairly new product, and ultra-efficient (using 90% less energy than incandescent bulbs). These are indeed quite costly at present, though we can expect the price to drop as manufacturing capabilities improve over time. Happily, there is another option available to us now; that is, compact fluorescent lamps (CFLs), which use 75% less energy than incandescent bulbs, and are considerably more affordable than the LED lamps. They can be found for as little as one dollar apiece and last up to 11 years, which is equivalent to 12 standard incandescent bulbs. CFLs are what most people are converting to, to reduce their energy costs, and at the same time reduce their carbon footprint.

Lisa Wersal
Vadnais Heights, MN
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ARTISTS ALL MEDIA. The New Rochelle Art Association seeks new members. Jury is Saturday, September 22 - 10 - 11:30 a.m. at the New Rochelle Public Library. Bring three framed pieces or finished sculpture or crafts.

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

BOOKS BY RAYMOND J. STEINER: *Hudson Valley Impressions: Paintings and Text* just released Dec. 2011. 5 1/2 x 8 1/2; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.arttimesjournal.com.

NEW MEMBERS The b.j. Spoke Gallery in Huntington is currently accepting applications for New Members. If interested please drop by the gallery @ 299 Main Street or call and speak to the manager, Marilyn Lavi @ 631-549-5106.



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Fiction *Subway Ghouls*

By ANTHONY GARAVENTE

TWO OF SPECTATORS of the new stickball game the Five had invented that summer of 1945 always watched the action from the Seventy-second Street side of Public School #170. Francis Xavier Kelleher, a tall, trim, gray-haired man with prominent black eyebrows who was as youthfully handsome as a movie actor and S.J. Sweeney, a thickset, shorter man with thinning red hair cropped close to his head and thick, rimless glasses secured firmly on his pub nose.

The first thing these "subway ghouls" did when they stopped to watch the game was have a smoke. Kelleher began this ritual by extracting an elegant silver case from his rumpled suit jacket and offering one of his exotic Turkish cigarettes to his friend. Sweeney would always refuse this offer with a slight shake of his head as he pulled a crunched pack of Chesterfields from his gray work uniform. Kelleher would light both cigarettes with a matching silver lighter, after which they would both inhale the first puff deeply, as though they hadn't smoked in a very long time. Only when Kelleher finished the first smoke would he remove his jacket and hang it on the fence, his necktie having already been stuffed in a pocket, while Sweeney would set down a lunchbox at his feet.

By the time they had each finished smoking that first cigarette, they would have grasped the picket fence separating them from the lively game, looking like they would pull themselves onto the field of play. Only

when they were securely attached to the fence, would they commence the conversation. For some reason, Kelleher always affected a brogue when he first addressed this friend from his childhood.

"How was your day, Mister Sweeney?" he would ask in a tone of mock respect. "How did the bastards treat you?"

"Miserable, as usual," Sweeney would respond in plain English with not the slightest hesitation, "and how was yours?"

Kelleher would reply in a distracted way, sometimes saying: "I don't remember; I sweat the experience out of me on the Sea Beach Express."

Then the two men would quickly submerge themselves in this interesting stickball contest the five youths called the Rapids and would loudly cheer them for how well they performed a skill that they had learned in their childhood in the same schoolyard.

Once, Joe cast a glance back at them from his outfield position and was puzzled to see Sweeney gripping the picket fenced that separated them so hard that his hands had whitened, dark sweat stains prominent in his armpits and an angry look contorting his face. At that unguarded moment, the stocky man in a worker's uniform resembled a convict staring out a prison fence, seeming to be infuriated by his confinement. Kelleher appeared lost in thought.

(Anthony Garavente lives in Los Angeles, CA.)

Continued from Page 14

Calendar

SUNDAY, OCTOBER 14

13TH ANNUAL WOODSTOCK FILM FESTIVAL Showcasing over 125 films of all lengths and genres, WFF holds screenings, panels, concerts and more! Woodstock, Rhinebeck, Rosendale NY charge (thru Oct 14)

19TH ANNUAL WESTCHESTER FINE CRAFT SHOW Crafts America Shows LLC Westchester County Center 198 Central Avenue White Plains NY 203-254-0486 Meet the Artists Preview Benefit Oct. 12 8:30-11am charge www.craftsamericashows.com/West_main.htm

A FALL GATHERING OF ARTISTS Mally DeSomma Litchfield Firehouse 258 West Street Litchfield CT 203-574-3954 free

BALLETNEXT Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30-4:30 pm charge www.kaatsbaan.org

BERENICE PLISKIN SILK PAINTING AND BOB PLISKIN PHOTOGRAPHY The White Plains Library Museum Gallery 100 Martine Avenue White Plains NY 914-422-1400 Opening Reception 2-4pm free (thru Nov 16) www.whiteplainslibrary.org

CATHERINE OF SIENA A WOMAN FOR OUR TIMES - A ONE WOMAN SHOW AND FUNDRAISER for Mariandale Retreat and Conference Center Mariandale Retreat and Conference Center 299 North Highland Avenue Ossining NY (914) 941-4455 two seatings 11:30 lunch and 12:30 show; 12:30 show and 2:30 lunch

REFLECTIONS 2012 Juried All-Media Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Reception 4-6pm free (thru Oct 28) www.rowaytonartscenter.org

TRIBUTE TO FRANK SINATRA WITH LOUIS LANDON East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 2pm free www.EFLibrary.org

Monday, October 15

COMING OF AGE NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 free (thru Nov 16) www.thenawa.org

NEWMEMBERSHIP JURYPING The Mamaroneck Artists Guild The Mamaroneck Artists Guild Gallery 126 Larchmont Ave Larchmont NY 914-834-1117 3-6pm charge mamaroneckartistsguild.org

WATERCOLOR WORKSHOP WITH MEL STABIN Northeast Watercolor Society, Seligmann Homestead, Sugar Loaf, NY 23 White Oak Drive Sugar Loaf NY 607-637-3412 charge www.northeastws.com

Tuesday, October 16

NEWMEMBERSHIP JURYPING The Mamaroneck Artists Guild The Mamaroneck Artists Guild Gallery 126 Larchmont Ave Larchmont NY 914-834-1117 3-6pm charge mamaroneckartistsguild.org

Wednesday, October 17

SCNY FALL AUCTIONS Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm Live Bidding at www.LiveAuctioneers.com www.salmagundi.org

Friday October 19

BEING: BRUCE HERMAN, DAVID BERRY, NICORA GANGI, JILLIAN SOKSO, SANDRA BOWDEN Spencer Hill Gallery 10503 North Road Corning NY 585-317-5409 Opening, 5-7pm free (thru Nov 24) www.spencerhillgallery.com

FROM FIBER SOFT TO ROCK HARD: BOB MADDEN, BONNIE SHANAS, KAREN MADDEN Tivoli Artist's Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-9pm free (thru Nov 11) www.tivoliartistsco-op.com/

MEDIEVAL TO MONET: FRENCH PAINTINGS in the Wadsworth Atheneum and **MEDIEVAL TO MODERN: French Drawings and Pastels** Wadsworth Atheneum Museum of Art 600 Main Street Hartford CT 860-278-2670 free (thru Jan 27) www.wadsworthatheneum.org

VOICES & VISIONS: Christian White - Color and Modernism, Why Less is More The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 7-8:30 pm charge www.heckscher.org

Continued on Page 20

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National Association of Women Artists, Inc.
 80 Fifth Avenue, Suite 1405 New York, NY 10011
office@thenawa.org



5th Annual Woodstock Arts Fair

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

A Call for All Artists and Fine Craftspeople

An opportunity to market your art in an informal setting prior to the holidays.
 No commissions taken. Arts Fair Participants listed on WJC website
 with hotlinks to artist's website included in fee (\$45 Social Hall; \$35 Adjacent Rooms).

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

APPLICATION DEADLINE: September 15, 2012.

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

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

ALL COMMUNICATION WILL BE VIA EMAIL

Applications to be sent to:
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 1682 Glasco Turnpike, Woodstock, NY 12498
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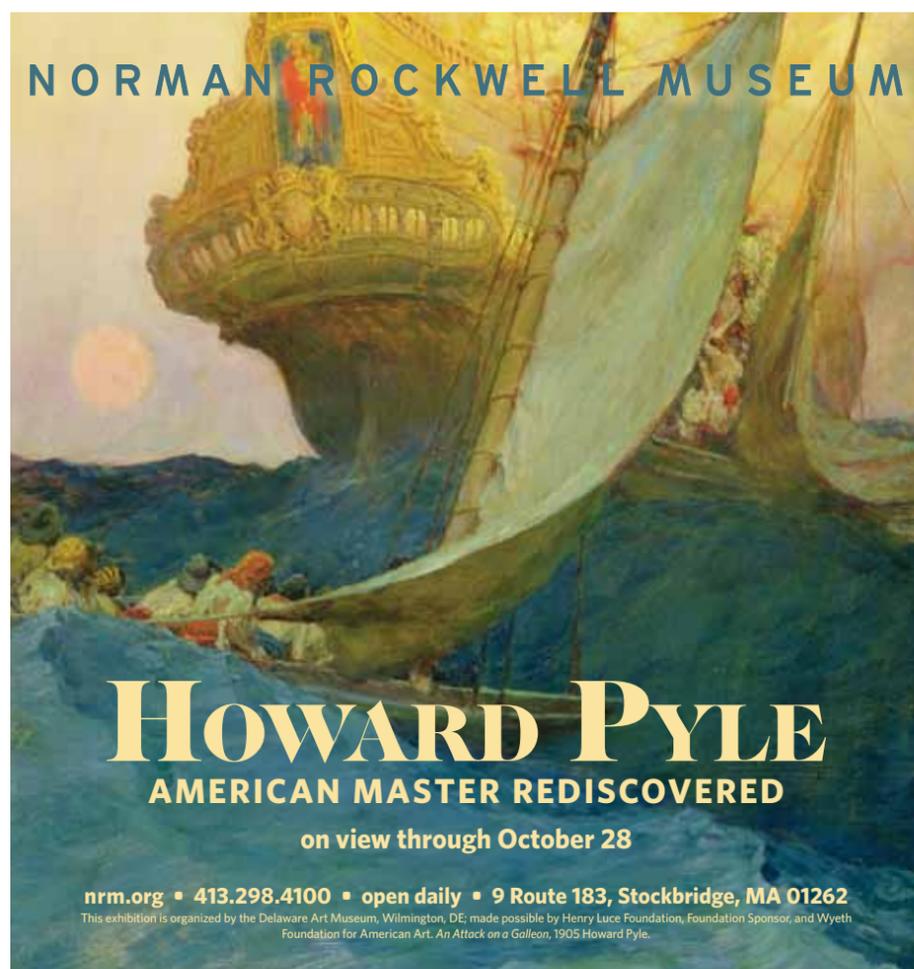
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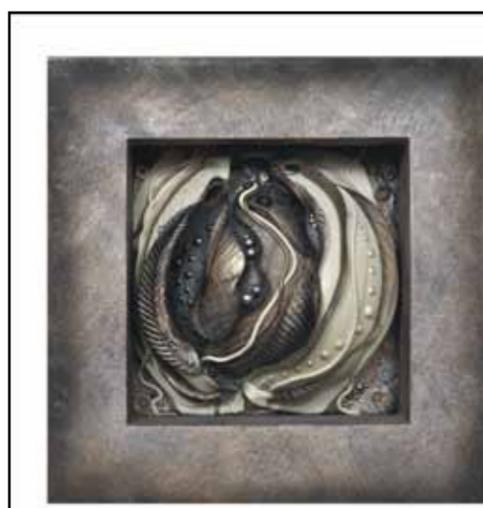
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This exhibition is organized by the Delaware Art Museum, Wilmington, DE; made possible by Henry Luce Foundation, Foundation Sponsor, and Wyeth Foundation for American Art. An Attack on a Galleon, 1905 Howard Pyle.



Carol Brookes

"PULSE"

Mixed Media Wall Sculpture

"PULSE" examines the hemisphere as a structure, the ordinary forms we see each day in their many incarnations, such as an egg, a pod, an eye, the earth, planets, and domes. The various concepts that these forms evoke are explored in the series, including thoughts and insights into life, birth, and the mystical and mysterious.

Sept 25 - Oct 13

Opening Reception - Sept 27 at 6 PM
"Wine & Words" Art Talk - Oct 13 at 4 PM

"Pearl Iridescence"

Viridian Artists Gallery

548 W. 28th Street - 6th Floor, New York, NY 10001

Calendar

Continued from Page 19

Saturday, October 20

19TH ANNUAL SMALL MATTERS OF GREAT IMPORTANCE JURIED EXHIBIT Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 charge (thru Nov 8) www.edwardhopperhouse.org

ACADEMY OF ST. MARTIN-IN-THE-FIELDS CHAMBER ENSEMBLE Friends of Music Concerts, Inc. Kusel Auditorium at Sleepy Hollow High School 210 North Broadway (Route 9) Sleepy Hollow NY 914-861-5080 8pm charge www.friendsofmusicconcerts.org

"COMMUNITY FRIENDS" CRAFT SHOW Miles of Hope Breast Cancer Foundation New Hamburg Fire House Meeting Room 15 Channingville Road Wappingers Falls NY 845-527-6884 10am-4pm donate www.milesofhopebcf.org

FESTIVAL OF STORYTELLING, PUPPETRY, MUSIC & DANCE Mountain Laurel Waldorf School Ulster County Fairgrounds 249 Libertyville Road New Paltz NY 845-255-0033 charge www.mountainlaurel.org

JOHN HAMMOND IN CONCERT Delaware Valley Arts Alliance Tusten Theatre 210 Bridge Street Narrowsburg NY 845-252-7272 8 p.m. charge www.artsalliancesite.org

KRIS WOODWARD PASTELS Mohawk Valley Center for the Arts 401 Canal Place Little Falls NY 315-823-0808 Opening Reception 2-4pm free (thru Nov 17) mohawkvalleyarts.org

LONG REACH ARTISTS 30TH ANNIVERSARY EXHIBIT SYN-CO-PATION Mill Street Loft's Gallery 45, 45 Pershing Avenue Poughkeepsie NY 845-471-7477 Closing reception and artist panel discussion 5-7pm free (thru Oct 20) www.millstreetloft.org

Sunday, October 21

36TH ANNUAL INTERNATIONAL EXHIBITION NORTHEAST WATER-COLOR SOCIETY Gallery at Kent Art Assoc. Rt.7, South Main Street Kent CT 607-637-3412 Opening reception and awards 2-4pm free (thru Nov 4) www.northeastws.com

FESTIVAL OF STORYTELLING, PUPPETRY, MUSIC & DANCE Mountain Laurel Waldorf School Ulster County Fairgrounds 249 Libertyville Road New Paltz NY 845-255-0033 charge www.mountainlaurel.org

HVWC READERS' SERIES Presents Novelist Terry Rich Bazes reading from *Lizard World & Readers from Aim for the Head: An Anthology of Zombie Poetry* Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 914-332-5953 4:30pm charge www.writerscenter.org

TALUJON Percussion Ensemble Grace Music Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm charge www.gracemusic.info

Monday, October 22

MOOD INDIGO EXHIBIT (lower Gallery Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 www.salmagundi.org

Tuesday, October 23

TAKING SHAPE: BUILDING THE BENTON'S PERMANENT COLLECTION William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs / Mansfield CT 860-486-4520 free (thru Dec 16) www.thebenton.org

Wednesday, October 24

BERENICE PLISKIN SILK PAINTING AND BOB PLISKIN PHOTOGRAPHY The White Plains Library Museum Gallery 100 Martine Avenue White Plains NY 914-422-1400 Silk Painting Demo and walk and talk 7pm free (thru Nov 16) www.whiteplainslibrary.org

COMING OF AGE NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 Reception 5-7pm free (thru Nov 16) www.thenawa.org

Thursday, October 25

LUMINARIES: EXPLORING STOCKBRIDGE CEMETERY Norman Rockwell Museum 9 Route 183 Stockbridge MA 413-298-4100 5pm charge www.nrm.org

Saturday, October 27

PHOTOGRAPHIC WORKS OF FRANK GIMPAYA AND DAY OF THE DEAD ART BY SUSAN ZOON Look| Art Gallery Look| Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Opening reception 6-8pm free (thru Nov 18) www.lookartgallery.com

RETRO/PERSPECTIVE: 25+ YEARS OF ART TEXTILES AND/SCULPTURE Browngrotta Arts 276 Ridgefield Road Wilton CT 1:00pm - 5:00pm free

SIGNED, SEALED & DELIVERED - Private Collectors Party Fundraiser Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 5-7pm charge www.silvermineart.org

Sunday, October 28

MOTHER-IN-LAWS' DAY BRUNCH Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 11-3pm www.salmagundi.org

SCNY FALL AUCTIONS SALMAGUNDI CLUB 47 Fifth Ave., NYC (212) 255-7740 2pm; Brunch Live Bidding at www.LiveAuctioneers.com www.salmagundi.org

TALUJON Percussion Ensemble GraceMusic Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm charge www.gracemusic.info

Tuesday, October 30

RMAA 47TH ANNUAL FALL OPEN JURIED EXHIBITION Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 An artist and awards reception 1:30 - 3:30 pm free (thru Oct 24) rmaarts.wordpress.com/about/juried-fall-open/

SHIMON ATTIE: Metro.PAL.IS William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs / Mansfield CT 860-486-4520 free (thru Dec 16) www.thebenton.org

Additional Calendar & Opportunity listings, Essays, Videos and Resources at: arttimesjournal.com