

**Raleigh on Film; Bethune on Theatre;
Behrens on Music; Trevens on Dance;
Seckel on the Cultural Scene;
California Impressionists at Boca Raton
Museum of Art;
Rembrandt and his "School" at The Frick;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!**

ART TIMES

Vol. 27 No. 5

March/April 2011

Rembrandt at The Frick

(Photos Courtesy of The Frick Museum)

By RAYMOND J. STEINER

"REMBRANDT NEVER PALLS" — so I began a review of his works at Vassar College's Loeb Center back in June of 2006, and the sentiment still holds true as I revisited his works at The Frick, an exhibition that combines the collections of both the Frick and of Frits Lugt of Paris. Appropriately titled "Rembrandt and His School: Masterworks from the Frick and Lugt Collections"* the exhibit features paintings, drawings and etchings of the great Dutch master and his followers, the ensemble arranged by the combined efforts of Colin P. Bailey, Peter Jay Sharp, Margaret Iacono, and Joanna Shers with support from the Christian Humann Foundation, Fiduciary Trust Company International, the Robert Lehman Foundation, the

Netherlands Cultural Services, and the Netherland-America Foundation. There are, in fact, only five paintings featured from the Frick's collection — three by Rembrandt (including the regal and recently restored Self-Portrait painted in 1658) and two by his followers or "school" — along with a wealth of prints, drawings and etchings (some sixty-five from the Frits Lugt Collection (Paris) along with those of The Frick's permanent (and rarely seen) collection.

It is difficult for me, whenever I view Rembrandt's works, to comprehend the modern stance against the need of present-day art students of studying the art of draftsmanship. To my eyes, it is precisely Rembrandt's use of line that permanently seats him in the halls of



Rembrandt van Rijn (1606–1669) Self-Portrait, 1658 Oil on canvas
(The Frick Collection, New York)



Rembrandt van Rijn (1606–1669) *Christ Preaching (The Hundred Guilder Print)*, c. 1643–49 Etching, drypoint, and burin on cream-colored Japanese wove paper (state II of II) (The Frick Collection, New York)

great artistic geniuses. As skillful as he may have been with the brush — and assuredly he was — it was his use of the pen and the burin that forever sets him apart — and it is assuredly this assessment of mine that reveals my own prejudice for his etchings over his admittedly glorious paintings.

I had my first "up-close-and-personal" encounter with Rembrandt's work in 1992 at the exhibition "Rembrandt: The Master and His Workshop" at the Rijksmuseum in Amsterdam, a show that was mounted shortly after the Rembrandt Research Project had drastically

Continued on Page 3

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Peeks and Piques!

I AM NOT an avid 'snowbird' — back in my early twenties, I lived and worked in West Palm Beach for a couple of years (back when Military Trail was a two-lane, crushed-shell road) but, over the years, have avoided the annual winter migration to the Sunshine State. My Swiss roots tend to languish in flatlands bereft of mountains—and not moved to capture any of Florida's repetitious images on paper or canvas, I sit, I think, I am led into mind areas that are often better left avoided. My smoking-damaged lungs abhor the salty miasma and yearn for clear, mountain air. So—I sits and I thinks...not on the beach as so many of those eager Northerners outside my windows...but rather in my rented room, content to avoid early morning slogs along crashing waves, content to loll and read — while my watercolor kit lies abandoned somewhere, still tucked away in my suitcase. After two weeks of solitary musing, I finally gave in and joined Cornelia for dinner with a few defectors that we knew back in New York, but who have now become permanent residents. Artists all, they are like converts to a new cult or recently reformed smokers — avid in their proselytizing, but all in vain to this old curmudgeon. One, Lorrie Turner, indignantly says: "What do

you mean there's 'nothing to paint' in Florida!" A multi-medium painter and teacher, Lorrie very nearly convinces me when I check out her website the next day. Lush image after image assails my eyes — florals, landscapes, still-lives, cityscapes, ocean views — pastels, acrylics, oils — all succumbing to her vigorous, no-frill, earthy approach, all enticing the eye to "come, look—come, enjoy!" (www.lorrie.turner.com) The other two artists, Teresa and John Frazee, are long-time friends of ours who moved down some six years ago. Teresa, a keen-eyed, world-class draftsman, paints elegantly breathtaking florals and landscapes that entice and seduce the eye; John, a sculptor (I own one of his pieces, "Civilization", that graces my living room) and a painter less inclined toward figurative imagery, works in large format, his abstracts intellectual and thought-provoking that speak to the inner soul. (www.frazeefinearts.com) All three are exquisite and sensitive colorists and members of the Boca Raton Museum of Art Artist's Guild (http://www.bocaguild.com), all three firmly established on the greater Florida artscene (John and Teresa even branching out to writing, both already published poets) and all three award-winning collect-

ible artists with extensive solo and group exhibition résumés. Assuredly none of them have experienced any curtailment of creative activity, none of them giving in to my inbred churlish negativity concerning Floridian "flatscape". Lorrie gets more exuberant, Teresa more graceful, John more introspective. All in all, our dinner at Mamma Mia's Italian restaurant (as good as any found in NYC) in Boynton Beach was a pleasant evening well-spent (in spite of my grouching), capped by a visit to the studios of Teresa and John where I could see both finished and work-in-progress pieces at first hand. Then, as if this was not enough of an assault on my hidebound, Swiss-mountain roots, we finished our sunny sojourn at Elaine Jaffe's on Florida's west coast. Elaine, a Woodstock friend of Cornelia's (and only part-time defector to this land of leisure), graciously invited us to wind up our vacation with a week-long stay at her elegant home in Venice—where I am presently ensconced on her patio while writing this. Oh, my! How am I to maintain my rigid stance against all things Floridian? (For more of my pithy comments (no, I don't lisp) on Florida visit my blog, rjsteiner.wordpress.com)

Raymond J. Steiner



Letters

To the Publisher:

Pastel Society of America would like to thank you for sponsoring an award in our 39th Annual International Open Juried Exhibition 2011. This yearly event certainly could not take place without the generosity of support like yours.

All awards further the endeavors of artists and help to spread the word about pastel as an art medium. Your award will be listed in the exhibition catalog.

Once again, please accept our thanks and we will send you info as to when the awards ceremony will take place.

**Rae Smith, President
 Pastel Society of America
 New York, NY**

To the Publisher:

Thank you so much for your write-up of our 2nd Annual ArtShare for HeartShare Exhibition held back in November 2010 ("Culturally Speaking", Jan/Feb 2011 Issue). We deeply appreciate your attendance at our Opening Reception and taking the time to speak to with so many of us, myself included, at the show.

You are absolutely correct when you said this exhibition "does much more than show an artists' work." So many artists and their families came to see the artwork. You could feel their sense of accomplishment, pride and love as they showed their work(s) hanging up on the gallery wall. I was very proud to be part of this endeavor and I look forward to working with

the HeartShare artists again for the 3rd Annual ArtShare show coming this November 2011!

**Barbara Nowak-Cuthel
 Curator for ArtShare for
 HeartShare 2010
 New York, NY**

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Art Review

Rembrandt at The Frick

(Photos Courtesy of The Frick Museum)



Samuel van Hoogstraten (1627–1678) *Death of the Virgin*, c. 1645–50 Pen and brown ink with brown wash and additions of red and black chalk and four framing lines in pen and brown ink (Fondation Custodia, Collection Frits Lugt, Paris)

By RAYMOND J. STEINER

Continued from Page 1

reduced the artist's opus from an estimated 1,000 works to around 250. Like the one presently under consideration at The Frick, it featured Rembrandt's paintings, drawings and etchings along with many of his "school". In spite of the spectacular *Night Watch* taking up "front row" preference at the Rijksmuseum, I was soon drawn to the print room, which was less crowded and better lighted (though, unfortunately, unlike The Frick and its well-appointed galleries, the lighting was rather poor throughout the old building), finding the paintings more interesting in their handling of paint than for their subject matter — mostly religious and/or allegorical — or treatment of color. Though entranced by most of Rembrandt's graphic work, it was *Christ Preaching* (*The Hundred Guilder Print*) that captivated me, holding me the longest while at the Rijksmuseum. The press of the crowd, however, moved me along so it was with great delight that I would be honored by a special and private viewing of *The Hundred Guilder Print* plate a week later while visiting the *Kupferstichkabinett* (Copperplate Room) at the Staatliche Museen Preussischer Kulturbesitz in Berlin with my friend Heinrich Jarczyk, himself a master etcher/painter, with white-gloved attendants hovering nearby as our eyes (but not our hands!) were but inches from the surface. Then, once again, I would revisit a print of the work at Vassar College's permanent collection at the Loeb Center in Poughkeepsie, NY (noted above).

Who could predict that I would once again be reunited with *The Hundred Guilder Print* at The Frick's "Rembrandt and His School"? Unfortunately, I chose a day to review the exhibition that was remi-

niscient of the Rijksmuseum visit in that the crowds paralleled that day back in Amsterdam in 2006. When I arrived at The Frick, there were lines that stretched around the building to 5th Avenue (I learned the following day that there were about 2,000 visitors) — surely affirming my assertion some years back that "Rembrandt never palls". Once again, I had difficulty in getting to closely study many of the works because of

the throngs of people but, thankfully, although the present exhibit had works that were new to me many were "old friends" and I could renew that friendship with such prints as, for example, *Death of the Virgin* (Hoogstraten from the Lugt Collection) and Rembrandt's *Christ Crucified between Two Thieves* (*The Three Crosses*), from The Frick.

Although I have a fondness for Rembrandt's landscapes — such as his *Landscape with Three Trees*,



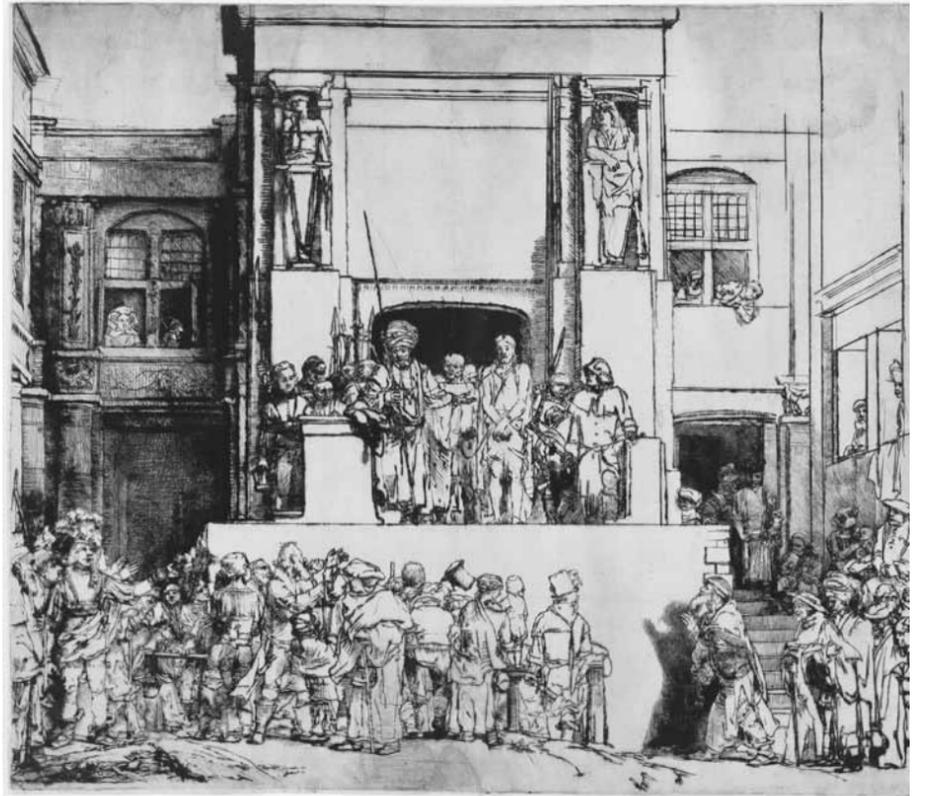
Rembrandt van Rijn (1606–1669) *Landscape with Three Trees*, 1643 Etching, drypoint and burin (single state) (The Frick Collection, New York)

Cottage with a White Paling and his *Landscape with Three Gabled Cottages* (The Frick) and *The Grain Mill 'De Bok' on the Bulwark 'Het Blauwhoofd' – Cottage near the Entrance to a Wood or Farmhouse and a Haystack* (Frits Lugt) — I am forever drawn to his drawings of people. Thus, I once again found myself lingering in front of his *Hundred Guilder Print* — mercifully hung in a smaller gallery where less people had to be fought off. There are, of

course, many singular works I could concentrate on, but this print offers so much for the viewer — enough, I believe, to satisfy acclaiming his genius. There are some 40 distinct figures in this print — along with

work to this single print alone, we would need no further proof of his genius.

The Frick exhibition offers the aficionado of drawing a veritable treasure trove of visual delight, as



Rembrandt van Rijn (1606–1669) *Christ Presented to the People (Ecce Homo)*, by 1655 Drypoint on cream-colored Asiatic wove paper (state II of VIII) (The Frick Collection, New York)

several animals — grouped to the right, left and front of a standing Christ, the entire group highlighted and set against a shadowy back-

well as an adventure into a world of fine art for the casual viewer. I mentioned my predilection for landscape and I would be remiss not to mention one by Jan Lievens, *View in a Wood* that almost held me as long as the *Hundred Guilder Print*. This is a show that no one ought miss — it will renew your faith in the value of great art and linger in your memory for a long time to come.

***"Rembrandt and His School: Masterworks from the Frick and Lugt Collections" (thru May 15): The Frick Collection, 1 East 70th St., NYC (212) 288 0700. A fully-illustrated catalogue by Colin B. Bailey, et al. of the exhibition is available: 112 pp.; 8 ½ x 11 ½; B/W & Color Illus.; Checklist of Works; Bibliography. \$20.00 Softcover,**



The following Essays were featured online in February You can still read them at www.arttimesjournal.com

Dance: Politics and Dance – Tenth Year of Freedom
By Francine L. Trevens

Blink by Henry P. Raleigh

CD & DVD Reviews by Frank Behrens

Culturally Speaking & Videos
By Cornelia Seckel the most recent video is of the Delray Arts Festival in Delray, Florida

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

Mar 1-Mar 20 I DO! I DO!; Mar 24 - June 12 Singin' In The Rain Westchester Broadway Theatre 1 Broadway Plaza Elmsford NY 914-592-2222 charge www.broadwaytheatre.com

Mar 4 & 5 THE WORKSHOP A Crowe Flyz Productions Shades Repertory Theater 64 New Main Street Haverstraw NY 845-675-8044 donate www.shades-rep.com. Rockland

Mar 4- Apr 2 ARRAH-NA-POGUE The Storm Theatre The Theatre of the Church of Notre Dame 114th Street and Morningside Park NYC 212-868-4444 charge www.stormtheatre.com

March 10-20 CIRCLE MIRROR TRANSFORMATION Half Moon Theatre Cunneen-Hackett Arts Center 12 Vassar Street Poughkeepsie NY 845-235-9885 charge halfmoontheatre.org Dutchess

Tuesday, March 1

ART NEW VOUS ART DE CURE at the Endocrine Group 1365 Washington Ave. Albany NY 518-756-3649 free (thru Apr 8) www.artdecure.org

ART SEEING MUSIC Rockefeller State Park Preserve Route 117, one mile east of Route 9 Sleepy Hollow NY 914-631-1470 free (thru Mar 13) www.friendsrock.org

BINARY VISIONS AND THOUGHTS OF HOME (thru Mar 18) NEW AND RECENT WORKS BY MARCO MAGGI (thru Apr 15) Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 www.newpaltz.edu/museum

CONTEMPLATING STILL LIFE The Art Guild of Port Washington Elderfields Preserve 200 Port Washington Blvd. Manhasset NY 516-304-5797 free (thru Mar 20) www.TheArtGuild.org Nassau

CURIOUS EXPLORATION NEW York State Council on the Arts Pelham Art Center 155 Fifth Avenue Pelham NY free (thru Apr 2)

EV(E)OLUTION - N.A.W.A. Celebrates Women's History Month National Association of Women Artists, Inc. The Riverside Public Library 127 Amsterdam Avenue (W. 65th Street) NYC 212-675-1616 free (thru Mar 31) www.thenawa.org

JERRY MAURIGI: Photography exhibit Union County Office of Cultural and Heritage Affairs Pearl Street Gallery 633 Pearl Street Elizabeth NJ 908-527-2911

free (thru Mar 31) www.ucnj.org Union County

LORIN DUCKMAN/ SANDERS WATSON Exhibition Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 free (thru Mar 6) www.garrisonartcenter.org Putnam

MICHAEL POAST Outdoor Solo Sculpture Show City Spaces The Garden Gallery at Hudson River Healthcare 55 Bank Street (corner of Main st) Peekskill NY 914-734-8508 free (thru May 2011) Westchester

ROSELLE PARK IN WINTER - Share the Magic! Photography Group Show Roselle Park Casano Community Center Art Gallery 314 Chestnut St Roselle Park NJ 908-241-5874 free (thru Apr 22)

SARAH E. MCHUGH: Paintings The Albert Wisner Public Library One McFarland Drive Warwick NY 845-986-1047 free (thru Mar 31) warref@rcsls.org

SMALL Hudson Beach Glass Gallery 162 Main St Beacon NY 845-440-0068 free (thru Mar 20) www.hudsonbeachglass.com

SPRING AUCTION Exhibition Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 18) www.salmagundi.org NYC

THE ASSEMBLAGIST'S PERSPECTIVE Innovative Arts Gallery 1 South Division Street Peekskill NY 914-930-1474 free (thru Mar 13) innovative-arts.com Westchester

UNIQUE VISIONS - multimedia group show by six NJ artists Les Malamut Art Gallery Union Public Library 1980 Morris Ave Union Union NJ 908-851-5450 free (thru Apr 30) http://lesmalamutartgallery.web.officelive.com/

UNTIRING, Tires, Textures and Triumphs 1978 Maplewood Arts Center Gallery 1978 1978 Springfield Ave Maplewood NJ 973-763-2536 free (thru Mar 13) www.1978artscenter.org NJ

URSULA VON RYDINGSVARD, 1991-2009 The Sculpture Center 44-19 Purves St Long Island City NY free (thru Mar 28) The Sculpture Center

VIEWS AND RE-VIEWS & PROJECT 35 The William Benton Museum of Art 245 Glenbrook Rd. Storrs CT 860-486-4520 free (thru Mar 20) www.thebenton.org

WORKS BY 18 artists and photographers Rolling River Cafe Gallery 25 Cooley Road Parkville NY 845-747-4123 (thru June 26) www.rollingriver.net Sullivan

Continued on Page 6

The Hudson Valley Art Association, Inc. 80th Annual Exhibition

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Dance *The Laddie Doth Profess Too Much*

(photos by Kristin Lodoen Linder)

By FRANCINE L. TREVENS

MILO MAGLIORE IS the charming artistic director and choreographer of New Chamber Ballet. Went to see their program three the other night in an upstairs space in city center. A goodly number of dance writers were in attendance, along with a very enthusiastic and eager audience of a wide age range. The press kit I was given showed how often critics have lauded Magliore's work.

I was prepared for a delightful



Alexandra Blacher

evening of classical dancing, and in that, I was not disappointed. Problem is, I have always been one of those people who hate to read the foreword to a book prior to reading the book, or read the explanation of a dance prior to seeing it. I hate imposing an image on what I'm about to see. I want the dance piece or book to talk to me directly.

Many years ago when I submitted a book manuscript to a writer's conference, they asked for author's comments on his or her work. I wrote I wanted my script to speak for itself. I still want a work of art, whether on stage or page to speak for itself.

Had I heard nothing about these New Chamber dances, but merely observed them I would have commented on the charm of the evening, the grace, the technical skill of dancers, etc. I certainly would have commented on the exquisite five long limbed long armed graceful women who brought these works to life.

But Mr. Magliore welcomed us all warmly at the beginning of the evening, and spoke of his guest choreographers and a bit about the composers. Unfortunately, he also spoke about what each dance piece was intended to convey. While I

enjoyed the works presented, I did not feel any of these pieces conveyed what *he* felt they were saying. This was most distressing.

"Virtuosa" a world premiere choreographed by Emory LeCrone, was performed to Saint-Saëns violin Sonata No 1 in D. minor. It was danced by Alexandra Blacher. She did some fascinating footwork, was gloriously lyrical throughout and often seemed to be practically in flight across the dance space. Undoubtedly she executed everything

the choreographer wanted. However, the music was far more dramatic than the choreography: it built and crescendoed, but the dance did not. While I admired her expertise and the musical renditions of piano (Stephen Beck) and violin (Erik Carlson), I do not consider this a great marriage of music and choreography: the music dazzled at moments when the dancer did not, and vice versa.

The next world premiere was "Night Music" choreographed by Mr. Magliore. It was danced by three lovelies who— Madeline Deavenport, Katie Gibson and Lauren Toole. They also provided the non-music accompa-

niment. Fluid, sinuous movements and a few brief dramatic confrontations were again brilliantly performed. But I again felt I was not getting the message intended.

It was then intermission, which gave me an opportunity to speak with my companion, a knowledgeable dance person, who had reacted much as I had. We enjoyed the performances and musicians, even though we weren't always sure that the music and performers were on the same page. Perhaps we were trying too hard to read into it what Magliore had said it was meant to be.

After intermission, "Sculpture Garden", choreo-

graphed by Magliore, was even more lyrical and quite lovely but never quite conveyed the sculpture garden images to me. "Klavierstück" also choreographed by Magliore had as its set an ebony piano, which the two dancers used as a barre. I enjoyed that touch, as I enjoyed one of the dancers leaning her head against the piano as if listening to the murmurs of a lover. The music was by Stockhausen, and the dance had been designed in honor of the composer who, unfortunately, died shortly before its original performance. This was an unusual and fascinating dance piece in which I felt the dancers were the embodiments of the notes. .

The final world premiere was purportedly sketches of a woman remembering and possibly ruing a previous decision. Choreographed by Constantine Baecher, we were advised it was inspired by the nymph from "Afternoon of a Faun" and was to be three representations of that nymph years later, having second thoughts about refusing an alliance with the sensual faun. Three excellent dancers Alexandra Blacher, Victoria North and Lauren Toole, each exquisitely precise, but again,



Lauren Toole

I got no sense of regret or passion or longing in any of the choreography.

The fine musicians, elegant dancers, plus the appropriate wispy costumes (mostly by Candice Thompson) would've made for a most delightful evening. But trying to impose the concepts behind the dances detracted from rather than added to my enjoyment. I think this is a case of the **laddie doth profess too much**. Or my guest and I were just having an off night,

The audience appreciated every work. Whether or not they could get the images Magliore thought were there, I do not know. But for me, I wish Magliore had just left the titles and the dances and the musicians to do their work and leave the images or emotions they were able to convey directly to the audience.

I have never before felt such a disparity between the original intention and the finished work as I felt at this performance. Nevertheless I think if the ensemble of five elegant dancers and two fine musicians had been left with no explanations or intentions mentioned I would've found the evening most exciting and exhilarating. Therefore I say if New Chamber Ballet is performing near you, and you love classically trained dancers performing at their best, you'll be well rewarded for attending.

Two interesting side notes – Alexandra Blacher has the distinction of having coached Mila Kunis in the film "Black Swan." Also. The company plans to perform at the Museum of Art and Design March 16 and in April present several programs at City Center Studios.



Read more essays on
Dance by Francine on our
website:
www.arttimesjournal.com



Madeline Deavenport

Calendar

Continued from Page 4

Wednesday, March 2

CIVIL WAR Images Ellenville Public Library & Museum The Gallery Link 40 Center Street Ellenville NY 845-647-5530 free (thru Apr 27) www.eplm.org

FESTIVAL of Contemporary Music U. Albany Performing Arts Center 266, Albany, NY 12222 Albany NY 518-442-3995 7:00pm charge http://www.albany.edu/pac/ Albany

ALLEN M. HART: Images...The Journey Upstream Gallery 26 B Main Street Dobbs Ferry, NY 914-674-8548 www.upstreamgallery.com

EXPO 30 Winners Show b.j.spoke gallery 299 Main Street New York NY 631-549-5106 opening reception 6-9pm free (thru Mar 29) www.bjspokegallery.org Suffolk

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SHIRLEY R. GLASSER Then and Now Upstream Gallery 26 B Main Street Dobbs Ferry, NY 914-674-8548 www.upstreamgallery.com

Thursday, March 3

THE PERMANENT COLLECTION The Ridgewood Art Institute 15 East Oak Street Ridgewood NJ 201-652-9615 Opening Reception free (thru Mar 20) www.ridgewoodartinstitute.org Bergen

WATERCOLOR EYES Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Mar 27) www.piermontfinearts.com

Friday, March 4

1st SPRING AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Mar 18) www.salmagundi.org NYC

MELISSA YAO An Artistic Discovery; Expressions in Color Cooperstown Art Association 22 Main St Cooperstown NY 607-547-9777 Opening Reception 5-7pm donate (thru Mar 25) www.cooperstownart.com

JOHN ALLEN & LUCILLE TORTORA Sculpture & Photography Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 Artist reception 4 - 6 to 8:30 pm free (thru Mar 27) themarinagallery.com

LISANDRA CARLOMAGNO Sketches East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 7pm free (thru Mar 31) http://www.eflibrary.org Dutchess

THE COLLECTIVE ART TANK ART FAIR The Shoppes at the Arcade 658 Cookman Ave Asbury Park NJ 732-927-1317 free (thru Mar 6) www.thecollectivearttank.com

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Saturday, March 5

ALL NEW BENEFIT CABARET eba Theatre Corner of Lark and Hudson Albany NY 518-465-9916 7pm charge www.eba-arts.org

AMERICAN COLOR PRINT SOCIETY Exhibit Chestnut Hill Gallery 8117 Germantown Ave., Chestnut Hill, PA. Opening Reception 6-8pm thru Mar 19)

COLOR - GROUP SHOW Tivoli Artists' Co-op 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Mar 27) www.tivoliartistsco-op.com

CONTEMPORARY ART SHOW: Together Curated by Basha Maryanska New Century Artists Gallery, 530 West 25th St., 4th Fl., NYC Opening Reception 3-6pm (thru Mar 19) NYC

ELEVEN EYES REDUX: New Perspectives from Upstream Martucci Gallery at the Irvington Public Library 12 South Astor Street Irvington NY 914-591-7840 Opening reception 2-4:30 pm free (thru Mar 30) www.irvingtonlibrary.org/meet.html

SPECIAL ARTIST'S RECEPTION and One Year Birthday Celebration A.R.T.S. Gallery 4 W. Cross Street Croton Falls NY 914-276-2209 4-6pm free www.arts6gallery.com Westchester

Continued on Page 8

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BY **RAYMOND J. STEINER**

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Art Review

California Impressionists at the Boca Raton Museum

(Photos Courtesy of the Boca Raton Museum of Art)

By RAYMOND J. STEINER

IT DOES SEEM as if impressionism is perennially addictive — drawing a huge viewing public whenever a show of these light-filled paintings appear

vine Smith and James Irvine Swinden — and, of course, with the additional help of the staff at The Boca Raton Museum of Art, visitors may rest assured that all of these efforts combine to make an outstanding presentation.

There is always the problem facing a reviewer of which artists, which paintings ought be pointed out — often not a daunting task, but in the case of impressionists — French, California, Connecticut, or wherever — the problem is usually which ones do you *not* mention. This comes as little surprise to me since a few years ago, in September 2008, I faced the same dilemma when I reviewed “All Things Bright and Beautiful” at the Katonah Museum of Art in Katonah, New York, which featured very nearly the same roster of artists (*and* paintings) that are on view here in Florida — the show up North also from The Irvine Museum and organized by Jean Stern but, in that instance, with the assistance of William F. Gerdt, author of what has now become the standard text on the subject, Abbeville Press’s book *California Impressionists*.

In any event, as I wrote back in 2008, the “irrepressible *joie de vivre* shared by Impressionist painters” — of all stripes — continues to be “well-nigh impossible for viewers



Franz A. Bishoff (American, born in Austria 1864 – 1929), *Roses (In a tall glass vase)*, 1912, oil on canvas. Courtesy of the James Irvine Swinden Family Collection.

— and the present exhibit* certainly no exception. Some 60+ paintings comprise the exhibit, all filling a separate well-lit wing separate from a concurrent show, “Cut! Costume and



John Bond Francisco (American, born in Cincinnati, 1863 – 1931), *Scrub Oak*, oil on canvas. Courtesy of The Irvine Museum

the Cinema”.

“California Impressionism” is the result of the combined efforts of a number of people — Jean Stern, Director of The Irvine Museum (from whence the paintings), Harvey L. Jones, Senior Curator from the Oakland Museum, and Janet Blake, Curator of The Irvine, all of whom have contributed to the accompanying catalogue that also includes prefacing essays by Joan Ir-

vine Smith and James Irvine Swinden — and, of course, with the additional help of the staff at The Boca Raton Museum of Art, visitors may rest assured that all of these efforts combine to make an outstanding presentation.

As noted, choosing which paintings to focus on is somewhat counterproductive since *all* need to be viewed and appreciated, but I will mention but two that stopped me in my tracks for closer inspection— John Bond Francisco’s *Scrub Oaks*, a lovely landscape with



John Hubbard Rich (American, born in Boston, 1876 – 1954), *The Idle Hour*, 1917, oil on canvas. Courtesy of The Irvine Museum

an almost magical light falling from a cloud-filled sky from the upper left corner down into a small cleft of land in the mid right-hand half of the canvas — breathtaking! — and Percy Gray’s somewhat smaller *Oak Tree and Poppies*, a little gem of a painting that lures the eye into its warm, light-dappled “little piece of Heaven” for some serious meditative moments. Again, a bit unfair to call attention to my favorites since there are few (though I did find one or two which, if cited here, would only serve to make known my personal tastes and nothing of the quality of the works) that do not deserve some moments of your time. There are land- and seascapes, intimate gardens and sweeping vistas (landscape aficionados will love John Marshall Gamble’s *Joyous Spring*), interiors and townscapes, still lifes and figures — in brief, the usual Impressionist fare one might expect in such a show.

I heartily recommend you devote an afternoon to visiting these “California Impressionists” — it’d be perfect on one of those overcast, beach-forbidding days. You won’t be disappointed.

For myself, I keep wondering why some of these Floridian artists — for example, the

Boca Raton Museum of Art Artist’s Guild — have not formed a group of “Florida Impressionists” — after all, this is the “Sunshine State”! And, if not light, what else is Impressionism about? I’ll be looking forward to their first exhibition...

*“California Impressionism: Paintings from The Irvine Museum” (thru Apr 17): Boca Raton Museum of Art, 501 Plaza Real, Boca Raton, FL (561) 392-2500 (www.bocamuseum.org). A fully-illustrated catalogue, *Selections from The Irvine Museum* by Jean Stern, et al. (272pp; 9 x 12; Color Illus.; Selected Bibliography; Index. \$25.00 Softcover), is available.



John Gamble (American, born in New Jersey, 1863 – 1957), *Joyous Spring*, oil on canvas. Private collection, courtesy of The Irvine Museum

Calendar

Continued from Page 6

Sunday, March 6

48TH ANNUAL Members' Show Putnam Arts Council Belle Levine Art Center, 521 Kennicut Hill Rd., Mahopac, NY 845-803 8622 Opening Reception 3-5PM (thru Mar 27) www.putnamartscouncil.com Westchester

ALLEN M. HART: Images...The Journey Upstream Gallery 26 B Main Street Dobbs Ferry, NY 914-674-8548 Opening Reception 2-5pm www.upstreamgallery.com (thru Mar 27)

EYESIGHTS 2011: 8th Annual Open Juried Photography Show Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5PM free (thru Mar 31) www.guildofcreativeart.org Monmouth

FABULOUS FAKES: Create your own copy of a Masterpiece. All mediums accepted. Brookhaven Arts and Humanities Council Phoenix Gallery 139 South Country Road Bellport NY 631-839-0932 Reception 1pm charge (thru Mar 27) http://www.phoenixartsgallery.com/ Suffolk

QUINTET IN CONCERT Newburgh Chamber Music St. George's Church 105 Grand Street Newburgh NY 845-566-8674 3:00 pm charge www.newburghchambermusic.org

SHIRLEY R. GLASSER Then and Now Upstream Gallery 26 B Main Street Dobbs Ferry, NY 914-674-8548 Opening Reception 2-5pm www.upstreamgallery.com (thru Mar 27)

OPENING RECEPTION Arts for Healing: Student Exhibition Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 2-4pm free (thru Mar 19) http://www.silvermineart.org CT

YOUTH ARTS: Multi-media art by high school students Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 1:00pm at Town Hall with musical performance at 1:30pm at the Library free (thru Apr 4) www.harrisonpl.org

Wednesday, March 9

EV(E)OLUTION - N.A.W.A. Celebrates Women's History Month National Association of Women Artists, Inc. The Riverside Public Library 127 Amsterdam Avenue (W. 65th Street) NYC 212-675-1616 Opening Reception 5-7pm free (thru Mar 31) www.thenawa.org

Thursday, March 10

BROOKLYN ART FESTIVAL 2011 Z Space Gallery 2291 Nostrand Avenue NYC 718-377-7779 free (thru May 12) www.zspacegallery.com

FREDRICK LETZTER Art Show Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Mar 27)

GISELLE - BALLET The Lycian Centre 1352 Kings Highway Sugar Loaf NY 845-469-2287 8:00 pm charge www.lyciancentre.com Orange

SOUND SHORE SHAKESPEARE FESTIVAL New Rochelle Council on the Arts Various venues New Rochelle NY free (thru May 1) www.newrochellearts.org

Friday March 11

MAIRA KALMAN: Illuminations (of a Crazy World) The Jewish Museum 1109 Fifth Avenue New York NY 212-423-3200 charge (thru July 31) http://www.thejewishmuseum.org/exhibitions/mkalmán

MENTOR/MENTEE Exhibition Garrison Art Center 23 Depot Square on Garrison's Landing, Garrison, NY 845-424-3960 Opening Reception 6 to 8pm free (thru Mar 20) www.garrisonartcenter.org Putnam

CULTURAL VOYAGE to the East: "Thus Spake German Romanticism" Close Encounters With Music Mahaiwe Performing Arts Center 14 Castle Street Great Barrington MA 800-843-0778 6:00PM charge www.cewm.org

Saturday, March 12

MUSIC INSPIRES DANCE Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 p.m. charge www.kaatsbaan.org

Sunday, March 13

2nd SPRING AUCTION & Champagne Brunch Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Brunch 11am -3pm (thru Mar 18) www.salmagundi.org NYC

ADAM HANDLER: Paintings & Photographs Media Loft 50 Webster Ave., New Rochelle, NY Opening reception 2-6pm (thru May 7)

ART EXHIBITION Reception National Art League National Art League 44-21 Douglaston Parkway Douglaston NY 718-224-3957 Opening Reception 1-4pm free www.NationalArtLeague.org

EUPHONIQUE Saxophone Quartet Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4 pm charge www.gracemusic.info

IVA BITTOVA & TONY FAJT: Voice, Violin & Piano Saugerties Pro Musica Saugerties United Methodist Church corner of Washington Avenue & Post St. Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org Ulster

LES AMIES w/ CAROL WINCENC Ulster Chamber Music Series Church of the Holy Cross Pine Grove Avenue Kingston NY 845-340-9434 3:00 PM charge www.ulsterchambermusicseries.org

MEMBER SHOW 1 Kent Art Association 21 South Main Street Kent CT 860-927-3989 free (thru Apr 10) www.kentart.org

GRACE KNOWLTON Painting, Photography and Sculpture: GAGA Arts Center 55 W. Railroad Avenue Garnerville NY 845-947-7108 Opening reception 2-5pm free (thru Apr 3) www.gagaartscenter.com

Thursday, March 17

LIFESPAN: The Bayonne Bridge in Transition The Noble Maritime Collection 1000 Richmond Terrace, Building D Staten Island NY 718-447-6490 Opening Reception 7 to 9 pm donate (thru Oct 23) www.noblemaritime.org

Friday, March 18

3rd SPRING AUCTION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 8pm (thru Mar 18) www.salmagundi.org NYC

Saturday, March 19

CHERYL RICE (Sats, 10-NOON) / JANET HAMILL (Sats, 1:30-3:30pm) Northeast Poetry Center (8435) 294-8085 Spring 2011 Curriculum charge (thru May 7) Orange

ANNUAL MEMBER SHOW Kent Art Association The Gallery at Kent Art Association 21 South Main Street Kent NY 860-927-3989 Awards Reception 2 to 4 - presentation at 3. free (thru Apr 10) www.kentart.org

MEMBER SHOW 1 Kent Art Association 21 south Main Street Kent CT 860-927-3989 Awards Ceremony 3pm free (thru Apr 10) www.kentart.org

PASCAL RIOULT DANCE THEATRE Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 p.m. charge www.kaatsbaan.org

Sunday, March 20

CATHARINE LORILLARD WOLFE Art Club Annual Members' Exhibition 2011 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 thru Apr 1)

CLASSICAL MUSIC CONCERT Time Warner Cable Troy Savings Bank Music Hall 30 Second St., Troy, NY 12180 Troy NY 3:00pm charge http://www.timewarnercable.com Rensselaer

EMPIRE STATE YOUTH ORCHESTRA'S Annual Gala to Celebrate Diversity Franklin Plaza Franklin Plaza Ballroom, Fourth and Grand Streets, Troy, NY 12180 Troy NY 518-382-7581 12:30pm charge http://www.esyo.org Rensselaer

RIOULT DANCE Theatre Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30 p.m. charge www.kaatsbaan.org

Tuesday, March 22

NEW EXPRESSIONS 2011 New Century Artists, Inc. 530 West 25 Street New York NY 212-367-7072 free (thru Apr 9) www.newcenturyartists.org Manhattan Linda Dujack, Curator

Thursday, March 24

ANGEL FRANCO: Photographs of Invisible New Yorkers Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Apr 23)

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Catharine Lorillard Wolfe Art Club, Inc.

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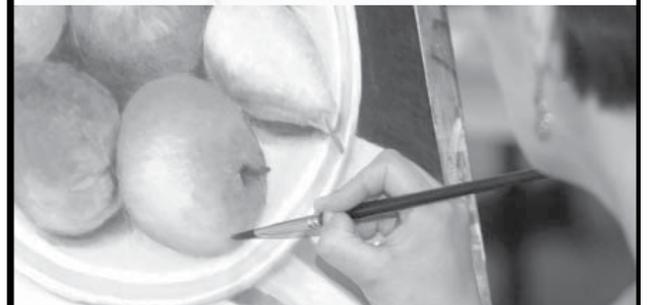
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Film

Dogs and Murder on 71st Street



By HENRY P. RALEIGH

PERHAPS BECAUSE IT was a chilly, rainy day in early May, the sort of day that encourages lethargy that I gave myself over to listlessly roaming cable film offerings. I stopped at "The Kennel Murder Case", a 1933 whodunit directed by Michael Curtiz. I often fall for the 30's Hollywood films to wonder at the styles of dress and cars and the era's standards of ideal male and female form that had existed in the initial days of my own existence on earth. And too, Michael Curtiz is a well-respected figure in the pantheon of American directors.

The Kennel Murder Case is

considered one of the best of the dozen or so detective novels created by S.S. Van Dine. Of the many films made from these works, "The Kennel Murder Case" is cited as the best as well. William Powell plays the suave, freelance detective as he had in three other Philo Vance crime mysteries before. This would be Powell's last role as Philo, a year later he would star as Nick Charles, another urbane crime solver in the long running Thin Man series and accompanied by a wife, Myrna Loy, and a fair amount of martinis. The Scotty dog Philo owns in "The Kennel Murder Case" also contains a career in the series — I'm only guessing it's the same dog.

"The Kennel Murder Case" revolves about two rival dog show competitors and an apparent suicide of one. It is filmed in that soothing black and white look of 30's films which tend to appear in modulations of gray from dark to light — no dramatic tonal contrasts, no bewildering rapid cutting, all smoothness, one scene melting easily into the next, mid-shots predominating. Perfect viewing for a dreary day, it's like being read to as you sleepily relax.

The film opens on a dog show on Long Island — town unnamed. As a Long Islander I can tell you those hills and valley belong to some other region of the country but this matters not at all since events quickly move to Manhattan, principally a mansion on 71st street and dog shows, kennels, and Long Island are largely forgotten. The plot has that pulp-fiction innocence that characterizes so many of the 30's film mysteries and is wonderfully incredulous. In

the blink of an eye Philo deduces from a partially removed show from the foot of the corpse that here is not a suicide but a murder and the killer is one of seven suspects (I may have lost count after the seventh.) The gaggle includes the classic Hollywood suspects — a very nervous butler, two ethnic types, one shifty-eyed, the other stone-faced, a clearly untrustworthy woman and Mary Astor. This last is the female lead and while having a large part she is a star none-the-less and too elegant for us to believe she could really be the killer. In this mélange one is reminded of Peter Seller's Inspector Clouseau "I suspect no one. I suspect everyone."

Most of the scenes take place in the 71st street mansion and it is a beehive of bustling people — the seven suspects, a district attorney and his assistants, a gruff voiced homicide chief and his assistants, and a platoon of uniformed policemen and Philo Vance. The homicide chief is played by a character actor, Eugene Palette, who provides a bit of comic relief, excitedly proclaiming his solutions to the crime, of each of which is shot down by Philo. William Powell had always seemed to me an unlikely leading man being of a receding chin, largish nose, and somewhat bulging eyes; still it is his "man-about-town" and dry wit that put him over. Even here in this preposterous murder mystery he offers a cover of classy conviction.

Piece by piece Philo assembles from a large assortment of disparate clues a reconstruction of the murder — well, murders for one of the suspects is found stuffed in a closet. There are many clues as there are

suspects: a dagger, a fireplace poker, a broken antique vase, a wounded dog, the aforementioned shoe, a darning needle, a fish hook and a length of string. As Philo traces out each step that led to the murders his narration is neatly illustrated by a progression of flashbacks, which, in that temperamental fashion of flashbacks, show only the feet of the killer. This presents a problem for Philo. While it eliminates the two ladies (at least for us, the feet are definitely male) the killer cannot be identified. So in the custom of Hollywood crime mysteries all the suspects still living are gathered together before the maestro as he prepares to spring the trap that will expose the guilty one. I must say I was pretty disappointed at the way this turned out. The director certainly did an admirable job of weaving the tangled threads of the story into a reasonable whole and I suppose there was nothing he could do about the conclusion — it was there in the plot and that was that. You see, the poker clue had been used the killer to bop a Doberman on the head — a *deus ex machina* if there ever was one. Philo has but to release the recovered Doberman before the suspects and the aggrieved dog will naturally recognize his attacker and rush forward, fangs dripping, to demand an explanation or at least an apology. The real killer, thus unmasked, obligingly grabs the very same poker in defense, realized the jig is up and babbles out a confession. It's a stretch, all right; still the film does hold you up to this point.

"The Kennel Murder Case" is a charming vintage piece, probably best to be seen on a cold, rainy day.



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Culturally Speaking

By CORNELIA SECKEL

IN JANUARY I often drive down to Florida for serious relaxing. I fish, sit on the beach, walk the beach, hang out with a group of women I fish with and visit family and friends. And then I explore some new cultural events and venues. This year Raymond accompanied me, and his experience is documented in this month's Peek and Piques!

While on the East coast I went to the **22nd Festival of the Arts in Delray Beach** (see the video I made on YouTube and on our website). Perhaps 20 years ago I first went to this Arts Festival and was impressed by the support the city gave the artists (even paying musicians who played during the festival). It was my first encounter with the "gallery stroll"

an evening/ day. The idea works and support for the arts has grown with many communities helping to fund arts events knowing that there is a substantial economic return. A number of artists and craftspeople I know do a "southern art fair circuit" thus spending some winter months in a warm climate and selling their work.

On the West Coast, we stayed in **Venice** with friend **Elaine Jaffe**. I re-connected with **Karen Koop**, my guide when I was in Sarasota and attended the **Ringling International Arts Festival** in October (video of this festival and the **John and Mable Ringling Museum** is available on our website, YouTube and the *ART TIMES* facebook page) and we made a date to see the brand new **Salvador Dali Museum in St.**

an extensive archival library. The work on view will remain for at least a year and then there will be periodic rotations of the collection and special exhibitions. It is the largest collection of Dali's work outside of Spain. It is a beautiful structure with an exquisite view of the Gulf and has a "contemplation room" an alcove to rest ones eyes as they view the very engaging, stimulating and engrossing paintings. In following with Dali as a "showman" the museum is sponsoring "look alike" contests and a myriad of programs for adults and children.



View outside the apartment we rented in Pompano beach, Florida



Jake Fernandez and Cornelia Seckel in front of Jake's work "Myakka Fork" at The Studio at Gulf and Pine on Anna Maria Island, Florida. The landscape is painted on 24 wood panels to form an 8 foot by 12 foot mural, creating a life-size bas relief tableau

concept of galleries being open the same day/ night, stores and restaurants being open and generally a festive event for people to visit galleries and shops. Now I see most towns with even a ½ dozen galleries have such

Petersburg, just north of Sarasota.

The Salvador Dali Museum (www.thedali.org) opened in St Petersburg Florida in 1982 with the collection of Industrialist **A. Reynolds Morse** and **Eleanor Reese**. **Yann Wey-**

mouth, AIA, Senior Vice President and Design Director for **HOK**, conceived the museum's architectural design of this museum. The geodesic oculum by **Novum Structures** who engineered and installed the free-form glass exterior is the only novum glass structure in the Western hemisphere. The museum had been open just 2 weeks and was quite crowded on the weekday of my visit. This is one of just a few museums devoted exclusively to a single artist and has 96 oil paintings, over 100 watercolors and drawings, 1,300 graphics, photographs, sculptures and *objets d'art*, and



Looking out towards the sky and Gulf from the interior of The Salvador Dali Museum, St Petersburg, Florida.

Last year I attended one of the **Sarasota Institute of Lifetime Learning** (www.sillsarasota.org) lectures hosted by **June LeBell**. There are 2 series, Music Mondays and Global Issues, both, for the most part, in Sarasota and in Venice. I was there for **Michael Lasser's** lecture about **Fred Astaire** and was particularly pleased that he included old movie clips. For the most part, June interviews great performers including **Lauren Flanigan**, **Martina Arroyo**, **Jacques d'Amboise** and composer **Robert Ward**. I was sorry to miss the Round Table discussion with **Robert Sherman**, **Martin Bookspan** and **June LeBell**, all well-known and respected

sales and become much more efficient at searching for a job. **Jake Fernandez** contacted me, as do many artists and people involved in the Arts, and wanted to connect on Linked In — a business-oriented social networking tool; facebook being geared to more social connections. Jake invited me to connect and offered an invitation for me to visit his studio. Jake is in Sarasota, Florida where I was heading and I thought, why not? I was in the right place at the right time and had a delightful visit with Jake at his studio and then visited his gallery on **Anna Maria Island** owned by **Rhea Chiles**, widow of former US Senator and Florida governor **Lawton**



Lesly Reich of Pottery Mountain, Woodstock NY, shows her work to a customer at the 22nd Festival of the Arts in Delray Beach, Florida.

music radio personalities.

A question that often comes up is what value is there with facebook (witness the Mid-East!), linked in and other social networking tools. **Jan Wallen**, author of *Mastering LinkedIn in 7 Days or Less* writes that by giving 15 minutes a day one can increase business contacts, product

Chiles. In the studio I saw paintings, pastels, and drawings. Many of the drawings became large paintings composed of wood panels. Jake takes his drawing of a landscape and then by gridding them paints that part of the drawing onto a square. When he is done the painting is very much a mandala. Take a look at www.Jake-

Fernandez.com. **Linda Chapman**, Jake's wife, also had some of her work on view in Jake's studio. Her oils and watercolors were classics and you can see more of her work at www.LindaChapman.us.

Back in NY having missed 4 major snow-storms I did get to an art show, dance performance and play.

Francine L. Trevens, one of our Dance Writers and a well respected Theatre critic and experimenter has worked as a theatre/dance critic, theatre publicist, producer of dinner theatre mysteries, director of other people's plays. She has written fiction, non-fiction, celebrity interviews, plays, novels, short stories, kids stories, dinner theater segments in "Best Plays Annuals" for all the years they ran, the musical theatre section of **McGraw Hills' Encyclopedia of World Drama**, reviews, interviews, etc. Francine invited me to the stage reading of "Spirit of the House" a one-act ghost play dedicated to **Jane Chambers** and **Beth Allen** at the **Dramatists Guild** in NYC. We were about 40 people in the audience, friends, colleagues and other theatre professional. The purpose of the reading was to give feedback to Francine about the play. I found that I wanted to know more about each of the characters and was not ready for the play to end. This was a consensus in the audience with several people giving thoughtful ideas as to how the play could evolve. Francine's books and plays are available at www.tntclassicsbooks.com

Alvin Ailey American Dance Theater is housed within the **Joan Weill Center** in New York. The 77,000-square-foot structure completed in 2004 includes two stories below ground and six stories above ground and houses the Alvin Ailey American Dance Theater; **Ailey II**, the company's junior performing troupe; **The Ailey School**; and the **Foundation**, which includes **Ailey Arts-in-Education and Community Outreach**. There are 12 dance studios, two of which can convert into a 300-seat black box auditorium space for performances. The Alvin Ailey American Dance Theater was founded in 1958 by dancer, choreographer and visionary **Alvin Ailey**,

to bring African-American cultural expression and the American modern dance tradition to the world. Since 1974, Ailey II has been a showcase for rising young dancers and choreographers. The faculty trains 3,500 students annually in the Professional Division and Junior Division programs for aspiring dancers. The Ailey Extension program allows everyone to dance at Ailey with "real classes for real people" classes. Ailey's community program brings dance to classrooms, communities and people throughout the world. Also in the Joan Weill Center for Dance is **The Ailey Citigroup Theater** available to dance (and other) companies and it is here that I saw the **BalaSole Dance Company's** (www.balasoledance.org) program *Variations*. The company was founded by **Roberto Villanueva** who is also the Executive and Artistic Director. Before the performance, Roberto spoke to the audience thanking us for coming and told us about the mission of the Company which is to educate the general public about the gaps that exist in the field of concert dance, to create increased visibility for underrepresented dance artists and to mentor dance artists to develop their own unique artistry.



(L to R) Actors: Ella Misché, Lenore Wolf, Heather Massie, Pamela Osowski and (center) Francine L. Trevens, after the stage reading of Francine's play "Spirit of the House".

Of the 12 dance pieces, 10 were choreographed and performed by the individual dancer. The Company performed and choreographed the



(L to R) Alix Schnee, Park Manager at Rockefeller State Park Preserve; John Laurenzi, artist; Audrey Leeds, curator of the exhibition Art Seeing Music

first piece.

Bar Scott, singer and composer (see video of Bar performing at **Photosensualis Art Gallery**, Woodstock, NY, May 2010 on *ART TIMES* website, YouTube and the *ART TIMES* facebook page) has written *The Present Giver*, a memoir about

drey felt that much of it would work at the preserve. The three artists' work did very well together. The photographs by **Tom Artin** of individual musicians, the groups of musicians in bright vivid jazzy colors by **John Laurenzi** and the individual musicians painted by **Michael Singleary** blended well and held their own in this small gallery. I've made a short video of the work and it can be seen on our website, YouTube and *ART TIMES* facebook page.

I've just learned about **Wethersfield Academy for the Arts**. It is a newly opened academy that will hold drawing and painting classes and workshops and an Atelier Program offered by Professional artists in a newly renovated historic red barn. Classes are for children, youths and adults of all levels. More than 10 years ago, **Virginia Buck** had a vision: Students coming to the barns in her backyard to learn about dance and art. "That's when I knew I had to do it," she said and transformed their barns and a carriage house into facilities for the newly formed Wethersfield Academy for the Arts. **Sandra Wakeen**, President, is excited by the new facility and believes that by bringing world class instructors to the community they will quickly gain national recognition for providing a quality art program. They are offering internships, looking for mentors and holding art competitions. Find out more at www.wethersfieldarts.org

See you out and about and don't be shy about saying hello.



NOTE:

The next issue is May/ June

If you have missed getting an opportunity or calendar listing into this issue or a display ad for your business or show contact us at cs@arttimesjournal.com and we can accommodate you on our website which had well over 2 million hits last year.

Make sure to look online for exclusive web essays, calendar and opportunity listings.

www.arttimesjournal.com



The BalaSole Dance Company after their performance at the Ailey Citigroup Theater. Executive/ Artistic Director and Founder Roberto Villanueva in the Center.

Calendar

Continued from Page 8

Friday, March 25

MUSIC & WOMEN A Potluck Concert Cornwall Presbyterian Church 222 Hudson St (Rte 218) Cornwall on Hudson NY 845-534-8368 7:30 pm donate hudsonvalleysocietyformusic.org

CATHARINE LORILLARD WOLFE Art Club Annual Members' Exhibition 2011 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception & Awards 6-8pm thru Apr 1)

MUSIC AND ART Cafe feat. Tophenjamin The Petersburg Veterans Memorial Community Center Rt. 2 Petersburg NY 518-658-3260 7-9 pm charge Rensselaer

SCHOOL INVITATIONAL Theme Exhibitions (SITE) Garrison Art Center 23 Depot Square on Garrison's Landing, Garrison, NY 845-424-3960 Opening Reception 6 to 8pm free (thru Apr 10) www.garrisonartcenter.org Putnam

Saturday, March 26

ANGEL FRANCO: Photographs of Invisible New Yorkers Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Opening Reception 4-6pm (thru Apr 23)

GOING GREEN-CELEBRATE THE EARTH The Art Guild of Port Washington Elderfields 200 Port Washington Blvd. Port Washington NY 516-304-5797 charge (thru May 1) www.THEARTGUILD.ORG Nassau

LIVE CHORAL MUSIC Master Singers of Westchester Bedford Presbyterian Church Village Green, Big White Church Bedford NY 914-645-0705 charge Program -Mozart & Haydn. 50-voice chorus, soloists Leslie Fagan, Patricia Green, Kevin Deas & orchestra.

NEW EXPRESSIONS 2011 New Century Artists, Inc. 530 West 25 Street NYC 212-367-7072 Reception 3-6pm free (thru Apr 9) www.newcenturyartists.org Manhattan Linda Dujack, Curator

PHOTO IDENTITIES: Images from the Benton Collection William Benton Museum of Art 245 Glenbrook Road Storrs CT 860-486-4520 free (thru May 8) www.thebenton.org

SUNY Sullivan's 15th Annual Women's Conference SUNY Sullivan College campus 112 College Rd Loch Sheldrake NY 845-434-5750 8:15 am - 3:30 pm charge www.sunysullivan.edu

SUSAN PHILLIPS: Collage / THADDEUS KVIAT Projects 1536 Rte 212 Studio# C route 212, Saugerties, NY Opening reception 5-7pm free (thru May 1)

Sunday, March 27

PIANO JAZZ SUMMIT Lycian Centre for the Performing Arts 1351 Kings Highway Sugar Loaf NY 845-469-2287 7pm charge www.lyciancentre.com Orange

YONKERS PHILHARMONIC Orchestra Concert Fine Arts Orchestral Society of Yonkers, Inc. Saunders Trade and Technical High School 183 Palmer Road Yonkers NY 914-631-6674 3:00-5:00 pm free www.yonkersphilharmonic.org

Tuesday, March 29

PHYLLIS ROSSER: Nature Abstracted Ceres Gallery 547 West 27th Street NYC 212-947-6100 free (thru Apr 23) art@ceresgallery.org

Wednesday, March 30

DAVID TOBEY Paintings & Sculpture Friends of the White Plains Library & The City of White Plains The White Plains Museum Gallery 100 Martine Avenue, 2nd floor White Plains NY 212-260-9240 Opening Reception 6-8pm free (thru Jun 15) www.davidtobey.com

Thursday, March 31

MONICA BRADBURY Baseball and Mountains, Paintings / SONDRAGOLD New Works, Sculpture in Bronze, Steel and Copper The Upstream Gallery 26 Main Street Dobbs Ferry NY free (thru Apr 24) upstreamgallery.com

SHARON KLASS Solo Exhibition: Visual Exploprations: Piermont Fine Arts Gallery 218 Ash Street Piermont Landing NY 845-398-1907 free (thru Apr 17) piermontfinearts.com Rockland

Friday, April 1

HIGH SCHOOL REGIONAL The Sage Colleges Opalka Gallery 140 New Scotland Avenue Albany NY 518-292-7742 free (thru Apr 14) www.sage.edu/opalka

ANN CHARLES Photography East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 7-8:30pm free (thru Apr 30) http://www.eflibrary.org Dutchess

RED BANK REGIONAL High School Students Show Guild of Creative Art 620 Broad Street Shrewbury NJ 732-741-1441 Opening Reception 6-8pm free (thru Apr 27) www.guilofcreativeart.org

STU EICHEL / TONY MURRAY Solo Shows Co-sponsored by OCCA / Earth Festival 2011 Cooperstown Art Association 22 Main St Cooperstown NY 607-547-9777 Opening Reception 5-7pm donate (thru Apr 27) www.cooperstownart.com

Saturday, April 2

ANNUAL WATERCOLOR WORKSHOP SHOW The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 (thru April 30) www.betsyjacarusostudio.com

ELEMENTS - Group Show Tivoli Artists' Co-op 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Apr 24) www.tivoliartistsco-op.com

Sunday, April 3

MONICA BRADBURY Baseball and Mountains, Paintings / SONDRAGOLD New Works, Sculpture by in Bronze, Steel and Copper The Upstream Gallery 26 Main Street Dobbs Ferry NY Opening Reception 2-5pm free (thru Apr 24) www.upstreamgallery.com

GARRISON KEILER Bardavon Opera House at UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 (845) 473-2072 5pm www.bardavon.org Ulster

M&M Productions Presents Collected Stories by Donald Margulies Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2pm free www.harrisonpl.org

MANHATTAN STRING QUARTET Ulster Chamber Music Series Church of the Holy Cross Pine Grove Avenue Kingston 845-340-9434 3:00 PM charge www.ulsterchambermusicseries.org

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MINI SHOW featuring Exhibiting Members and "Small Treasures" by Associate Members Guild of Creative Art 620 Broad Street Shrewbury NJ 732-741-1441 Opening Reception 3-5PM free (thru Apr 27) www.guilofcreativeart.org

PIANO TRIO di.vi.sion in Concert Saugerties Pro Musica Saugerties United Methodist Church corner of Washington Avenue & Post Street Saugerties NY 845-246-5021 3-4:15pm charge http://www.saugertiespromusica.org Ulster

Monday, April 4

BIRDS IN ART 2010: Annual Juried Exhibition Leigh Yawkey Woodson Art Museum of Wausau, WI Newington-Cropsey Foundation, 25 Cropsey La., Hastings-on-Hudson, NY 914-478-7990 (thru May 26) www.newingtoncropsey.com Westchester

Continued on Page 14

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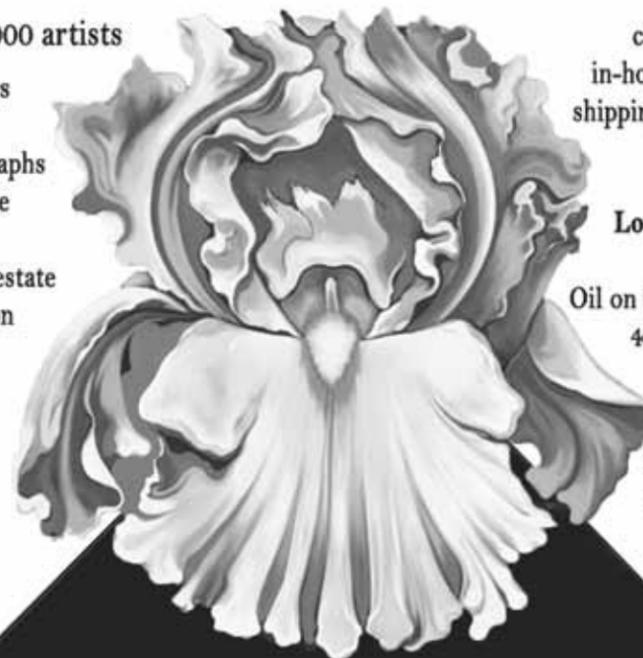
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Music When Composers Are Victims of Their Own Success

By FRANK BEHRENS

THERE COMES A time in some composers' lives that they create a piece that is tremendously popular (a Good Thing, surely) but that causes them considerable grief afterwards.

I have already in past articles mentioned how Cole Porter's "Kiss Me Kate" was so well received that critics said of his next show, "Cancan," that it was not up to Porter's standards. Did he, by any means, regret having written "Kiss Me Kate"? Of course not.

Take the case of two men who became "one-opera" composers. Pietro Mascagni wrote his "Cavalleria Rusticana" between 1888 and 1890 for a contest. There is a story that he was so unsure of the work that his wife mailed it in without telling him. And that is the one of his 17 or so operas that has stayed in the repertory. Yes, occasionally his "L'Amico Fritz" is performed for the sake of its only popular number, "The Cherry Duet," and "Amica" has been recorded on a DVD as a curio.

The same can be said of Ruggiero Leoncavallo's "I Pagliacci" (1892), which has overshadowed all his other works. Perhaps his "La Boheme" would still be regularly performed had not Puccini's version made it

impossible.

Did either composer regret having made one big hit and no other? Certainly they regretted the latter, just as certainly not the former.

But the history of music abounds in works that were regretted by the composer, often for the most ironic of reasons.

Daniel Emmett helped originate the Minstrel Show, something of an embarrassment for the more sensitive folk today. As a lad, he had a talent for writing new lyrics to old tunes, one of his earliest successes being "Old Dan Tucker." In 1830 or 1831, the minstrel troupe of which he was a part needed a song for the final segment, the Walk-around, and Emmett was asked to dash one off overnight. He did and the song was so popular that other minstrel troupes asked for permission to use it. It was granted but the composer/lyricist lost the copyright by doing so.

Years went by and the tune was turned into a quickstep, thereby increasing still more its exposure and popularity. But then the Civil War came and the Confederate Army (or Rebels, depending on one's inclinations) took it up as a stirring Southern quasi-national anthem, often sung to altered lyrics. It is said that Emmett

claimed he was sorry he ever wrote that "damned" song.

Oh, the title? "Dixie."

Sergei Rachmaninoff often stated that he grew to hate his too-popular "Prelude in C sharp minor" because he could not give a concert any place in the world without having to play it for an overly enthusiastic audience. Satirist Anna Russell once gave a performance and omitted her spoof-analysis of the Ring Operas for just once. When reprimanded for doing so by an audience member, she replied that she thought that people knew it too well and were becoming bored by it. She never omitted it again.

I sometimes wonder if Judy Garland ever dreaded having to sing "Over the rainbow" during any of her acts. If she did, there is no record of her ever saying so. [Ironically, the song was nearly dropped from the film because it "held up the action."] That is the trouble when a success makes one wish a song or a routine had never caught on quite as much as it did.

At times, it is not a just single work but a new kind of work that might lead an artist into a blind alley. For example, while working on "Oklahoma!" Oscar Hammerstein II stated that he just couldn't go on writing the

typical love song forever. True, Larry Hart before him did write anti-love songs such as "Falling in love with love is falling for make believe." And so Hammerstein took a leaf from "The Mikado" and let Curly and Laurie sing a "negative love song": "Don't throw bouquets at me, don't laugh at my jokes too much" lest "people will say we're in love."

That done, he had to provide a similar one for "Carousel" and came up with a "conditional love song": "If I loved you, words wouldn't come in an easy way..." [Compare Gilbert's "Were you not to Ko-Ko plighted, I would say in the tender tone."]

However, Hammerstein was bright enough to find other ways to express love without cliché or negativity (especially in "The King and I," where love between the leads is quite impossible). Still, let us not forget "The gentleman is a dope" from the excellent but almost never performed "Allegro," which turns the "he is wonderful" lyric on its head.

Again, I turn to my readers for other examples of successes that led to their creators' regret. I thank them in advance.



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AMERICAN WATERCOLOR SOCIETY 144th INTERNATIONAL EXHIBIT
Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 1) www.american-watercoloristsociety.org NYC

Wednesday, April 6

Eileen Serwer - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 NYC 212-675-1616 free (thru May 3) www.thenawa.org

Thursday, April 7

NEW EXPRESSIONS 2011 New Century Artists, Inc. 530 West 25 Street NYC 212-367-7072 Reception 6-8pm free (thru Apr 9) www.newcenturyartists.org Manhattan Linda Dujack, Curator

OPENING CELEBRATION: Reflections on a Museum Williams College Museum of Art 15 Lawrence Hall Drive, Ste. 2 Williamstown MA 413-597-2429 5-8pm free http://www.wcma.org Berkshire

Friday, April 8

ANNUAL WATERCOLOR WORKSHOP SHOW The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 Opening Reception 6-8pm (thru April 30) www.betsyjacarusostudio.com

FRANZ HEIGEMEIR: Journey Toward Color, Paintings Ulster Savings Bank, 280 Wall St., Kingston, NY 845-658-9665 Opening Reception 4-7pm (thru May 31) www.heigemeirart.com

TIM DAVIS AND THICK AND THIN: KEN LANDAUER AND JULIANNE SWARTZ Opening for The Upstate New York Olympics: Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 5-7pm free (thru July 17) Ulster

SHAKESPEARE ON DEMAND Museum of Arts & Culture Linda Kelly Theater at New Rochelle High School North Avenue at Braemer New Rochelle NY 914-576-6518 charge www.dbmac.org

SHAKESPEARE'S WOMEN The Museum of Arts & Culture North Avenue at Braemer Road New Rochelle NY 914-576-6518 free (thru May 6) www.dbmac.org

Saturday, April 9

GENETICS OF SEED-Macrocosm with Microcosm Unframed Artists Gallery 173 Huguenot St. New Paltz NY 845-255-5482 Opening reception 4-7 pm free (thru Jun 4) unfreamedartistsgallery.com

JESSICA M. KAUFMAN, "Panopticon" Galerie BMg 12 Tannery Brook Rd Woodstock NY 845-679-0027 Artist's Reception 5-7 pm free (thru May 23) www.galeriebm.com

PELHAM MEMORIAL HIGH SCHOOL Student Exhibition Pelham Art Center 155 Fifth Avenue Pelham NY Opening reception 2:00 - 4:00pm free (thru Apr 16)

PHILADANCO! The Lycian Centre 1351 Kings Highway Sugar Loaf NY 845-469-2287 8:00 pm charge www.lyciancentre.com Orange

SHAKESPEARE ON DEMAND Museum of Arts & Culture Linda Kelly Theater at New Rochelle High School North Avenue at Braemer New Rochelle NY 914-576-6518 charge www.dbmac.org

SPRING FINE ART AND CRAFTS Rose Squared Productions, Inc Westfield Armory 500 Rahway Avenue Westfield NJ 908-874-5247 Sat 10-6pm, Sun 10-5pm charge (thru Apr 10) http://www.rosesquared.com/ Union

THE 2011 MASTER OF FINE ARTS Exhibition The William Benton Museum of Art 245 Glenbrook Road Storrs CT 860-484-4520 free (thru May 8) www.thebenton.org

LORRIE PALLANT Watercolors New City Library 220 North Main Street New City NY 845-634-4997 Opening Reception 3-4:30 pm free (thru Apr 30) Contact: Sally Pelligrini

Sunday, April 10

AAUP WRITERS' TEA American Association of University Women Dutchess Golf and Country Club, 2628 South Road, Poughkeepsie, NY 3-7pm charge

CHRISTINE IVERS, PSA Exploring the Dark Side Pastel Society of America National Arts Club 15 Gramercy Park South NYC 212-533-6931 charge www.pastelsocietyofamerica.org

Monday, April 11

ROSE MARIE JAMES: Botanical Art: A "Slow Art" Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 7-8:45pm free (thru May 6) www.harrisonpl.org

Wednesday, April 13

EILEEN SERWER - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 NYC 212-675-1616 Opening Reception 5-7pm free (thru May 3) www.thenawa.org

Continued on Page 20

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Poets' Niche

LE MALENTENDU

*He brought flowers to the house,
Dried ones. I liked him.
I was uncomfortable, I said nothing,
I was afraid of saying something gauche.
Finally he said,
"I'll go find someone who wants to talk to me!"
And he left, and I was happy
Because it meant he'd wanted to talk to me.
No one ever does.
But it was an insensitive happiness,
And he never understood
Why I hadn't talked to him,
And he never knew that I liked him.*

—Joseph Hart
Visalia, CA.

SONNET IN 22 LIES (AND NO PARTICULAR RHYME SCHEME)

I've always preferred sleeping alone. I've never felt better. It's true. My house is a home and it keeps its own heart. You're welcome to visit me still. My children are lonely, they get up at dawn, they write to their grandmother weekly. They all wear their hair short and they cut it each week and they wash their own ears quite completely. I never have married. I own my own heart. I climb mountains whenever I'm hungry. I look like a maiden. I have golden hair. I do math for fun and write neatly. I sing like a songbird. I write my own songs. I've never, no never, been lonely.

—Kelley Jean White
Gilford, NH



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- Apr. 17 ~ Diana DeSantis PSA... Painting the Vibrant Landscape
- Apr. 24 ~ Dick McEvoy PSA... Water, Reflections, Depth & Movement
- May 1 ~ Sangita Phadke PSA... Creating a Vibrant Still Life
- May 15 ~ Robert Carsten PSA... Painting Breathtaking Water

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psaoffice@pastelsocietyofamerica.org



LACUNA

*If you know its meaning,
it means nothing to you.
You've mastered the fancy
and rejected the plain. So,
you prefer the Latin over
the Anglo-Saxon. Classy,
a little education is a good
thing. Try "feces" the next
time you step in shit. So,
don't ruin the word
by giving it a definition
or look at them as if they are
someone more simple. Don't
force another to look it up
in the dictionary. Perhaps,
it is better to just like
the sound of "lacuna." So they
draw a blank. What does
it matter if it sounds
like a Spanish dance, or
something to do with lace?
It could mean a thousand
wondrous things, but once
Webster shed his light,
the reader will never
forgive the way you made
a gap in their vocabulary
into something less.*

—John Cantey Knight
Metairie, LA

Fiction

Pocket Traffic

By AZENATH ADEDE

I'M NOT SURE what kind of green that is but it's totally at home at this place. It's kind of a sea foam green that's been heightened for our viewing pleasure. Maybe it's not a color so much as a reaction—the walls are sea—sick; Flatbush's currents *do* run strong. I enter the laundromat as I usually do—one foot in front of the other and walk towards an orange chair, (on second thought, it's more like a toasted pumpkin. It complements the interchanging cement grey and ruby red linoleum floor tiles. It's like a *J. Crew* catalogue grimaced in here). The most annoying part of this place is that the chairs are too small. The seat ends in the middle of the back of my thighs leaving a groove of indented flesh as if I was branded by other people's chores. In the summer time when all we *laundromatians* wear shorts, we resemble the walking wounded shuffling about with white caskets, lugging our war dead to metal resting grounds.

It's not too crowded today. As I look at the machines near the window I see the Spanish lady who always orders seven sandwiches even though she only brings three kids with her to the *bodega*. The sandwiches are usually variations of eggs and cheese. Some on rolls, some on heroes, no salt, pepper and onions, bacon, tomatoes on this one, mayonnaise on the one before. She nods slightly as she pulls soggy *yellowbluered* from the washer. I sit down, take my branding like a man and dig out my dusty composition notebook. (My notebook has gone everywhere with me, I wonder why I haven't named it yet. B.B. King has Lucille, what will people write of me? I have to think of a smooth name. It'll come, I can't force it.) I hold the blue pen so hard *smooshy* calluses appear on my middle finger. I do my best writing in the Laundromat, bouncing images and conversations off the shoulders and legs of characters as they stroll across the page. There is something about stubborn stains and folding tables that are conducive to character building.

I tend to jot down images with the promise to dress them up in a story later. These were my ear worms, repeating themselves in my head like a relentless jingle. Today's little ditty went like this:

Conversations near sewage pipes

Wandered around waist high traffic

Discussions that could fit in a bread box

Pocket size traffic

I stick each phrase between my teeth and the inside of my cheek like I used to stick this hard caramel square I loved as a kid. I liked digging the caramel out as I wrestled with a problem. It could totally explain why my teeth are *jacked*. My feet start tapping out their rhythm and possibilities, but I have no idea where these phrases will go. Wait—maybe a haiku or a misheard conversation. Or—

I stop because a sudden craving for orange juice demands to be heard. However, I've had my heart broken by the *bodega* before, so I think of a back up craving—coffee. There's nothing worse than working yourself up into an orange juice lather only to be confronted by rows of *Coronas* and milk in warm refrigerators. That happened to me last Sunday. "How could this be?" I asked the six sullen refrigerators. They reminded me of those *Beef Eaters* in London; they revealed nothing as they emptied. The lesson here is always hedge your bets.

As I enter the outside, I am inter-

rupted by congratulations. I have holes in my retinas, both eyes actually. So sometimes I see a distant shower of bright lights or glints of gold in the corner of my eye. When it happens, I imagine myself at a podium giving a speech as wedding bands, cuff links and perhaps the gold frames of a critic catch the lights from the stage as they thunderously applaud. The particular speech I give changes in my fantasies, sometimes it's my Nobel Prize speech or the one about Global Warming (the reason I am invited to lecture about a subject I am not well versed in never materializes just that I am asked). As the applause dies down, I walk down Ocean Avenue through the usual layer cake of languages—Spanish, Creole and Arabic. Every once in awhile an exotic language (English for example) gets thrown in like fennel on a plate.

I hear Ernesto even before I see the *bodega* and as usual, he is singing an elegy. Ernesto never tells me who or what he is mourning but I like to think it's something mundane like, the knife skills he lost when he went from butcher to cashier or the windowsill near his kitchen sink.

"Hi Ernesto!" I said shouldering past spaghetti, diapers and cat food to my panacea.

"My friend again with the orange juice!" Ernesto announces as he watches me take two surprisingly cold mini orange juices from a refrigerator.

"Yes me again," I said gently placing them before him.

Strange, now I *do* want a cup of coffee.

"You know I bet they have fresher oranges in Florida," he says as he rings me up.

"Yep, nothing beats them," I said sticking to the script.

"Why would I want to beat them? I want to eat them!" His laugh replaces the sun.

"Okay Ernesto! *Te veo!*" I giggle and juggle the two juices out the door.

"Adios!" he says still lost in the groves of Florida.

I take long swig of the juice and greet smooth disappointment. It tasted slightly familiar—bland with a bitter aftertaste, just like a good joke. Never one to shy away from comedy, I finish the juice and save the other one for later. I shouldn't have been surprised that it tasted bad. I did buy the *Product X* brand of orange juice. The font alone should have been a clue something was not right. There was a braggadocio aspect to the stocky black letters. It came at you like a muscled chest. What could the juice be so proud of? See? Clue number one.

A block away from the Laundromat I watch a bouquet of little girls dressed in petal pink and mint green jumpers. They are tossing their braids and legs as they play tag in the *radioed* air. The music seems to come from everywhere and nowhere, maybe from their knees. One little girl is singing a playground song, but she has added grit to it, each note is fished from the bottom of a bowl. She is singing it softly and mischievously giving the song a peeking—over—the—shoulder feel to it.

I watch for a few seconds then get my sea legs before re-entering the Laundromat. I am surprised to see my seat still available and that a new group has arrived. Five Asian sisters are standing a under stack of conversations, picking

up and dropping pieces of each other's sentences like a game of pick up sticks. They resemble each other in their facial features and the way they *gazelle* about. Their jet-black hair ends in a blunt line at their shoulders. It was no nonsense hair; I imagine it's just like the columns of letters that ran down the pages of their grandmother's letters. As they folded, two sisters snapped sheets up in soft arches so they momentarily covered their heads like *de-boned* umbrellas, which was fitting since rain was forecasted for this evening.

As they spoke I notice that each sister wore her smile differently, some were bright and wide, others dim and weary. I watch their smiles and am reminded of the swatches of colors marines and soldiers wear on their uniform to denote rank.

There, the one in the middle's smile isn't as wide as the others. She wears it like a straight line, unmoved but polite. She's the one in charge.

A story begins to take shape and I grab my pen and my notebook (Felicia? Hmm, maybe not) and begin to write:

"Rosemarie stands by the door holding three book bags and the specific indulgences she will allow her younger sisters. It was their daily allotment and Rosemarie felt so adult in her generosity. She will let Ruby rehash her boring story about making her teacher laugh, Rachel can borrow her favorite sweater to the party and finally Rebecca can have the last piece of cake, no questions asked, (at eight years old Rebecca is the youngest and needs to be humored more than the others). As Rosemarie entered her senior year in high school she realized she couldn't let childish things bother her. For example, it used to really get under her skin that all her sisters had names beginning with the same letter.

"There's no uniqueness," she'd whine to her friend Alberta. Now, Alberta who was middle sister to Thomas, William, Elliot and Aloysius couldn't understand what Rosemarie (never Rosie) was whining about. Better to have sisters than boys before and after you.

One day as Rosemarie and her mother washed snow peas, she asked why all the girls had names that began with the letter 'R'.

"I liked the idea that if you were to gather the names in a tight bunch, there would be one letter connecting you all," her mother softly said.

Rosemarie wasn't buying it. She chalked it up to her parents being un-imaginative.

Rosemarie hears a patchwork of Rachel's conversation on the phone,

"Oh my God, Bill asked *who* out?"

"Wait—What is she wearing? Seriously, she should leave the city."

Rachel is no doubt talking to Amy who with a broken leg and fever (at once! What is this *The Middle Ages?*) is at home and telling Rachel what she in turn has been told by Sarah.

Rosemarie shook her head, they lived in such a small world, these conversations could fit in a bread box.

Wait. Am I wasting that "conversations in a bread box" line in this story? Maybe I should save it for something else. I hate wasting ideas but it happens.

"Uh, can I borrow some detergent and your phone number?"

"No to both." A nasal voice responds.

A smarmy and corny pick up line saves me from my problem. I hear the *tap—tap—tap* of the heels before I even see the woman standing in them. I can't

believe this crazy lady is wearing heels (*heels!*) to do laundry. I don't even look past her ankles; the patent leather shoes are enough for me to judge her. As for the guy? Forget it. He's just a hazy voice in the air. I look as my pen begins to write:

by-all-means glances

wandered around waist—high traffic, come—ons crushed under *stilettos* heels,

sour grates forced to witness

conversations near sewer pipes

Man, I love the Laundromat.

I hear nervous laughter underscored by resentment, (it's an exotic laugh that only a woman can do) and it immediately grabs my attention. I look to my left and see a couple near the washer. The woman is small with hunched shoulders and lines around her mouth. She can't be more than twenty-five years old but has the air of someone who has been picked on for forty years. Her hands nervously peck at the clothes like two pale robins attacking crumpled berries. She is furiously separating, and then re-separating colors as her boyfriend regales her with stories of ancient Egypt.

He wears his education like a Toucan wears its beak—each sesquipedalian word more difficult than the next and used to attract himself. He looks like a Chad but I bet he wants to be called Chip. Tall and angular (just like the *obelisks* he is droning on about) he punctuates each sentence with a hand through his sandy blonde hair.

She laughs where she should but there are pockets of hesitation, just like the popcorn ceiling under which she dreams of leaving him each night. We make eye contact and I silently wish her good luck. She smiles and returns to humoring his tales of Egyptian statues he will never visit.

It's getting late. I look outside and see the sky has become cemented. Huge blocks of thunderclouds are building in the *borborygmus* sky (Chip is still firmly implanted in my brain). The clouds tumble and fumble just like the grey rocks tumbled and fumbled into Stonehenge. That's my cue to stretch and yawn into the standing position.

You know, one day I'll actually do my laundry here instead of at my apartment building. On second thought, maybe not. You ever know *who's* doing the watching. Besides, as my friend Ann would say, "People watching is great, it's cheap and you know always know the ending—you go home."

I look down at my notebook tattooed with ink and codes to the lives I have created. Will anyone besides me ever meet them? They're so raw—will they make it?

I fish my house keys out of my jacket and am interrupted by Manhattan. My subway metocard and office building ID have become entangled with my keys. I return them to my pocket and impulsively add my pen. It's now officially a collection of *getting theres*. Two steps away from the door, a story begins to get legs. I laugh because it's fitting that a character would admonish me:

"I can't believe you concern yourself with such trivialities, 'Waaah, will anyone read my stories? Are they any good?'" he rolled his eyes and newspaper. "Who cares if no one else knows what you write? Keep going! Those little things that put the stop in your go are inconsequential. They're small, stupid—they're pocket traffic."

(Azenath Adede lives in Brooklyn NY)



Opportunities

Published Writers: 2011 NY Book Festival Seeks books published prior to Jan 2004 for award. Info and forms available online. www.newyorkbookfestival.com

Artists: Oil, Watermedia, Pastel, Graphics, Sculpture Allied Artists of America. Seeks entries for 98th Annual National Exhibition Nov 2 - Nov 23, 2011 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus visit website. www.alliedartistsofamerica.org. Deadline Sep 12.

Artists: America China Oil painting Artists League (ACOPAL) Seeks entries of Contemporary American Realism art for exhibit in NYC & China. Visit website for details. www.acopal.org Deadline Apr 18.

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 x227 Seeks entries for 44th Annual Art in the Park, to be held at the Heckscher Museum Park, Huntington, NY Jun 4-5. Event will feature live arts demonstrations, antiques, live music, food and drink. www.artleagueli.net Deadline May 2

Artists: Artists Haven Gallery, 2757 E. Oakland park Blvd, Fort Lauderdale, FL (954) 817-4893 Seeks entries for 2nd Annual 2011 International Juried Fine Art Painting Competition Call or visit website for details. fapc2011@artistshavengallery.com www.artistshavengallery.com Deadline Mar 31

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for Paperworks 2011 Competition. Download prospectus from website. www.bjspokegallery.com. Deadline May 27

Photographers: Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Entries of photography (traditional & cutting edge/emerging styles) for Photowork '11, 24th Annual National Juried Photography Exhibition May 14 - Jul 14. Juror: Lauren Hinkson, Asst Curator for Collections, Guggenheim Museum. Cash awards/ exhibition opportunities. Entry fee \$30 for first 3 images, \$6 for add'l images. Prospectus available online www.barrettartcenter.org/pdfs/Photowork%202011%20Prospectus.pdf. www.barrettartcenter.org Deadline Apr 1

Artists, All Media: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for "Show and Tell 3" exhibitions of artists to show and demonstrate their techniques, May 28 - Jun 25. Email for prospectus. yonkersbluedoor@gmail.com www.bluedoorgallery.org Deadline Mar 18

Artists: Bowery Gallery, 530 W 25th St., NYC (516) 676-5910 Seeks entries for juried competition for 2011 Aug 2-Aug 20. This year's juror will be Stanley Lewis, internationally known painter and teacher, winner of the Guggenheim Fellowship, and the National Academy Design's Altman Prize. He currently exhibits at Lohin Geduld Gallery in New York City. Download prospectus from website. www.bowerygallery.org Deadline Apr 15.

CT, MA & RI Artists Over 18: Bruce S. Kershner Gallery, Fairfield Public Library Seeks entries for exhibition, "Dialogue in Color, May 1 - Jun 10 Email or download entry forms. bskgallery@gmail.com www.fairfieldpubliclibrary.org/gallery.hym Deadline Apr 28

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 115th Annual Open Juried Exhibition at the National Arts Club, Oct 4-28, 2011. Media: Oil, Acrylic, Watercolor, Pastel, Graphics, Sculpture. Over \$10000 in awards. Entry fee \$30 Members, \$35 non-members. Juried by CD's or Slides. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download

from website. www.clwac.org. Deadline Jun 10

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. Regional Juried Exhibition May 6 - Jun 3. Jurors: Carol Ann Henderson and Jane Sapinsky. All media. Artists residing in New York State. Possible \$2300 in prizes. Actual artwork juried. No slides. Prospectus: available online at or send #10 SASE ATTN: Regional Exhibition. www.cooperstownart.com Deadline Apr 29

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 76th National Juried Exhibition July 15-Aug 19. Juror: Mary Anna Goetz and James Cox. All media. Possible \$3500 in prizes. Catalog. Prospectus available online or send #10 SASE to "National Exhibition" www.cooperstownart.com Deadline May 15

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

Photographers (18 or over): Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for "PHOTOcentric 2011" a juried exhibition Sept 10-Oct 2. Jurors: Larry Fink, photographer and Stephen Perloff, Editor of Photo Review & Photo Collector. \$1,000 in Awards plus publication in Exhibition Book. Download prospectus from website. gac@highlands.com. www.garrisonartcenter.org. Deadline Jun 15.

Artists: Harrison Council for the Arts, Harrison Pubic Library, Bruce Ave, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2012 Exhibition schedule. Call or visit website for complete details. www.harrisonpl.org Deadline May 20

Artists: Hudson Valley Art Association, Inc. Seeks original oils, w/c, pastels, graphics and sculpture in American Realism, for 80th Annual Open Exhibition Jul 2 - Jul 30 at Lyme Art Assn Jun 16 - Jul 30 Download prospectus from website. www.hvaaonline.org Deadline May 1.

Artists: Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for Fall for Art Juried Show & Sale Sep 8, 6-9pm, Wiltwyck Golf Club, Kingston, NY email for info of download entry form from website. info@fallforart.org fallforart.org

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Mar 13 - Apr 10. You may join at receiving. Download prospectus at website. www.kentart.org. Hand deliver Sat Mar 12 11am-2pm

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Spring Juried Show. Download prospectus at website. www.kentart.org. Deadline Apr 15, 1-4pm

Artists: Locust Grove 2683 South Rd., Poughkeepsie, NY 12601. Seeking contemporary Hudson River School style artwork for 2012 Solo Shows. Go online, email or call Ursula Morgan at (845) 454-4500 x17 for further details. u.morgan@morsehistoricsite.org. www.morsehistoricsite.org/calendar/calendar.html. Postmark Deadline: Apr 4.

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Jurying for new members Apr 11, 3-6pm. SASE or download forms. www.mamaroneckartistsguild.org.

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 7th Annual Small Works Show, May 10 - May 28, 2011. Max. 15" in any direction. Juror: Camilla Cook, Artist

Consultant & Independent Curator SASE or download application; SASE for prospectus. www.mamaroneckartistsguild.org. Deadline Mar 11.

Artists, All Media: Mystic Arts Center Gallery Seeks entries for 100th Annual Juried Exhibition May 27 - Jul 16. Monetary Awards and Sales. SASE to Connecticut Academy, PO Box 1181, Avon, CT 06001 or download from website. www.ctacademy.org

Artists, All Media: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 81st Annual Open Juried Exhibition, May 2-28. Juror/Judge: Cornelia Seckel. Awards. (No crafts/photographs). Send SASE or download prospectus from website. www.nationalartleague.org Deadline March 10.

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

Artists: National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 57th Annual Juried Exhibition, at the Salmagundi Club, NYC May 23 - June 10. Over \$15,000 in cash prizes and medals. For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website doug602ku@aol.com www.NationalSocietyofPaintersin-CaseinandAcrylic.com Deadline: April 16.

Soft Pastel Artists: Pastel Society of America. Seeks entries for 39th Annual Open Juried Exhibition at National Arts Club, Sept 6 - Oct 1. Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. pastelny@juno.com. www.pastelsocietyofamerica.org. Deadline for Slides: Jun 3

Artists: Prince Street Gallery, 530 West 25th Street NY, NY 10001. Seeks submissions of paintings, drawings, and prints for National Juried Exhibition, Jul 12-30. Juror: William Bailey. Entry fee \$35. #10 SASE or online for prospectus. www.princestreetgallery.com. Deadline Apr 19.

Painters, Sculptures, Photographers, Graphics Designers: Salmagundi Club, 47 Fifth Ave., NYC 10003 (212) 255-7740. Seeks entries for Annual Open Non-Member Juried Exhibition, Aug 8 - 19. Download prospectus from website or mail with SASE. info@salmagundi.org www.Salmagundi.org Postmarked Deadline: June 6.

Artists all media: CT, MA, ME, NH, NJ, NY, PA, RI, VT: Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 62nd Art of the Northeast USA Apr 15 - Jun 3 Send #10 SASE AONE Silvermine Guild Arts Center or download from website. www.silvermineart.org Deadline: Mar 11

Women Artists: SOHO20 Chelsea, NY Seeks new members. soho20gallery.com. Deadline May 7

Artists, All Media: Sussex County Arts & Heritage Council, 133 Spring St., Newton, NJ 07860 (973) 383-0027. Seeks entries for Skylands Regional Juried Exhibition Apr 16-May 21. For prospectus see website. www.scahc.org. Deadline Mar 4

Artists: The Art Guild at Manhasset, NY (516) 304-5797 Seeks entries for juried competition/exhibition "Going Green-Celebrating the Earth" Mar 26-May 1. Website for prospectus. www.theartguild.org Deadline March 5.

Watercolor Artists: The Arts Center/Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 (315) 369-6411 Seeks entries for 30th Adirondacks Nat'l Exhibition of

American Watercolors Aug 13 - Oct 2. download prospectus or send a #10 SASE Attn: "ANEAW" artscenteroldforge.org

Artists: The Dorsky Museum, SUNY New Paltz, NY seeks proposals for *Hudson Valley Artists 2011: Exercises in Unnecessary Beauty* June 25 - Nov. 13, 2011. Work to be selected and organized by Dorsky Museum curator Brian Wallace. Artists are invited to submit images of existing work or to propose new works or site-specific installations. The deadline for submissions is Friday, March 25, 2011. For complete details, visit our website at www.newpaltz.edu/museum.

Portrait Artists: The Norwich Arts Council, 60-64 B'way, Norwich, CT 06360 860-425-5560/425-5561. Seeks replication of Abraham Lincoln portrait painted by John Denison Crocker (1822-1907) stolen from City hall in 1994. For full info call or visit website. www.slat-ermusiem.org Deadline April 15.

Artists, Photographers: Tudor City Greens Annual Art Show Seeks work of artists and photographers for Outdoor Art Show on June 16, 17, 18. For prospectus send SASE or call Anne Stoddard 5 Tudor City Place, #1-E, New York, NY 10017 (917) 327-4659. Deadline: April 12.

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for "Genetics of Seeds" exhibition Call for info or download application. unframedartist@yahoo.com. www.unframedartistsgallery.com. Deadline Apr 3

Artists: Viridian Artists Inc, 530 West 25th Street, NY, NY 10001 (212) 414-4040, Viridian Artists 21st Annual International Juried Competition. Open to US and international artists, all 2D and 3D media. Juried by Elisabeth Sussman, Curator, The Whitney Museum of American Art, NYC. Cash prizes, Power-Point presentation, Group exhibit June 6 - July 24, 2011. \$40/3 pieces, \$5 each additional. Entry Deadline April 16, 2011. Send SASE for prospectus to Viridian Artists Inc or download at www.viridianartists.com. email questions: info@viridianartists.com

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 81st Art in the Village outdoor exhibit, May 28,29,30 Jun 4,5 and Sep 3,4,5, 10, 11 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

Artists: Wethersfield Academy for the Arts, Wethersfield, CT 860-529-1409 Seeks entries for Premier Juried Competition Download prospectus from www.wethersfieldarts.org Deadline Apr 25

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 49th Annual Juried Show, Jun 4 & 5, 2011, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

Artists: Wurtsboro Art Alliance, PO Box 477, Wurtsboro, NY 12790. (845) 733-1848 Seeks entries for exhibit w/theme "Fields and Streams" Jul 9 thru Jul 31. Request prospectus by phone or download from website. info@waagallery.org www.waagallery.org Deadline May 7

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

Theatre

It never lets up, does it?

By ROBERT W. BETHUNE

OR MAYBE WE should say it never rains but it pours. Consider the economics of Mishropish, a wonderful mythical town somewhere in our great land, home of Mishropish Widgets Inc. and Mishropish Repertory Theatre, a proud live professional resident theater.

Rocco Landesman, NEA chairman, threw a lovely hand grenade into the audience's lap at a conference about new plays. His idea was a simple analysis of industrial economics as applied to theater production. When Mishropish Widgets finds out that the demand for widgets is down, they decide they've got too many widget factories and they shut some of them down. Mr. Landesman doesn't think the demand for live theater is likely to increase—i.e., demand for widgets is down—and therefore maybe we need to get rid of Mishropish Repertory.

When Mishropish Widgets decides to close a widget factory, all sorts of noises erupt. The workers in Mishropish become very vocal, as does the Mishropish Chamber of Commerce, the Mishropish businesses that supply the factory, the mayor of Mishropish and so forth. However,

here's one response you might hear from Mishropish Widgets, but was definitely heard loud and clear from Mishropish Repertory: "Why not just increase our funding?"

There's a certain logic to this. After all, we've been subsidizing farmers not to grow crops for decades, and we've been subsidizing oil companies to produce oil, and some places subsidize fisherman to catch fish, and we're dumping money by the trainload into banks in what amounts to all intents and purposes to a subsidy to make bad loans. So if theaters are having trouble making ends meet because not very many people come to see the shows, why wouldn't subsidy be the answer for Mishropish Repertory, just as it might be for Mishropish Widgets?

Subsidy creates its own brand of thinking. When Mishropish Widgets, lacking subsidy, realizes that fewer and fewer people are buying their widgets, they are very likely to wonder what's wrong with the widgets. When Mishropish Repertory, blessed with subsidy, notices that fewer and fewer people are coming to the theater, they are very likely to wonder

what's wrong with the people. When Mishropish Widgets obtains subsidy and is therefore able to decide that the problem is that people don't like perfectly good widgets, and therefore goes right on making the same widgets that the people don't much buy, Mishropish Widgets eventually goes out of business, subsidy or not. When Mishropish Repertory decides that the problem is that people don't like perfectly good theater, and therefore goes right on making the same theater that the people don't much come to, subsidy is an enabler to their thinking, just as it is down the street at Mishropish Widgets.

OK, so Mishropish Repertory can seat 200 people, but only 50 people come. So let's solve the problem with more subsidy. And what if only 25 people come? More subsidy? What if only 12 people come? More subsidy? What if only 6 people come? More subsidy? What if only 3 people come? More subsidy? What if only 1 person comes?

What if nobody comes? Perhaps the theater critic for the Mishropish Times-Herald can recall, as I do, being sent to review a performance only to find that the performance had been cancelled, quite literally for lack of interest. There may be a valid argument that Mishropish Repertory's cultural productions are

of great worth, though not caviar to the general. What happens, however, when Mishropish Repertory's cultural productions are not even caviar to the fish?

Sooner or later, the one who pays the piper is going to call the tune. Sooner or later, live professional theater as an industry is going to be held accountable for their product by the people who give it the money. For about a century, theater artists have been able to sell quite a bit of the world on the idea that public response is not an appropriate criterion for the quality of the work. For about a century, fewer and fewer people every decade are ready to respond to the work on an ongoing, repeatable basis. It is not uncommon for theater companies to declare with pride that they deserve subsidy precisely because they cannot generate enough public response to cover their costs.

All cultural production rests on an economic foundation. Subsidy is fundamentally an economic contradiction. Sooner or later—months? Years? Decades? Who knows?—that contradiction is going to resolve itself. The decisions that resolve that contradiction are not going to be made by the artists unless the artists change the way they make decisions. Those that do will be able to go on doing theater. Those that don't will not.



NATIONAL SOCIETY OF PAINTERS IN CASEIN AND ACRYLIC 57th National Juried Exhibition

at the Salmagundi Club, 47 5th Avenue, NYC

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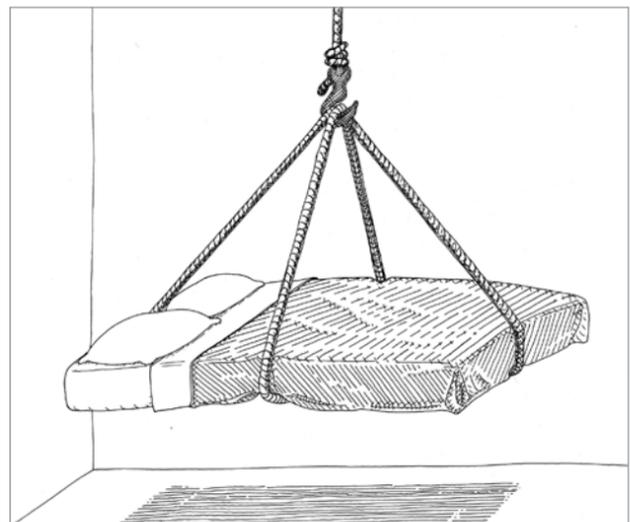
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Ken Landauer, Untitled (bed), 2009, Ink on paper (detail)

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The Art of JAMA III by M. Therese Southgate, D. 242 pp.; 10 x 12 1/4; Color Illus.; List of Artists; Bibliography; Index. \$89.95 Hardcover. *****

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WORKSHOPS Wethersfield Academy for the Arts Workshops, Wethersfield, Connecticut Sherrie McGraw Figure and Portrait Drawing May 23 - 27th; Sherrie McGraw Still Life, Portrait and Figure May 31 - June 4th. www.wethersfieldarts.org 860 763-4565.

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NAWA 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 NAWA or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

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NEW CENTURY ARTISTS: 530 West 25th St., Suite 406, New York, NY 10001, (212) 367-7072 is seeking new members for group and solo exhibitions. All media welcome, \$325 annual fee. Send e-mail to newcenturyartists@msn.com for further information.

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Fiction *The Studio*

By REX SEXTON

BACKAND FORTH, left to right, like a moth around a candle, like a bat in flight. Hand and eye mesmerized, watching the slash of blazing colors crisscross, collide, slowly erasing any trace of the screaming face that stares at me starkly from each blank canvas like a maniac unleashed, until it is magically replaced by occult incantations and voodoo rites, which people take for art - line, form, hues, shapes, all rainbows in a dream of amazing grace.

It is cold in the studio, dead of winter in the windows, sky a shroud, yet fever bright from incandescent light. I shiver and inhale another coffin nail. On the canvas, faceless strangers come and go, as shadows sweep across a land, where mists envelop each pale ghost lost in a nimbus about to disappear like smoke.

As I was made to vanish everyday long ago when I began this mystic, art making ritual at the school of The Immaculate Conception Cathedral in Chicago, where the nuns would banish me, perfunctorily, from the classroom to the coat closet, where I was supposed to sit in the dark and repent for drawing in my notebook instead of pondering my textbook and failing to pay attention to whatever they were saying about math, history, geography, religion.

The ragman's horse drawn wagon ... the vendors and the junkman

... the blind man tending his news stand ... the derelicts picking through trashcans ... the knife-sharpener bent over his whetstone, sparks flying in every direction ... the pushcarts clattering through potholes ... the pigeon lady tossing her bread crumbs ... the organ grinder's uniformed monkey tipping his cap to everyone for money ... the storefronts' food displays, gathering flies under the awnings' shade ... the maze of narrow, ramshackle, streets crowded with houses, tenements, factories ... the pig trucks, cattle trucks, poultry trucks, crisscrossing from every direction (chased by the mutts who add to the bedlam) ... the nuns sweeping down the parish steps, winds rippling their holy black habits ... the priests in their robes and vestments praying in candlelight and incense ... the old women in babushkas telling their rosaries in sanctified stillness ... the legions of raggedy kids swarming the walks and streets and parks (amidst a menagerie of birds and cats and squirrels) - I drew everything in the neighborhood, plus devils, angels, circus clowns, spaceships, clipper ships, dinosaurs, and my daily banishment to solitary only contributed to my delinquency. In the dark and silent closet I would lay on my stomach, where the light filtered through the crack beneath the door and draw more.

(Rex Sexton lives in Marlton, NJ.)



Next issue: May/ June

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Calendar

Continued from Page 14

Saturday, April 15

ART OF THE NORTHEAST Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 6-8pm free (thru June 3) <http://www.silvermineart.org>

ESYO's Youth Jazz Ensemble and The College of Saint Rose Jazz Ensemble Concert Picotte Recital Hall, Massry Center for the Arts, The College of Saint Rose 432 Western Avenue Albany NY 518-382-7581 7:30pm free <http://www.esyo.org> Albany

RED BANK REGIONAL High School Students Show Guild of Creative Art 620 Broad Street Shrewbury NJ 732-741-1441 Opening Reception 6-8pm free (thru Apr 27) www.guildofcreativeart.org

Saturday, April 16

"BRUSH WITH NATURE" by the Oriental Brush Artist Guild; KIYOSHI OTSUKA - Recent paintings; "The Notion of Home" ceramics by SHANNA FLIEGEL M&T Bank Hammond Museum 28 Deveau Rd. North Salem NY Opening reception 1-3pm; Chinese Brush Painting demonstration by **CHIEN FEI CHIANG** 2pm free (thru June 18) www.MTB.com

SARI DIENES RETROSPECTIVE GAGA Arts Center 55 W. Railroad Avenue Garnerville NY 845-947-7108 Opening Reception: Saturday 5 to 8pm free (thru May 15) www.gagaartscenter.org

ITZHAK PERLMAN, CONDUCTOR Westchester Philharmonic Westchester Philharmonic The Performing Arts Center at Purchase College 735 Anderson Hill Road Purchase NY 914-682-3707 8pm charge [westchesterphil.org](http://www.westchesterphil.org) Westchester

Sunday, April 17

ART RAFFLE & EXHIBIT National Art League 44-21 Douglaston Parkway Douglaston NY 718-224-3957 2pm -4pm free www.NationalArtLeague.org

NORTHPORT ARTWALK Northport Arts Coalition and Northport Chamber of Commerce Main Street Northport NY 631-754-3905 1-5PM free www.northportartwalk.com

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Friday, April 22

BARRY HYMAN AND CINDY LEGGE Music and Art Cafe The Petersburg Veterans Memorial Community Center Rt. 2 Petersburg NY 518-658-3260 7-9 pm charge [rennselaer](http://www.rennselaer.com)

SPRING JURIED SHOW Kent Art Association 21 South Main Street Kent CT 860-927-3989 Opening Reception 5-7pm free (thru Jun 5) www.kentart.org

Saturday, April 23

ART OF THE CAMEROON GRASSLANDS and BETSABEÉ ROMERO Neuberger Museum of Art, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Aug 13) www.neuberger.org Westchester

SPRING JURIED SHOW Kent Art Association 21 South Main Street Kent CT 860-927-3989 Awards Reception 2-4pm free (thru Jun 5) www.kentart.org

Friday, April 29

BFA/MFA Thesis Exhibition I Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 Opening reception for 5-7pm free www.newpaltz.edu/museum Ulster mar

Saturday, April 30

11th Annual GAGA Arts Festival GAGA Arts Center 55 W. Railroad Avenue Garnerville NY 845-947-7108 11am-6pm rain or shine charge www.gagaartscenter.org

ALAN REICH Solo Exhibition Tivoli Artists' Co-op 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru May 22) www.tivoliartistsco-op.com

MIN MYAR Retrospective & BERT WINSBERG Current Work b. j. spoke gallery 299 Main Street Huntington NY 631-548-5106 (thru May 29) www.bjspokegallery.org Suffolk

RIVERARTS 2011 Studio Tour RiverArts Multi venues in Hastings, Irvington and Dobbs Ferry 914-412-5120 and Sunday May 1 free www.riverarts.org

AMIT PELED cellist: Westchester Chamber Symphony All-Haydn Concert Westchester Chamber Symphony Christopher J. Murphy Auditorium, Iona College 715 North Avenue New Rochelle NY 914-654-4926 8:00 p.m. charge www.westchesterchambersymphony.org Westchester

Sunday, May 1

11TH ANNUAL GAGA Arts Festival GAGA Arts Center 55 W. Railroad Ave Garnerville NY 845-947-7108 11am-6pm rain or shine charge www.gagaartscenter.org

SUSAN PHILLIPS: Photographs Unison Arts Center Unison Arts Center 68 Mountain Rest Rd New Paltz NY 845-255-1559 Opening reception 4-6pm free (thru May 22) www.unisonarts.org

Tuesday, May 3

122nd ANNUAL EXHIBITION NATIONAL ASSOCIATION OF WOMEN ARTISTS Sylvia Wald—Po Kim Gallery, 417 Lafayette St. 4th Fl. NYC (thru May 31) www.thenawa.org

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Monica Bradbury

Paintings of Baseball and Mountains



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