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ART TIMES

Vol. 28 No. 3

November/ December 2011

Drawings at The Frances Lehman Loeb Art Center

All photos courtesy of Vassar College from the Crocker Art Museum, E. B. Crocker Collection.

By **RAYMOND J. STEINER**

(Michelangelo on *disegno* (drawing/design): "...si dipigne col ciervello et non con le mani" (One paints with the brain and not with the hands)).

THANKS TO SUCH art-conscious institutions as Vassar College's Frances Lehman Loeb Art Center serving as important venues, art connoisseurs can always rely on the enduring appreciation for fine draftsmanship — and, of course, for collectors such as Edwin Bryant Crocker who had the foresight to gather up and preserve master drawings before they were lost to history. For those of us who appreciate the art, fine draftsmanship — for whatever reasons, and to my mind, none valid — has been given short shrift by many moderns following the questionable argument that such skills are irrelevant to fine painting.

For this writer, it does not take a "connoisseur" to see the results of such reasoning when we survey the current offerings — not only in galleries, but also in many equally respected institutions as the Loeb Center. Whatever my own opinions on the matter or the eventual outcome of the history of art, this "pioneering collection"* will surely please anyone interested in the art of drawing.

A little under 60 master drawings

comprise the exhibition, an impressive selection made from the Crocker's some thirteen thousand forty-four masterpieces from which to choose — the lot chosen by Crocker Art Museum curator William Breazeale and mounted at two previous venues on the West Coast before this at Vassar, the only one shown in the East.

Thematically arranged into four sections — Italy, The Low Countries, France, and Central Europe — the exhibition highlights not only the varying tastes and styles of these different



Fra Bartolomeo, *Angel Playing a Lute*, n.d.

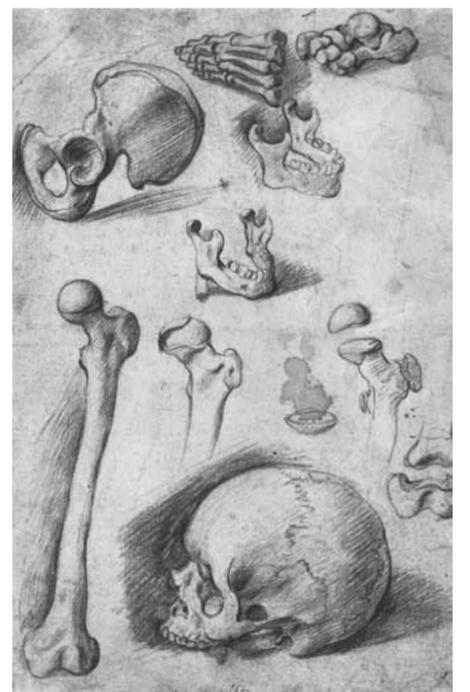
cultures, but also the chronological evolution of the art of draftsmanship from the late 15th to the mid-19th Centuries within these major art centers. Aside from such artistic considerations, one cannot but be overwhelmed by the thought that such treasures as these drawings might well have been lost to posterity were it not for such collectors as Edwin Bryant Crocker and his wife Margaret. They began their collecting in the mid-eighteen hundreds — imagine the loss had they lived during the modern habit of pontifically denigrating their value,

Viewers will, of course, choose their own 'favorites' and I simply point out a few that caught my eye — either for the motif or for what I feel points out its value as an artform worth preserving. What comes to the fore almost im-

mediately — see Catalog No, 2, *Angel Playing a Lute* by Fra Bartolomeo — is that all such drawings were meant as preparatory sketches for paintings, clearly demonstrating the truth of Michelangelo's pronouncement quoted above — since one can hardly overlook the thought that has gone into Bartolomeo's finished *Madonna del Santuario* — as well perhaps, as others — in beginning with this drawing. Although I choose but this one example, the catalogue (a real treasure**) makes abundantly clear that each of these drawings were but executed "thoughts" *ala* Michelangelo's dictum. An obvious "study" — and the care taken in making it — can be found in Jan Steven van Calcar's *Studies of Human Bones* done in red chalk.

Given that they are meant as preliminary *desegnos*, one still cannot help but appreciate the exquisite beauty that one can render by a simple line drawing and subtle cross-hatching in such a drawing as Donato Creti's *Virgin and Child*. Note also the intense attention to folded drapery in Peter Lely's *Two Clerics*, from a *Procession of the Order of the Garter*, Adriaen van de Velde's *A Young Woman as Pomona* and Gérard de Lairese's *Expulsion of Hagar*. Or the almost incredible complexity in such drawings as Pieter Stevens *The Month of February*, Michael Herr's *Witches Sabbath*, or Johann Georg Bergmüller's *Saint Martin Appealing to the Virgin*.

Finally, how can one fail to see how a François Boucher or a Moritz Oppenheim captures in simple line the grace of femininity in *The Birth of Venus* or the sensitivity of a young man's countenance in *Portrait of a Man with Open Collar*, respectively? And, although I would have liked to see more landscapes and/or florals, Fragonard's *An Italian Park*, Cittadini's *Landscape*



Studies of Human Bones, n.d. Calcar, Jan Stephan van Netherlandish, 1499-1546

with *Herder and Animals*, de Vlieger's *Landscape*, Bloemart's *Landscape with Tree Trunks and a Shepherd Resting* and van Schrieck's *Morning-Glory and Butterflies* certainly made up for the lack. Kudos to Vassar and all such institutions that continue to keep the love of fine draftsmanship alive.

If you love drawing, this is a show that you ought not miss.

***A Pioneering Collection: Master Drawings from the Crocker Art Museum** (thru Dec 11): Frances Loeb Art Center, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632. Visit <http://flac.vassar.edu> for more information and/or directions.

**** A Pioneering Collection: Master Drawings from the Crocker Art Museum** by William Breazeale, et al. (172 pp.; 8 1/2 x 10 1/2; fully-illustrated; Bibliography; List of Artists and Titles. \$35.00 Softcover).



Gaspard Dughet, *Landscape with Two Figures*, n.d.

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Peeks and Piques!

THE THING IS, no one exactly chooses to be an artist. It's not like a career decision of becoming a doctor, lawyer, or Indian Chief (although I don't suppose you choose being an "Indian Chief" either — in fact, artists, like Indian Chiefs are *born* to the job, and saddled with it whether they like it or not). I know it's an old conundrum and many do not subscribe to the old saw that "artists are born, not made" — but over the past 35 years or so, in my profiling or writing about the work of artists, it seems that most are, indeed, born to the yoke. As my readers are aware, I tend to separate "artists" pretty severely into "genuine" and "non-genuine" practitioners of the profession — in brief, those who are less believable (at least to me) are those who have been primarily in the hands of teachers, while the "real-dealers" are those who've been driven since childhood. To the born artist, not being this week's favorite flavor is irrelevant, to not be the main attraction at the current "blockbuster" equally so. "Artists" are *who* they are — not what they do. They are focused on bringing to realization their inner visions — on the process rather than on the product that may or may not be exhibited and/or sold. This is not to imply that "real" art-

ists do not need teachers to instruct them in technique, but that they do not require an outside force in being creatively expressive, i.e. "artists". In Renaissance times, artists were believed to be "divinely inspired" — in effect, "called upon" by God's directly "breathing" the creative spark into them at birth. They can't *help* but draw or paint or carve or mold — can't *help* but create things with their hands. Most of these "creations" — in the larger economical scheme of things — are "worthless" and this is almost always immediately recognized by parents and guardians who attempt to guide their offspring and/or charges to more profitable paths (an old, *old* story to art historians). However, whether you believe that they are born or taught, the fact is that many of the "genuine" (my call) artists find that their lives are often fraught with disappointment and depression, more often than not wondering why they didn't listen to their parents when they urged them to learn a profitable trade. We've all heard the old joke: "What's the difference between a pizza and an artist? A pizza can feed a family of four!" All artists soon learn they are on an uphill journey, unable to even support themselves no less than a family

of four — but those who are inner-driven seem to suffer more since they have no alternative but to create more while their less-committed comrades can turn to table-waiting, bartending and the like — some even giving up altogether and conceding that their parents were, after all, wiser than they thought. "Born" artists usually have no such escape hatch — they either create or suffer serious illness, some even opting for suicide. Never mind not selling, I've seen some going into a deep and angry funk when their work was rejected from a juried show — not knowing (or caring) that such choices are more often based on artworld politics rather than on merit. Being told that their life's work is unacceptable is — well — unacceptable to them. It is a rejection of *them* as well as of their work — a rejection of their *raison d'être*, and this is a bitter pill to swallow. Our world has never seen fit to make the lot of our artists a particularly cheerful — or profitable — one. Given the circumstances and given our own social, cultural and economic set-up, I don't see any ready-made cure on the horizon. *Tant pis!*

Raymond J. Steiner

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

Letters

To the Publisher:

On behalf of the members of the Catharine Lorillard Wolfe Art Club I would like to thank you for participating in the 115th Annual Exhibit as Juror. I know there were almost 200 entries and 40 or more awards in specific categories with which to work and yet the job was admirably and most efficiently executed.

Thank you for taking your time and expertise to help us out.

With much appreciation and admiration—

Yours truly,

Flo Kemp

**CLWAC Painting Chairman
New York, NY**

To the Publisher:

On behalf of the Catharine Lorillard Wolfe Art Club I wish to thank you for your time and invaluable dedication to the arts. You have truly contributed to the success of our 115th Open Juried Exhibition.

Sincerely,

Jeanette Dick

CLWAC Award Chair, NY, NY

To the Publisher:

Thanks for forwarding the review [Online, October 1]. I much appreciated Ray's insightful and positive comments. I'll never be opening for an "Art Tour" but, I extend an open invitation to you both to visit.

Onward,

**Wayne Sittner
Saugerties, NY**

To the Publisher:

My pastel painting, "Orchard I", was given your ART TIMES AWARD at the 2011 Pastel Society of America Show. I was absolutely thrilled to be juried into the show and your award was the icing on the cake. Thanks you so much for supporting the Pastel Society. And thank you for the honor of your award!

With much appreciation—

Jill Stefani Wagner

Ann Arbor, Mich

To the Publisher:

Thank you so much for your donation to be auctioned off at the Women's Studio Workshop's 4th Annual Gala on November 8th. We are so grateful our community supports the mission of the Workshop. As you know, the proceeds from this event help fund our unique programs including both our artist-in-residence and art-in-education programming.

In 2011 WSW has hosted nearly 20 residents and fellows in our studios, as well as 125 students from the Ulster County school district. Each year it is exciting to see people from all over the world visit Rosendale

for the opportunity to work at WSW. It is always fantastic to see youth from our local community experience hands-on-art-making alongside professional artists with diverse and varied backgrounds.

Thank you for supporting this kind of excellent programming. WSW remains a vital destination thanks to loyal supported like you. We greatly appreciate your generosity.

Hensley Evans, Board Chair

Ann Kalmbach, Exec. Dir.

Women's Studio Workshop

Rosendale, NY

To the Publisher:

We were delighted that you sent Ray's critique of Wayne Sittner's exhibit to us [*Critique: Wayne Sittner at The Adams Horse Stable*, Online October 1]. It is beautifully written and I know it must have pleased Wayne.

Thank you so much for making a special trip to see the works and for your support of Art at The Adams Horse Stable.

Regards,

Harriet Tomasko

Office of H. Haller Financial

28 West Bridge Street

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Speak Out

A Call for Artistry

By WILLIAM POMEROY

IN FIVE MINUTES, I just wrote a letter to the jury commissioner. I wager it was better than what technical writers compose over long intervals, and yet the commissioner's secretary stood over her *empty* desk for about ten seconds, "reading" it. —"Okay. So you want to be released from Jury Duty because you're living 'over' in New York."

Does this so-called information-based world allow people to focus on *presentation* at all, anymore? Presentation is—at the very least—just as important as what it presents. Or am I alone in this viewpoint? I think not—or, rather, I *hope* people are more conscious of the opposite.

That President Obama is the first to *inspire* movement (officially) toward Social Healthcare in America is no coincidence. He is a powerful speaker; no one can disagree. Even those who try and use Obama's influence as a means for criticizing him assume that he is not only captivating, but *inspirational*. The "information" contained in "Social Healthcare" as a policy does not—as a businessman might put—sell itself. —It needs a presentation that *resonates* with people individually.

But I look at writing today, and with few exceptions, it looks the same. All of it. In scholarship, in

journalism, even in fiction, people are focusing solely on information, and so *evocation*—or uniqueness in presentation—is entirely missing. This same deficiency prompted Kierkegaard to say, "There is a more formal style that is so formal that it is not very significant and, once it is all too familiar, readily becomes meaningless." * Two hundred years later, if anything *more* authors (evidently) believe that writing in a reserved, clear and grammatically "correct" style is sufficient. But such writing does not *resonate* with people. If it did, then more authors would be *inspiring* people to read for presentation. They would understand that writing is an art form, not just a means for displaying facts.

For better or worse, one must admit that politicians *are* seeking to inspire. Apart from moral duty, often the judgment of a "good" politician rests on how *inspirational* one can be. Is writing any different? Should one judge authors on some other basis? Surely politicians are not the only ones capable of affecting their listeners deeply, and inspiring action.

(William Pomeroy lives in NYC)

*Kierkegaard, Soren. *The Sickness Unto Death*. Princeton, New Jersey: Princeton University Press, 1980. See page 6.

Letters

Continued from Page 2

To the Editor:

It's a bit of a long story, but since I never saw a keyboard I didn't love, I'll tell you about it.

When I was fresh out of college with a BA in Philosophy, I came to the Hudson Valley from my home in Illinois to live with a boyfriend - it didn't work out AT ALL and I left there after several years, my psyche beaten and bruised. Of course, I survived it, became a physical therapist, married and have three wonderful sons now all grown.

15 years after I left New York and was living in California with my crew, I felt a great need to return to the scene of the crime and reclaim the parts of me that had been left behind there. I had virtually edited that period of time out of my memory and in order to be whole I needed to go back and make peace with it.

I spent a week revisiting a few people but mostly meandering around the countryside around Cornwall, New York. I went up to West Point and looked up river at Storm King - so beautiful, no? I drove around Wallkill, headed out to Middletown, just drove and drove.

I found myself at an old haunt where my boyfriend had friends who were wine pourers - Brotherhood Winery. That day, I met Margaret A. Johns who was showing her fabulous work. We had a lovely, deep, meaningful conversation - I told her about my journey, she told me about hers (including that we were both scientists and philosopher/artists). We agreed as we parted that such moments of interaction with total strangers are moments of grace in our lives. I purchased a small pastel laser print of Storm King viewed from West Point.

Fast-forward another fifteen years. I have lived in the San Francisco Bay Area for 30 years now, and my husband just found a job that should take us to retirement - the only caveat is that we must move to Southern California. So I have been sifting through 30 years of belongings and memories. As I write, my print from Margaret is sitting by the front door. I had intended to donate it. I got online just to see if there was a "market" for Margaret's work.

Instead, I came across your memorial to her in Art Times June 2004. I had searched Margaret a few years back and knew she had passed away. Perhaps that was why I was so sentimental about donating her print...

life moves on and so must I. However, your words about her reminded me of who she was that day, when I was remembering a difficult time in my young life: a moment of grace.

The print will not be going out my front door now, except in a box to be moved to southern California, where it will once again hang in my home and remind me of a very special lady. And for that, I thank you.

Peace be with you.

Mary Horton Sondag
Lafayette, CA

To the Editor:

My son just showed me the wonderful article you wrote about my show at the Salmagundi Club. I was thrilled to read it and most encouraged by your perception of my work. As you can imagine the communication of my message is important to me and I am grateful for your help.

Would it be possible to send me a link of your article "Max Ginsburg at The Salmagundi Club", to promote my work, post it on my website <www.maxginsburg.com> on my "Events" page, and reprint it on a placard, crediting you and Art Times, and posting it at my retrospective at The Butler Institute of American Art in Youngstown, Ohio on Sept. 15 - Nov. 11. I will have about 94 paintings at this show, about 30 more than at The Salmagundi. The opening reception will be on Sunday, Sept. 18th, from 1 - 3 PM. I am extending a personal invitation to you and of course would very much like to meet you.

My book "Max Ginsburg - Retrospective" should be available Sept. 15th and of course I am most anxious to hear your comments. I will also be doing a "Painting From Life" demo as well as a discussion of my exhibition at the Butler on two DVD's.

If you get a chance, see the "Events" page of my website <www.maxginsburg.com> for other things happening. In addition to my fine art website you might enjoy my illustration site too, <www.ginsburgillustration.com>. Actually I stopped doing illustration in 2004 so I could devote myself entirely to my fine art where the concepts were totally mine and where I can paint reality as I see it and without having to compromise my art in any way.

Again let me express my appreciation and gratitude for your beautiful review of my work.

Sincerely,

Max Ginsburg, NYC



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'Tis the season for all good things to flow your way.

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

Every weekend thru Jan 1 FAYWOOD OPEN STUDIO & SALE Clove Church Studio & Gallery, 209 Fishcreek Rd., Saugerties, NY 10am-4pm (thru Dec 25) www.faywoodstudio.com **Ulster**

Nov 1 - Nov 13 Dracula The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

Nov 4,5,11,12 8pm; Nov 6 & 13 3pm FUNNY, STRANGE, PROVOCATIVE SUNY Orange Apprentice Players SUNY Orange Middletown Campus 115 South Street Middletown NY 845-341-4790 www.sunyorange.edu (click EVENTS)

Nov 10-Dec 4 "Time of the Cuckoo" The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Thurs, Fri, Sat 8pm. Sun 4 pm. charge an exhibit of paintings of Venice by Barbara Dunn and Tova Snyder, will hang in the main gallery www.schoolhousetheater.org

Nov 10-19 Fifth of July University at Albany Department of Theatre Performing Arts Center 1400 Washington Ave. Albany NY 518-442-4200 charge A selection of photographs from "War is Personal" by Eugene Richards www.albany.edu/theatre

Nov 18-27 The MAN WHO CAME TO DINNER; Dec 1-4 SUGAR PLUMS AND NUTCRACKERS; Dec 9-17 A CHRISTMAS CAROL Centerstage The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

Tuesday, November 1

18th ANNUAL Small Matters of Great Importance Edward Hopper House Art Center 82 N Broadway Nyack NY 845-358-0774 charge (thru Nov 13) www.edwardhopperhouse.org

3rd ANNUAL ARTSHARE FOR HEARTSHARE New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 (thru Nov 12) www.heartshare.org NYC

83rd GRAND NATIONAL EXHIBIT American Artists Professional League, Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Nov 11) www.americanartistsprofessionalleague.org NYC

A STILL MOMENT: Photographs by JUDITH DEBIASE Suffern Free Library Suffern Free Library 210 Lafayette Ave. Suffern NY 845-357-1237 free (thru Nov 29) www.suffernfreelibrary.org

ABSTRACTIONS Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY 845-735-2400 free (thru Mar 30) www.bluehillplaza.com

BARKLEY L. HENDRICKS: Some Like It Hot and In Retrospect: ART DEPARTMENT FACULTY EMERITI, 1961-2001 William Benton Museum of Art University of Connecticut 245 Glenbrook Road Storrs NY 860-486-4520 free (thru Dec 18) www.thebenton.org

BURTON SILVERMAN: The Humanist Spirit Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Dec 16) hofstra.edu/museum

CAST ME NOT AWAY: Soviet Photography in the 1980s from the NORTON AND NANCY DODGE Collection The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru Nov 13) http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=106

GLOBAL INTERSECTIONS painting exhibition Ulster Savings Bank 58 Main Street Phoenicia NY 845-688-5965 free (thru Dec 6)

"HOME AWAY FROM HOME" Tama Art University ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY charge (thru Nov 19)

HOTCHKISS FACULTY SELECT Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Dec 10) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp Litchfield, CT

HYBRID: a group exhibit with SQUEAK CARNWATH, DON CHRISTENSEN, MICHAEL MAZUR, PATRICIA SPERGEL, ELEANOR WHITE, RACHAEL WREN, and ION ZUPCU. Woodstock Byrdcliffe Guild Byrdcliffe's Kleinert/James Arts Center 36 Tinker Street Woodstock NY 845-679-2079 free (thru Nov 27) www.byrdcliffe.org

INPUT/OUTPUT Lower Adirondack Regional Arts Council 7 Lapham Place Glens Falls NY 518-798-1144 free (thru Nov 4) http://www.larac.org

IT'S ABOUT TIME AND METAL WEAVES Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 free (thru Nov 6) www.upstreamgallery.com

JACKIE ETLING Pleiades Gallery 530 W. 25th St. New York NY 646-230-0056 (thru Nov 26) www.barbarfracchia.com NYC

JAMES E. FREEMAN 1808-1884: An American Painter in Italy Munson-Williams-Proctor Arts Inst Mus of Art Newington-Cropsey Foundation, 25 Cropsey La., Hastings-on-Hudson, NY (914) 478-7990 1-5pm Mon thru Fri (thru Nov 18) www.newingtoncropsey.com Westchester

JENNIFER AXINN-WEISS: Journeys Between Earth & Sky Mill Street Loft Arts Mill Street Loft's Gallery 45 45 Pershing Avenue Poughkeepsie NY 845-471-7477 (thru Nov 18) www.millstreetloft.org

KERRIE ANN WANDLASS: Impressions and Expressions Les Malamut Art Gallery 1980 Morris Avenue Union NJ 908-851-5450 free (thru Dec 3) http://les-malamutartgallery.web.officelive.com

KID STUFF: Great Toys from Our Childhood Albany Institute of History and Art 125 Washington Avenue Albany NY 518-463-4478 charge (thru Mar 4) albany-institute.org

LEGEND: Key to reading Subkaru ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY charge (thru Nov 19)

LEONA SEUFERT - Roselle Park My Home Town: Digital collages Casano Community Center Art Gallery 314 Chestnut St. Roselle Park NJ 908-241-5874 free (thru Dec 12) http://studio-1.tripod.com/index.htm

LINKING COLLECTIONS, BUILDING CONNECTIONS: Works from the Hudson Valley Visual Art Consortium Collections Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 free (thru Dec 11) www.newpaltz.edu/museum

MARTA GENARO Finkelstein Memorial Library 24 Chestnut St Spring Valley NY 845-352-5700 free (thru Nov 28) www.finkelsteinlibrary.org

MAN RAY/LEE MILLER, Partners in Surrealism (Dec 4); Faces of Devotion, Indian Sculpture from the Figiel Collection (Jan 12); Perfect Imbalance, Exploring Chinese Aesthetics (Dec 31); Intersections, Native American Art in a New Light (Nov 27); Auspicious Wishes and Natural Beauty in Korean Art (Mar 1); Unbound, Highlights from the Phillips Library at PEM (Nov 26); Of Gods and Mortals, Traditional Art from India (Mar 1) East India Marine Associates, The Phoenix, WGBH Peabody Essex Museum East India Square 161 Essex Street Salem MA 978-745-9500 charge http://pem.org/

HEEJUNG KIM "Meditation on Repetition" ArtsWestchester with funds from Westchester County Government Hammond Museum 28 Deveau Rd. North Salem NY charge (thru Nov 19)

MONSTERS AND MASKS: Personal Demons/Private Monsters The Greene County Council on the Arts 398 Main St. Catskill NY 518-943-3400 free (thru Nov 19) www.greenearts.org

NORTH EAST WATERCOLOR SOCIETY EXHIBITION Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Gallery open weekends from 12 - 4pm free (thru Nov 6) www.kentart.org

SANTO PEZZUTTI "Retrospective" & GUIDO GUAZZONI "Barn in Landscapes" Guild of Creative Art 620 Broad Street 07702 Shrewsbury NJ 732-741-1441 free (thru Dec 1) www.guildofcreativeart.org

RIGHT IN MY OWN BACK YARD The Ridgewood Stable 259 N Maple Ave Ridgewood NJ 201-670-5560 free (thru Nov 30) http://www.ridgewoodnj.net/subdept_detail.cfm?sub_dept_id=82&dept_id=34

MILTON GLASER: Shakespeare & Other Subjects Prints and Drawings Woodstock Artists Association & Museum Woodstock Artists Association & Museum 28 Tinker Street Woodstock NY 845-679-2940 donate (thru Jan 2) www.woodstockart.org

TIME PASSAGES group exhibition The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 free (thru Nov 12) http://www.artsupstairs.com

EAST FISHKILL COMMUNITY CENTER ARTISTS a group exhibit East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening reception 7-8:30pm free (thru Nov 30) http://www.eflibrary.org Dutchess

Continued on Page 6

Curious George Saves the Day



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H. A. Rey, final illustration for "This is George. He lived in Africa," published in *The Original Curious George* (1998), France, 1939-40, de Grummond Children's Literature Collection, The University of Southern Mississippi. Curious George, and related characters, created by Margret and H. A. Rey, are copyrighted and trademarked by Houghton Mifflin Harcourt Publishing Company. © 2011 by HMH.

THE RIDGEWOOD ART INSTITUTE HOLIDAY SHOW AND SALE TO BENEFIT THE CHILDREN OF EMMANUEL CANCER FOUNDATION

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Exhibit: Nov. 20 - Dec. 19, 2011



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Critique **Wayne Sittner** at *The Adams Horse Stable*

This critique first appeared in October 2011 *ART TIMES* online

By **RAYMOND J. STEINER**

IT IS REMARKABLE that with an exhibition of only 18 paintings (watercolors, acrylic, and ink)* and 5 fabricated boxes artist Wayne Sittner can reveal so much. I am setting aside assessing the “boxes” since they lie outside my range of expertise, but I am quick to say that the paintings alone reveal a range of styles that covers strict representation — *Hilda's Woods*, *September Ferns* — to near abstract — *Spring Run-Off #1*, *Spring Run-Off #2* — neatly embracing a nuanced shift in brush-use and artistic vision, all showing a very flexible talent. Sittner is definitely no “formulaic” painter, no “resting easy” after arriving at something that “works” — he is an artist in the truest sense, steadily stretching boundaries to uncover new ways to express himself. His “scope” runs from wide vistas — *The Rondout (watercolor, River Town—Hudson Street (Ink),*

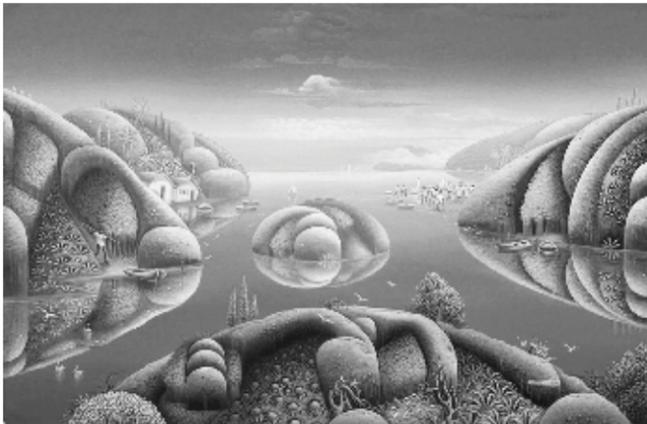
etc. — to “close-ups” such as the “Run-Off” pair and Fern study. To my mind, Sittner is strongest when he is more focused *and* spontaneous — again, the pair of “Run-Offs” — and less involved in complexity of detail — as in his street/town-scapes — allowing for his refined hand/eye coordination and sensibility to nature to shine forth. His handling of form, color, verisimilitude, and light is extremely skillful, his *Hilda's Woods* a fine example of his private dialogue with nature in rendering stone, tree trunks and snow. Though his works (especially the “close-ups”) are intimate, Sittner's appeal and message are universal. This is a fine painter and one to keep an eye on.

***Wayne Sittner, Artist** (thru October): **The Adams Horse Stable**, 28 West Bridge St., Saugerties, NY (845) 246-1618.



“Late Sun on the Back Mountain”, watercolor

Vassar Haiti Project & Trinity Episcopal Church host a:



“Utopia” by Mario Montilus

HAITIAN ART & Handcraft Sale

Friday, Nov 4: 3pm-8pm
Saturday, Nov 5: 10am-4pm
Sunday, Nov 6: 11am-2pm

Trinity Church Parish Hall
Routes 9 & 52
Fishkill, NY

FOR ALL THE DETAILS:
<http://www.thehaitiproject.org> or 845.797.2123

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Calendar

Continued from Page 4

Wednesday, November 2

LARRY MILLER Art After Hours - Fluxus Concert Zimmerli Art Museum at Rutgers University Zimmerli Art Museum 71 Hamilton Street New Brunswick NJ 732-932-7237 5-9pm charge www.zimmerlimuseum.rutgers.edu

Thursday, November 3

JACKIE ETLING Pleiades Gallery 530 W. 25th St. New York NY 646-230-0056 Artist's Reception 5-8pm (thru Nov 26) www.barbarafacchia.com NYC

ONLINE AUCTION of Modern & Contemporary Art RoGalleryAuctions.com RoGallery 47-15 36th St, Long Island City, NY NYC

Friday, November 4

3rd ANNUAL ARTSHARE FOR HEARTSHARE New Century Artists Gallery 530 W. 25th At., Suite 406, NYC (212) 367-7072 Opening Reception 4:30-8pm (thru Nov 12) www.heartshare.org NYC

98th ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru Nov 20) www.alliedartistsofamerica.org NYC

HAITIAN ART & HANDCRAFT Sale Vassar Haiti Project & Trinity Episcopal Church Trinity Church Parish Hall, Rts 9 & 52, Fishkill, NY (845) 797-2123 3-8pm (thru Nov 6) www.thehaitiproject.org Dutchess

JAMES MURRAY: Blocks & Posts Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 Artist reception 6 to 8pm free (thru Nov 27) james-h-murray.com

JANET MARIE YEATES - 2011 Juried Show Winner Adirondack Artists' Guild 52 Main St. Saranac Lake NY 518-891-2615 Opening reception 5-7pm free (thru Nov 29) adirondackartistsguild.com/

MARK MCCARTY: Skin The Sages Colleges Opalka Gallery 140 New Scotland Ave Albany NY 518-292-7742 Opening Reception 5-9pm; artist guided tour at 7pm. free (thru Dec 11) www.sage.edu/opalka

THE TALES OF HOFFMANN (opera by Jacques Offenbach) The Hudson Lyric Opera Trinity United Methodist Church 47 East Main Street Stony Point NY 845-709-2273 7:30PM charge www.hudsonlyricopera.org

Saturday, November 5

29TH ANNUAL Fall Art Festival Adirondack Sports Complex 326 Upper Sherman Avenue Queensbury NY 10am-5pm charge

HAITIAN ART & HANDCRAFT Sale Vassar Haiti Project & Trinity Episcopal Church Trinity Church Parish Hall, Rts 9 & 52, Fishkill, NY (845) 797-2123 10am-4pm (thru Nov 6) www.thehaitiproject.org Dutchess

HUDSON RIVER SCHOOL OF WOMEN: JANE BLOODGOOD-ABRAMS, TRACY HELGESON, LAURA VON ROSK, SUSAN STILLMAN & JULIET TENG Carrie Haddad Gallery 622 Warren St Hudson NY 518-828-1915 Opening reception Saturday Nov 5, 6-8pm. free (thru Dec 11) www.carriehaddadgallery.com

JACKIE ETLING Pleiades Gallery 530 W. 25th St. New York NY 646-230-0056 Artist's Reception 3-6pm (thru Nov 26) www.barbarafacchia.com NYC

BY ROB SHEPPERSON: "TGIF Tiny Drawings!" illustratons Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening reception 1-5 pm free (thru Nov 30) www.flatiron.qpg.com

17TH ANNUAL Crafts on Stage The Performing Arts Center at Purchase College 735 Anderson Hill Road Purchase NY 914-251-6200 charge www.artscenter.org/community/crafts.aspx

THE TALES OF HOFFMANN (opera by Jacques Offenbach) The Hudson Lyric Opera Trinity United Methodist Church 47 East Main Street Stony Point NY 845-709-2273 7:30PM charge www.hudsonlyricopera.org

Sunday, November 6

29th ANNUAL Fall Art Festival Adirondack Sports Complex 326 Upper Sherman Avenue Queensbury NY 10a-4p charge

83rd GRAND NATIONAL EXHIBIT American Artists Professional League, Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Awards & reception 2-5 (thru Nov 11) www.americanartistsprofessionalleague.org NYC

ESYO's Repertory Orchestra and String Ensemble Ravenna-Coeymans-Selkirk High School 2025 Rt. 9w Ravenna NY 518-382-7581 4:00pm charge www.esyo.org

FIRST SUNDAY Free gallery tour Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 2pm free http://www.newpaltz.edu/museum

HAITIAN ART & HANDCRAFT Sale Vassar Haiti Project & Trinity Episcopal Church Trinity Church Parish Hall, Rts 9 & 52, Fishkill, NY (845) 797-2123 11am-2pm www.thehaitiproject.org Dutchess

DOUG SARDO and Gail BRACEGIRDLE: "In the Moment" Artists' Gallery 18 Bridge Street Lambertville NJ 609-397-4588 Closing Reception 1-4pm. free (thru Nov 6) www.lambertvillearts.com

17th ANNUAL Crafts on Stage The Performing Arts Center at Purchase College 735 Anderson Hill Road Purchase NY 914-251-6200 charge www.artscenter.org/community/crafts.aspx

WEST POINT MUSICIANS in Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm free www.saugertiespromusica.org

Monday, November 7

KAMIL VOJNAR: Flying Blind, photographs Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 (thru Nov 28) www.galeriebm.com

"Pools of Baca" Town of Esopus Library Duck Pond Gallery 128 Canal Street Port Ewen NY 845-338-5580 free (thru Nov 28) www.esopuslibrary.org/

Wednesday, November 9

LOOKING AT ART 101 Hofstra University Museum Hofstra University Hempstead NY 516-463-5672 Session 1- 11:15 am - 12:15 pm, Session 2 - 1:00 pm -2:00 pm charge http://www.hofstra.edu/Community/museum/museum_calendar.html

NEW MEMBERS EXHIBITION The National Association of Women Artists Inc. N.A.W.A 80 Fifth Avenue Suite 1405 New York NY 212-675-1616 (thru Nov 30) www.thenawa.org NYC

Thursday, November 10

DAVID BARNETT: Constructions & Collages Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru Dec 4) www.upstreamgallery.com Westchester

GALLERY TALK: In Conversation with Duchamp Williams College Museum of Art 15 Lawrence Hall Drive, Ste 2 Williamstown MA 413-597-2429 4:30pm free www.wcma.williams.edu

ZVI DANCE - open rehearsal at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2 p.m. free www.kaatsbaan.org

Friday, November 11

OPENING RECEPTION FOR READING OBJECTS 2011: Responses to the Museum Collection Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 245-257-3844 5-7pm free http://www.newpaltz.edu/museum

Continued on Page 8

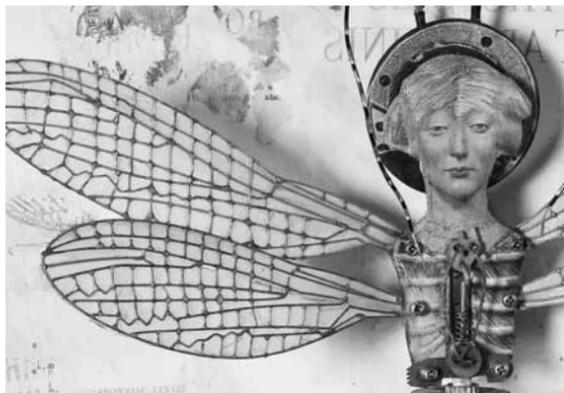
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Dance *Looking Back in Dance Pieces*

By FRANCINE L. TREVENS

NO ONE DOUBTS that 9/11/01 changed America. Certainly it changed much of the Northeast where the attacks occurred. So it is not surprising, that to commemorate that disastrous day, a dance piece was created: *"The Table of Silence Project."*

I was fortunate enough to be among the forty or so viewers of an open rehearsal of this spectacular and moving site-specific free dance event featuring an international array of dancers. The rehearsal was held on a sunny late summer afternoon in a very wide Studio at the Baryshnikov Arts Center on West 37th Street.

There were many body shapes, ethnicities and degrees of talent among the dancers at the rehearsal. Some moved with the grace and intensity demanded of the dance, others seemed almost to be walking through it. Even in this ragged, unfinished state I could feel the power that was building in this work.

We were informed about 100 people from all over the world would participate in the actual performance, set for 9/11/11 to start at the very time the first plane hit the twin towers: 8:20 and ending at 8:46.

Being a night owl, I knew I would not attend the final performance, nor watch it streaming live on TV.

But my playwright friend, Paul Dexter, who accompanied me to the rehearsal and lives near Lincoln Center, said he would attend. He called me subsequently to say how exceptionally moving the dance had been. The accompanying photo indicates as much. He said there was a good sized crowd; all fascinated as the dancers first moved in front of them and then moved all about them.

Turns out *"The Table of Silence Project,"* created by Jacquelyn Buglisi was performed by 108 dancers and was indeed a stunning work of physical expression of the hope of our

In mid-October I attended at the Alvin Ailey Center, the *Dance Gallery Festival*, where the dance pieces ranged from solo performers to up to nine dancers. It was produced and curated by VON USSAR danceworks under the artistic direction of Astrid von Ussar and Mojca Ussar. Founded to address the scarcity of affordable venues available for presentation of modern dance, the festival showcases the works of both established and emerging choreographers in a state of the art theater. It features original works from eight emerging and renowned choreographers from around the country whose dances have graced the stages of the festival over its five-year history.

The performance on opening night, when I attended, was *"Best of" Dance Gallery Festival*, and was scheduled to present the best of the five year festival dances, which was to have included dances by Camille A. Brown, CorbinDances, Rick McCullough, Jeremy McQueen, No-



"Sarajevo" choreographed by Rick McCullough
Courtesy of Dance Gallery Festival.

bleMotion Dance, somebodies dance theater, Mojca Ussar and VON USSAR danceworks.

As it turned out, *"Full Moon"*, the



"Concerto Nuovo" - Jeremy McQueen choreographer, photo by: Yi-Chun Wu

a different Von Ussar dance, *"Fellow Travelers"* scheduled for other evenings as well.

Thursday evening got off to an inauspicious start in two ways. First,

that was virtually impossible to see.

I am particularly fond of this Alvin Ailey Theater, but I was also distressed by how frequently dancers were performing prone downstage. Sight lines are good here but with a crowded house, it would be advisable to have dancers on the floor upstage where they are more likely to be visible to all of the audience.

A delightful little solo act choreographed and performed by Camille A. Brown called *"The Evolution of a Secured Feminine"* (Excerpt) had originally been commissioned by Alvin Ailey American Dance Theater in 2010. It was very well done — perky and pointed.

There is an old saying that one should save the best for last, and the program certainly did that.

The two best pieces of the evening, where everything was well-lit, were the last. The recorded musical accompaniments were not scratchy or otherwise technically distressing, for *"Sarajevo"* choreographed by Rick McCullough and *"Concerto Nuovo"* choreographed by Jeremy McQueen.

They were as different as two pieces could be, yet each achieved its aims brilliantly.

"Sarajevo" was a somber mood piece danced by Maggie Cloud and Jason McDonald who made difficult moves appear easy as they performed with such fluidity, grace and passion.

"Concerto Nuevo", with its nine female dancers, all delightfully clad in flouncy white mini dresses, was an exuberant, joyous and fascinating piece as various patterns were formed across the expansive stage.

The whistles shouts, and endless applause, which greeted every performance, were particularly suitable to this.

It is fascinating to see how divergent various choreographic attempts can be, and disappointing to feel that the first number, which promised to be spectacular, was so undone by the lights and the bodies in different parts of the stage. All of these dancers and choreographers deserve more opportunities to present their works.



A *"The Table of Silence Project,"* performed 108 dancers,
at Lincoln Center Plaza on 9/11 photo by TT Gold.

world. I hope this amazing undertaking and emotionally charged dance piece can be repeated on future anniversaries of the event.

piece choreographed by Mojca Ussar and Von Ussar's *"Nothing but the Truth"* Excerpt were both scrubbed due to injury. They were replaced by

the overeager and over loud audience was kept waiting in the lobby until 25 past 8 for a performance due to start at 8:30. No explanation was given until all were seated just before the dances began, when the change of program was announced.

It was hot and overcrowded with too little seating in the lobby, and what seating there was proved difficult for older members of the audience to sit in or rise from.

The second problem was that the first dance was performed virtually in the dark. Whether it was under-rehearsed with the lighting, or the dancers just didn't find their light, or the fact that the house lights were not sufficiently dimmed so that it was brighter where the audience sat than the stage, I do not know. What I do know is the dancers were energetic. Long limbed and slim torsoed, but not even for the curtain call were they visible. Frustrating for the audience and I am sure no pleasure for the hard-working performers.

The audience, mostly of family, friends, fans and fellow dancers, was enthusiastic in its applause for each dance piece, even this first dance

Calendar

Continued from Page 6

Saturday, November 12

BELLA NOTTE: A Beautiful Night of Italian Song Hofstra University Museum Rochelle and Irwin A. Lowenfeld Conference and Exhibition Hall Hofstra University Hempstead NY 516-463-5672 8pm charge http://www.hofstra.edu/Community/museum/museum_calendar.html

THE ART OF MARGRET AND H.S. REY: Curious George Saves the Day: Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru Feb 5) Berkshire, MA

EMPIRE STATE YOUTH ORCHESTRA Times Union Troy Savings Bank Music Hall 30 2nd Street Troy NY 518-382-7581 7:30PM charge www.esyo.org

FALL FINE ART AND CRAFTS at the Westfield Armory Rose Squared Productions, Inc Westfield Armory 500 Rahway Avenue Westfield NJ 908-874-5247 Sat & Sun 10-5pm charge (thru Nov 13) <http://www.rosesquared.com/Union>

JOHN E. GROZINGER: "Fractured and Broken" Ink Illustrations Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Dec 2) www.harrisonpl.org

FRIENDS OF MUSIC CONCERTS PRESENT CHARLIE ALBRIGHT Kusel Auditorium at Sleepy Hollow High School 210 North Broadway Sleepy Hollow NY 914-861-5080 8-10pm charge www.friendsofmusicconcerts.org

HOLIDAY ART SHOW: Small Works Tivoli Artists Co-op Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Dec 24) www.tivoliartistsco-op.com

HOLIDAY GIFT GIVING Opening Reception/Artists' Demo Day Food provided by Trinity Lounge of Newton, NJ TraillWorks Gallery 214 Spring Street, 1st Floor Newton NJ 5-8pm free <http://trinitylounge.newton.com/>

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

LISA ZUKOWSKI: Migration-New Works Beacon Artist Union 161 Main Street Beacon NY 845-222-0177 Opening Reception 6-9pm free thru Dec 4) www.baugallery.com

NEW JERSEY WATER COLOR SOCIETY Members Show New Jersey Water Color Society The Livingston Gallery 40-42 South Livingston Ave. Livingston NJ (973) 239-6074 Reception 2pm - 4pm free (thru Nov)

PIANIST ADAM KENT and the Westchester Chamber Symphony Iona College - Christopher J. Murphy Auditorium 715 North Avenue New Rochelle NY 8:00 p.m. charge

PICNIC WITH POETS FEATURING CHARLES COE, MICHELLE GIL-LETT, LESLIE HARRISON Close Encounters With Music & The Mount Edith Wharton's Estate and Gardens Route 7, Plunkett St. Lenox MA 800-843-0778 4pm charge www.cewm.org

READING OBJECTS 2011: Responses to the Museum Collection Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 free Reading Objects 2011 is part of an ongoing, interdisciplinary series featuring works from the permanent collection of The Dorsky Museum. The works on display are accompanied by texts or other responses prepared by SUNY New Paltz faculty, staff and (new this year) students. www.newpaltz.edu/museum

STUDENT EXHIBITION II Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-2388 Reception 3-5pm (thru Dec 17) www.woodstockschoolofart.org

THE TALES OF HOFFMANN (opera by Jacques Offenbach) The Hudson Lyric Opera Trinity United Methodist Church 47 East Main Street Stony Point NY 845-709-2273 7:30PM charge www.hudsonlyricopera.org

Sunday, November 13

JUDITH DEBIASE A Still Moment: Photographs Suffern Free Library Suffern Free Library 210 Lafayette Ave. Suffern NY 845-357-1237 Opening Reception 2pm

free (thru Nov 29) www.suffernfreelibrary.org

DAVID BARNETT: Constructions & Collages Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Artist's Reception 2-5pm (thru Dec 4) www.upstreamgallery.com Westchester

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

RIGHT IN MY OWN BACK YARD The Ridgewood Stable 259 N Maple Ave Ridgewood NJ 201-670-5560 Open Reception free (thru Nov 30) http://www.ridgewoodnj.net/subdept_detail.cfm?sub_dept_id=82&dept_id=34

THE TALES OF HOFFMANN (opera by Jacques Offenbach) The Hudson Lyric Opera Trinity United Methodist Church 47 East Main Street Stony Point NY 845-709-2273 3pm charge www.hudsonlyricopera.org

Monday, November 14

LANDSCAPE PERSPECTIVES The Guild Brook Artists The JCC of Mid-Westchester 999 Wilmont Road Scarsdale NY 914-472-3300 free (thru Dec 18) www.jccmw.org

SCNY Annual Exhibition (thru Nov 26) / Plein Air Exhibition (thru Dec 2) Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 www.salmagundi.org NYC

Thursday, November 17

FERNANDE LIPTON: Linear Expressionism Piermont Flywheel Gallery, 223 Ash St., Piermont, NY (845) 365-6411 (thru Dec 4) www.piermontflywheel.com Rockland

IVY BALDWIN DANCE - open rehearsal at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2 p.m. free www.kaatsbaan.org

LISA MILLER: Sailing the Nile Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 (thru Dec 4) Rockland

New Members Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Opening Reception 4-7pm free (thru Nov 30) www.thenawa.org

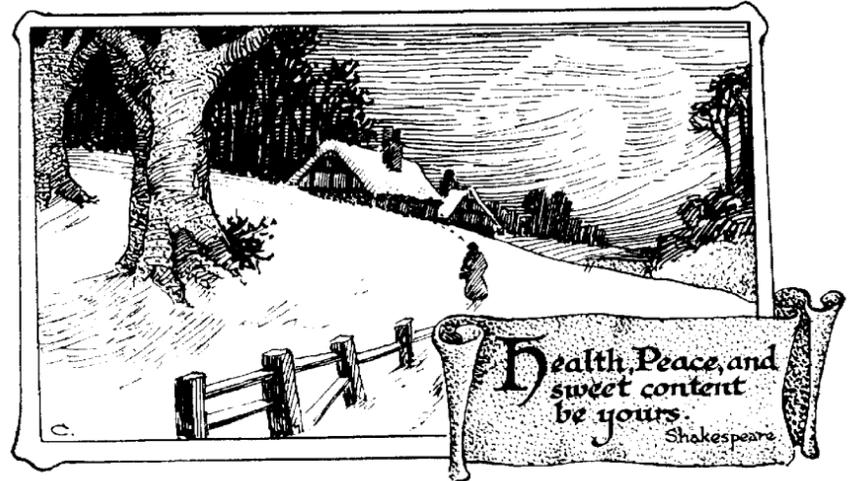
ONLINE AUCTION of Fine & Latin American Art RoGalleryAuctions.com RoGallery 47-15 36th St, Long Island City, NY NYC

Friday, November 18

ANNUAL POTTERY EXHIBITION AND SALE Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6-8pm free (thru Nov 27) www.garrisonartcenter.org

VERNISSAGE DES FEMMES ARTISTES National Association of Women Artists, Inc. Armory Art Center, West Palm Beach, FL 1700 Parker Avenue W. Palm Beach FL 212-675-1616 free (thru Jan 7) www.thenawa.org

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Upcoming Auctions

November 3rd - Modern & Contemporary Art

November 17th - Fine & Latin American Art

December 1st - Paintings, Prints, Photos & Sculpture

December 15th - Holiday Fine Art Sale

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Film *It's Good to be a Mogul*

By HENRY P. RALEIGH

MAYBE YOU SAW it. Back in May TMC ran a seven part series, *Movies and Moguls*. Now on DVD, it's a history of American movies from its infancy up to the end of the moguls and their film empires during the 1960's. These one hour portions provide a neatly done survey of the sixty or so years of film, even to making amends for absences in previous film histories by including something of the role of women (other than stars) and African Americans. I imagine almost everyone at one time or another can think of a past era where they might have been more comfortable than the mess they're in right now. This is what makes nostalgia films so attractive after all. You may have absolutely no interest in turn-of-the-century St. Louis, perhaps had never known of such a place, yet after seeing "Meet Me in St. Louis" didn't it seem a perfectly swell place and time to live in? "Hello Dolly" and "Oklahoma" can do it for you too.

For me, *Movies and Moguls* got me where I live, rather where I would like to live. I've even picked out the year of my birth — 1900 give or take a year or two. You see, that would have brought me into the 1920's at just the right age to make my spectacular entry into the movies. It's not that I have an obsessive passion for those old silent films. Most I find are comparable to sitting through your child's third grade enactment of the first Thanksgiving. No, I cherish this historic period for the excitement of invention, the wonder at the birth of a great art, the dawning of grand artistic opportunities. Well, frankly

it's because from a playwriting and technological point-of-view it looks pretty easy, an archaic developmental stage that might handily accommodate my talents. And it is a time not yet infected by algorithms. My research has shown that those first film people had never heard of algorithms, much less seen one.

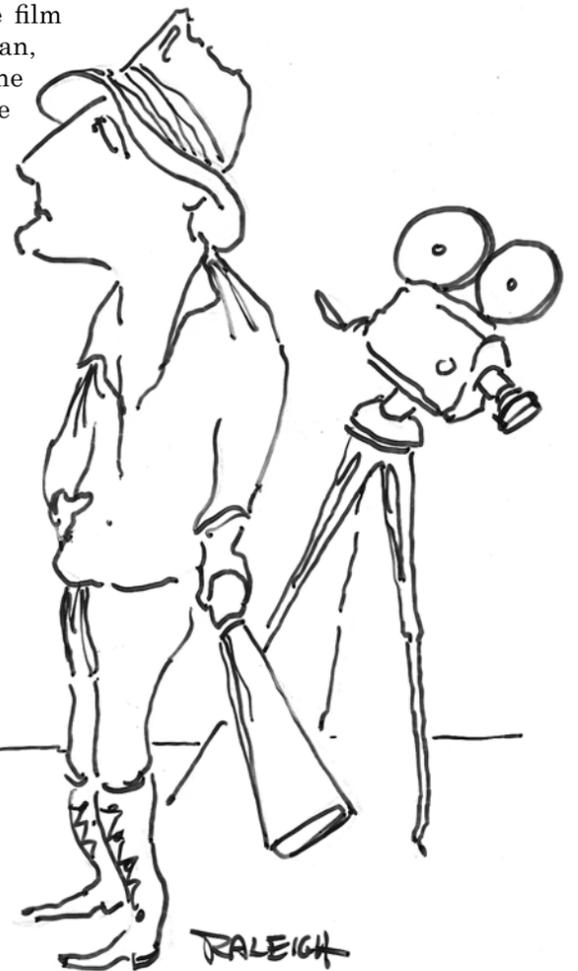
My plan is to have been exposed to the most primitive efforts to produce movies by my 20th birthday. Probably as a toddler I had started out on nickelodeons quickly honing my understanding of film's potential on Mack Sennett and Chaplin shorts. By 15 and seeing Theda Bara in "A Fool There Was" I'd have recognized the important role of sex in film, enhancing my desire for film and a couple of other things. And long before anyone thought of it, though perfectly obvious to me, I'd have discovered parallel editing, which would be stolen by D.W. Griffith who laughingly calls it the "switchback". I was forgiving and allow him to butcher it up in his "Birth of a Nation" and "Broken Blossoms" when I was 19.

Polishing up my cinematic sophistication I began throwing in some foreign stuff — F.W. Murnau's "Nosferatu" and "Last Laugh", Fritz Lang's "Metropolis". Bumping into Sergei Eisenstein I teach him about the benefits of accelerating story arcs and caesuras and whatnot and which promptly muddles in "Potemkin". The only hitch in this scenario, and I am at the perfect draft age. Sometimes I am exempt from service because engaged in some secret government project but I can't really come up with a credible explanation for this. Another

option is to accompany the film director William Wellman, also 19, in his tour with the Lafayette Flying Corp. We both survive as heroes and he and I go on to produce "Wings" in 1927. However I don't like flying — I tend to become nauseous. I mostly skip over this part.

Well, the upshot of all this is that by 25 I burst into the opening of the Golden Age of American film, fully conversant with everything anyone can know about film at this point in history and a lot more, too, dressed handsomely in a safari hat, breeches, and riding boots and brandishing a megaphone. I look remarkably like Cecil B. DeMille in his directing heyday but with a full head of hair. Clara Bow falls madly in love with me. As a matter of fact DeMille's career is pretty much the direction I will take — director, producer, and eventually a power in Hollywood. You see, it is my intention that I shall be fully recognized just at the merger of Metro Pictures and Goldwyn Pictures forming the legendary Metro-Goldwyn Mayer Studio in the mid-twenties. It's likely that Louis B. Mayer, a genuine mogul, has had his eye on me for some time and brings me in to replace Irving Thalberg, a year older than I am and a lesser genius, in charge of production.

This about sums it up, I guess.



I'm in a position to climb the ladder of fame and become a mogul controlling a studio empire. About now my narrative gets rather fuzzy since I can foresee the film business is going to get more complicated with censorship, television, and communist investigations and I'm not sure I want the responsibility. Maybe I'll simply retire to everyone's despair and go on to invent algorithms. To be known as the Mogul of Algorithms sounds not at all bad.



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arttimesjournal.com



Marina Gallery
153 Main Street
Cold Spring, N.Y. 10516

James Murray
"BLOCKS & POSTS"

Artist Reception: Friday, November 4th, 6-8pm
Works on view: November 4th to 27th, 2011
Friday-Sunday, 12-6pm or by appointment
(Walking distance from the Metro North Cold Spring stop)

james-h-murray.com | murray.james@yahoo.com
Gallery: 845.265.2204 | James: 917.414.2171

"Six City Blocks" Pine and Steel 18" x 39" x 76"

UPCOMING WORKSHOPS

WORKS ON PAPER
w/ Kate McGloughlin,
October 27-November 17, Thursdays

COLOR & ENERGY
w/ Karen O'Neil, November 12-13

THE ABSTRACT LANDSCAPE
w/ Donald Elder, November 16-18

THE POETIC STILL LIFE
w/ Paul Abrams, November 19-20

STUDENT EXHIBITION II
November 12-December 17
Opening Reception,
Saturday, November 12, 3-5 PM



woodstockschoolofart.org

Culturally Speaking

By CORNELIA SECKEL

IN THE OCTOBER online Culturally Speaking I uploaded photographs with some commentary about several of the events I was able to get to in September. Here are some elaboration of those comments and news about several places I've been to this month

Coming up at the end of November is the 4th Annual Woodstock Arts Fair that *ART TIMES* co-sponsors with the Woodstock Jewish Congregation. The fair is on November 27 from 10-4pm and held at 1682 Glasco Turnpike in Woodstock, NY. Many fine craftspeople and artists (including our editor **Raymond J. Steiner**) will be selling their work and **Mezzaluna Café & Bistro Latino** will have their delicious food available. I hope to see many of you there and those of you interested in an application for next year can email woodstockartsfair@yahoo.com after January 1.

The National Academy Museum and School, NYC, celebrated the reopening of the Museum with newly renovated galleries and foyer. "Will Barnet at 100" was the featured exhibition and the group exhibit (from the permanent collection) included 100 works from 1820-1970 and honored founding member **Thomas Cole**. Featured was Cole's painting "Autumn in the Catskills" on loan from the **Arnot Museum** and first shown at the **Academy's 3rd Annual Exhibit**. Also in the show—hung salon style—were former and current members including **Samuel Morse, Asher B. Durand, Jasper Francis Cropsey, Frederic Edwin Church, Albert Bierstadt, and William Merritt Chase**. In the foyer of NA, the ceiling, designed by the design firm **Pentagram**, has a relief with the year and accepted members of the academy beginning with 1826 which included **John Vanderlin** (of Kingston, NY), **Samuel Morse, James Coyle, Rembrandt Peale, Asher Brown Durand, Thomas Cole** and others. Learn more at: www.nationalacademy.org

Mitch Goldberg, Upstream Gallery, Dobbs Ferry, NY was kind enough to send me comments about the opening reception of "Reunion", a group show honoring the work of over 40 artists who have been or are members of this cooperative gallery, the oldest in Westchester. "We had a full house for our reception on Sunday and many original members who have not been part of the group for many years reconnected with us. It was great to hear about the founding of the gallery by artists who yearned for a non-commercial space where they could show the art of their choice under their own control. Original members also spoke to me about how they would spend many hours talking about each other's work, and their efforts to bring the wider community into the gallery. At first, the gallery was located in Hastings, but they lost their lease on that space. For many years, Upstream was a group of artists without a space, showing art wherever they could in public venues. About 10 years ago the space in Dobbs Ferry was obtained, and doubled when the second storefront was added. Several of the founding members said how delighted

they are that the gallery is still going strong after 20 years. We have a few original members who are still part of the cooperative. Many local residents who have followed the gallery for a long time were also in attendance. The



One of the Garlic growers giving us a lesson in growing and harvesting garlic

gathering had a positive spirit, and was a great celebration of our twentieth anniversary." Thank you Mitch for this report. For more about this gallery and their members see www.upstreamgallery.com

Those of you who have been to an opening, performance or event and would like to share it with the *ART TIMES* community are welcome to post it on the *ART TIMES* facebook page.

Nearly 30 artists took part in the 15th Annual Fall for Art presented by the **Jewish Federation of Ulster County**. This marks the beginning of the Social Calendar for Ulster County and hundreds of people come to this elegant cocktail party that provides a venue for artists and craftspeople as well as a fundraising benefit that supports the work of the Ulster County Jewish Federation and presents a check to an outstanding arts organization in the Hudson Valley. An artists' award is presented each year and **Vindora Wixom**, of the **Art Society of Kingston** choose **Stacie Flint** (Oils), of New Paltz and **Kaete Brittin Shaw** (Ceramics), of High Falls with \$250 gift certificates from **R & F Handmade Paints**, Kingston, NY. **Eve Waltermaurer**, president of the **Rosendale Theatre Collective** board, accepted the \$1000 Arts Award on behalf of the theatre. I made a short video of the event and it is available on **arttimes YouTube** channel and the *ART TIMES* Video page. For more about Fall for Art and the Federation: www.ucjf.org

The **Garlic Festival** is an annual September event sponsored by the **Kiwanis Club of Saugerties**, NY. Each year over 50,000 people attend this 2-day celebration of "the stinking rose". Nearly a hundred farmers bring over 60 varieties of garlic to taste and to buy (for planting, cooking and display); Vendors with all sorts of food products (garlic pickles, spreads, jams, breads, and spices to name just a few); craft-

people bring their work (much with a garlic theme); and then there is the food (made with lots of garlic including garlic ice cream, soup, & sausages). There are seminars on growing garlic, cooking with garlic, and lots of kid's activities. More than 10 music areas are set up and fine music can be heard

in-education programs throughout the US for both public and private schools. I was able to get to a performance of the *Passage to India* fundraiser at **Opus 40**, Saugerties, NY. At this event **Susan Zimet** of the **Ulster County Legislature** read a proclamation from the Ulster County Legislature of NYS congratulating the Vanaver Caravan on the launch of the **Shakti Dance Academy** in Udaipur, Rajasthan and again recognized them as **Ambassadors of Peace**. **Primilla Dixit Nag**, Director of **Big Medicine Charitable Trust** spoke about the Trust and why the Vanaver Caravan has been invited to perform at the **Shilpgram Festival** in Udaipur India on December 30th (attended by over 200,000 people). Ten members of the Vanaver Caravan will be staying on in India for 3 weeks visiting schools and performing locally and beginning the preliminary planning for an ongoing relationship with the newly formed **Shakti Academy for Dance and Healing Arts**. This will involve a mentoring and teacher training project in establishing their dance program. For further information and to make a donation to the Caravan to support their contact artistic director **Livia Vanaver** at livdance@aol.com •or• www.vanavercaravan.org

I am fairly often asked to judge art shows and I find it to be a challenging and rewarding experience. I was one of the painting judges for the **Catharine Lorillard Wolfe Art Club's 115th Annual Exhibit**. The other judges were **Stephen Doherty, Christian White, Leslie Kaufman and Thayer Tolles**. The Reception, at the newly renovated **National Arts Club**, NYC, is always a benefit for the **Metropolitan Museum of Art Travel and Research** fund of the **Department of American Arts**. I was able

throughout the Festival grounds. The money received from the festival goes back to the Saugerties community as Scholarships for students, Donations to non-profit organizations within the Hudson Valley. This is an extremely well run event by the members and other volunteers of the Kiwanis Club. For more about the festival www.hudsonvalleygarlic.com

The **Vanaver Caravan** was established in 1972 by musician/composer **Bill Vanaver** and dancer/choreogra-



Gabriella Delloso and her mom (L) in front of one of Gabriella's paintings at the National Arts Club during the Cocktail Reception for the 115th Annual Exhibit of the Catharine Lorillard Wolfe Art Club

pher **Livia Drapkin Vanaver**. The Vanaver Caravan, situated in the Hudson Valley, NY, is a world touring company of dancers and musicians that present a variety of entertaining and informative programs that synthesize various ethnic and regional styles, ranging from Appalachian clogging to flamenco with a range of modern theatre techniques. The Company has also pioneered in-depth arts-

to meet many of the artists whose work I already knew from judging the show. Artists I chose were appreciative and the ones I didn't choose were polite. The *ART TIMES* award went to **Carole Dakake** for her painting "Woman in White". **CLWAC Medal of Honor** went to **Carolyn Hesse-Low** (oil), **Arlene Cornell** (watercolor), **Karen Whitman** (graphic), **Susan Faith Parker** (sculpture). **Gabriella Del-**

losso, first critiqued in the July, 2004 issue of *ART TIMES* (see arttimesjournal.com/profile/Gabriella_Dellosso_July_04/jul_04_profile.htm) was the **2011 Honored Member** and acknowledged as one of the most compelling realist artists of this generation and one Catharine Lorillard Wolfe would be especially proud of given Gabriela's passion and skill as she continues to celebrate women in her work. The CLW Art Club was formed in 1896 "to provide women artists with a forum in which to exhibit their work, court admiring patrons and develop guiding and supportive relationships among its membership". These purposes remain true today. The annual members' show will take place at the **Salmagundi Club**, NYC from March 18-March 30, 2012. For more information about this club: www.clwac.org

The **Audubon Artists 69th Annual Exhibition**, held at the Salmagundi Club, NYC, was again an excellent showing of what artists across America are doing. In 1940 a small group of dedicated artists from the **Washington Heights** section of New York City assembled for the purpose of art discussion, demonstrations, films and lectures, taking the name **Professional Arts Group of Washington Heights**. Soon the group began to expand its direction and purpose. Due to an increasing interest by artists from other areas of the city, a need for a less regional name was realized. In a meeting on December 30, 1941 on the site of the homestead of **John James Audubon**, the shorter name **Audubon Artists** was suggested. This is an energetic group of artist professionals. They present an annual exhibition every year and hold demonstrations by artist professionals, educational programs and workshops. *ART TIMES* award went to **Masaaki Noda** for his painting "Redolence". The **Gold Medal of Honor** awards went to **Michael Redbord** (sculpture), **Diana De Santis** (pastel), **Lefu Gu** (oil), **Steven Walker** (graphic), **Junko Yamada** (Collage & Mixed Media), **Natalie Smythe** (aquamedia).

The **Pastel Society of America's 39th Annual Exhibit**, held at the **National Arts Club**, NYC, was again a fine showing of what the medium of pastel is capable of in the hands of fine artists. **Bill Creevy**, PSA was the **Hall of Fame Honoree**; The *ART TIMES* award went to **Jill Stefani Wagner** of Ann Arbor Michigan for "Orchid 1". Top prize winners were: **Jimmy Wright** PSA Founders Award for "Sunflowers Grey"; **Bob Palevitz** the **Jack Richeson & Co. Award** for "Tram"; **Theresa Emmett Allison** the **Art Spirit Foundation** for "Tales of Enchantment". Founded in 1972 by **Flora B. Giffuni**, Pastel Society of America (PSA) - the oldest existing pastel society in America - is largely responsible for the current renaissance of pastels in American art. PSA encourages artistic advancement through prestigious awards distributed during its annual exhibitions. In recent years, PSA has been honored guests in exhibitions in Italy, France, Russia and China. The **PSA School for Pastels** is located at **The National Arts Club** and is a unique place for learning and mastering the art of pastel. Supporting and helping pastel artists and pastel societies is an inte-

gral part of PSA's mission as well as holding an annual exhibit and offering workshops from January - June of each year. **Flora B. Giffuni** was directly involved in the creation of more than 30 regional pastel societies in the United States. In 2004 the **Flora B. Giffuni Gallery of American Pastels** was established at **The Butler Institute of American Art** in Youngstown Ohio. For more information: www.pastelsocietyofamerica.org

I was able to see **Merce Cunningham's Legacy Tour** when they came to **Bard College's Fisher Center for the Performing Arts** in Annandale,



"Sounddance" Merce Cunningham Dance Company Legacy Tour: Photo by Stephanie Berger at Bard College The Richard B. Fisher Center for the Performing Arts Sept '11

NY. Dating from the formation of the **Company at Black Mountain College** in 1953, Merce Cunningham had a radical approach to space, time and technology and having a great influence on the dance world. **Dawn Lille**, one of our dance writers, wrote about Merce Cunningham in the December 2009 *ART TIMES* online (still accessible by going to the dance archives online at www.arttimesjournal.com). This is the Company's final tour, disbanding at the end of December, and I didn't want to miss it. Hardly a seat was available in the theatre and I saw many former dancers (slim, hair in bun, excellent posture) and spoke with several who wouldn't miss this performance for anything. The Merce dancers displayed gorgeous control and precision as they moved through space. The choreography, the beautiful costumes and scenery (many of the original designed by **Robert Rauschenberg**) left the audience thrilled. **John Cage** was the founding music director and wrote 2 of the 3 pieces performed (*Antic Meet* 1958, *Suite for Five* (1956-1958 and *Sounddance* 1975). At the end, the audience was standing, whistling and cheering during the dozen curtain calls.

A number of years ago I was in Florida and at the **Boca Raton Museum of Art** and there was a **Marc Chagall** exhibition. As I wandered thru the exhibit I saw a photograph of Chagall in High Falls, NY a town not very far from where I live. Several years later I learned that a friend of mine's grandmother lived just up the road from Chagall and more recently an exhibit opened at the **Chapel of the D&H Canal Museum** in High Falls, NY of *Chagall in High Falls*. I am always amazed at how the world turns. From 1946 through 1948 Marc Chagall lived on Mohonk Road in High

Falls, New York, creating more than 90 paintings, prints and drawings. This story of Chagall in High Falls began with the interest in local history of one High Falls resident, **Rik Rydant** and blossomed into a collective effort linking the descendants of Marc Chagall and major museums and libraries. **Rik Rydant**, historian and retired History and English teacher said "My curiosity got the best of me and the more I learned about the artist, the more I realized the impact of High Falls on his work." **Gary Ferdman** of High Falls coordinated the exhibit with Rik and believes that High

philosophy, and his life. The Towbin wing was packed with people who wanted to hear from this world-renowned artist who received **The National Medal of Arts** for his outstanding achievements and support of the arts. The medal was presented last February by **President Barack Obama** and **First Lady Michelle Obama**. He is the first graphic designer to receive the honor. Milton has been associated with the **School of Visual Arts** for over 50 years and continues teaching as well as doing his design work. He said that design is a plan and there was too much hanging in museums that is not Art. "Art exists to make us understand what is real. Society must have art to survive". When asked about his use of computers he said that "the computer forces you to do things as it likes" and he will first draw something out before going to the computer. He is still having great fun especially taking two unrelated things to see how they may emerge. When asked if he considered himself an artist or designer he said that only the judgment of history could answer that question.

The Salon De Virtuosi, Inc., established by **Charlotte White** in 1989, is dedicated to the discovery and support of extraordinarily gifted young international emerging musicians. Since they inaugurated the **Fellowship Grant Program** in 1995, the Salon De Virtuosi has endowed a total of \$385,000. This year's winners: **Tanya Gabrielian**-American Pianist of Armenian & Korean parentage; **Hans Kristian Goldstein**; Norwegian-American Cellist; **Eldar Djangirov**, Russian Classical-Jazz Pianist; **Elena Urioste**, Mexican-Basque Violinist; **Conrad Tao**, 16 year old Chinese-American Pianist-Composer performed and received their awards at **Steinway Hall**; **Robert Sherman**, noted musicologist,



Milton Glaser speaking at the Woodstock Artist Association Museum, Woodstock, NY

studio where her grandfather lived and worked. To learn more about Marc Chagall's time in High Falls: www.chagallinhighfalls.com

Milton Glaser (first profiled in the October 1985 issue of *ART TIMES*) gave a gallery talk in conjunction with the opening reception of the exhibit *Shakespeare & Other Subjects: Prints and Drawings by Milton Glaser* at the **Woodstock Artist Association Museum**, Woodstock, NY. He spoke about his work, his phi-

was the M.C. for this occasion. (This program will be broadcast at 9pm on the first Wednesday in January 2012 on **Bob Sherman's "Young Artists Showcase"** over WQXR 105.9). The Series continues through the year with outstanding concerts. See www.sdev.org for details.

Don't forget to say Hi if you see me out and about and don't forget to add your comments about your cultural exploring to the *ART TIMES* facebook page.



Calendar

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Saturday, November 19

ART IS A GIFT: Holiday exhibit and sale of small, affordable, original art Sussex County Arts and Heritage Council 133 Spring Street Newton NJ 973-383-0027 free (thru Jan 7) www.seahc.org

CRAFTWESTPORT - 36 Years Artrider & Westport Young Woman's League Staples High School 40 North St Westport CT 845-331-7900 charge www.craft-westport.com

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

MYSTICAL MAGICAL The Unframed Artists Gallery 173 Huguenot Street New Paltz NY 845-255-5482 Opening Reception 3-6 PM free (thru Jan 8) www.unframedartistsgallery.com

REASONS TO PAINT: Nyack HS Students Inspired by Hopper & Focus on the Figure: Posed by Hopper Edward Hopper House 82 N Broadway 82 N Broadway Nyack NY 845-358-0774 charge (thru Dec 24) www.edwardhopperhouse.org

KATHLEEN MARIE 'Tea And Strumpets' Solo Exhibit Dark Side Records and Gallery 782 Main Street Poughkeepsie NY 845-452-8010 Opening Reception 6-10 pm free (thru Dec 18) www.darksiderecordsandgallery.com

THE TALES OF HOFFMANN (opera by Jacques Offenbach) The Hudson Lyric Opera Trinity United Methodist Church 47 East Main Street Stony Point NY 845-709-2273 7:30pm charge www.hudsonlyricopera.org

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

Sunday, November 20

98th ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 Reception, Awards and Demo by Paul McCormack 1-5pm (thru Nov 20) www.alliedartistsofamerica.org NYC

BARD CONSERVATORY OF MUSIC Student Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org

BASHA MARYANSKA, LOIS SCHNAKENBERG, CONNIE NOELLE AND MAUREEN ROGERS: RED WORKS LaBella Bistro 194 Main Street New Paltz NY 845-255-2633 Opening Reception 4-6pm free (thru Feb 14) www.labellapizzabistro.com

CRAFTWESTPORT - 36 YEARS Artrider & Westport Young Woman's League Staples High School 40 North St Westport CT 845-331-7900 charge www.craft-westport.com

FERNANDE LIPTON: Linear Expressionism Piermont Flywheel Gallery, 223 Ash St., Piermont, NY (845) 365-6411 Reception 2-5pm (thru Dec 4) www.piermontflywheel.com Rockland

"HOOT FOR HURRICANE HELP" HERITAGE FOLK MUSIC, INC. St. James Methodist Church 35 Pearl St. Kingston NY 845-594-4412 2-5pm charge Featured musicians: Tom Chapin, blues master Roy Bookbinder, and Priscilla Herdman, <http://heritageconcerts.blogspot.com>

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

LISA MILLER: Sailing the Nile Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist's Reception 1-9pm (thru Dec 4) Rockland

MEMBERS HOLIDAY SHOW AND SALE to Benefit Emmanuel Cancer Foundation The Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 Festive Wine and Cheese Reception 1-4 free (thru Dec 19) www.ridgewoodartinstitute.org

THANKSGIVING BRUNCH Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 11am-3pm www.salmagundi.org NYC

THE LARK STRING QUARTET Rhinebeck Chamber Music Society The Church of the Messiah Montgomery Street@Chestnut Street (Rte.9) Rhinebeck NY 845-876-2870 4 pm charge www.rhinebeckmusic.org

THE TALES OF HOFFMANN (opera by Jacques Offenbach) The Hudson Lyric Opera Trinity United Methodist Church 47 East Main Street Stony Point NY 845-709-2273 3pm charge www.hudsonlyricopera.org

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

Wednesday, November 23

CRAFT-TASTIC: A Sale and Exhibition of Handmade Goods Pelham Art Center 155 Fifth Avenue Pelham NY 914-738-2525 free (thru Jan 7) pelhamart-center.org

DAVID BUMBECK & PAUL RESIKA: Holiday Exhibition BigTown Gallery 99 North Main Rochester VT 802-767-9670 free Holiday Open House Saturday, December 10, 2011 www.bigtowngallery.com

Saturday, November 26

40th ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu Dutchess

CRAFT BOUTIQUE Fishkill Historical Society Van Wyck Homestead Museum 504 Route 9 (at I 84) Fishkill NY 845-896-9560 free Craft Boutique of local artisans - lunch in 1732 kitchen fishkillhistoricalsociety.org

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

"POOLS OF BACA" Town of Esopus Library Duck Pond Gallery 128 Canal Street Port Ewen NY 845-338-5580 Reception free (thru Nov 28) www.esopuslibrary.org/

Sunday, November 27

40th ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm www.sunydutchess.edu Dutchess

4th ANNUAL WOODSTOCK ARTS FAIR Woodstock Arts Fair, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Saugerties 10-4pm donation www.wjcsul.org Ulster

FRANCISCO GOYA: LOS CAPRICHOS Nassau County Museum of Art Saltzman Fine Art Building at Nassau County Museum of Art 1 Museum Drive Roslyn Harbor NY 516-484-9337 charge <http://www.nassaumuseum.org>

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

Monday, November 28

CHINESE PAINTING COMPETITION NTDTV, Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Dec) www.salmagundi.org NYC

LEONA SEUFERT - Roselle Park My Home Town: Digital collages Casano Community Center Art Gallery 314 Chestnut St. Roselle Park NJ 908-241-5874 Reception 5:30 free (thru Dec 12) <http://studio-l.tripod.com/index.htm>

Tuesday, November 29

CENTER FOR THE DIGITAL ARTS Open House Westchester Community College Center for the Digital Arts, 27 N. Division Street, Peekskill, NY (914) 606-7304 5:30-7:30pm www.sunywcc.edu/peekskill Westchester

Wednesday, November 30

THE COLLEGIATE CHORALE'S 2011/2012 Season Carnegie Hall 881 Seventh Avenue New York NY charge (season runs thru April 10) www.collegiatechorale.org

Ongoing

Nov 18-27 The MAN WHO CAME TO DINNER; Dec 1-4 SUGAR PLUMS AND NUTCRACKERS; Dec 9-17 A CHRISTMAS CAROL Centerstage The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

Dec 2-4 CRAFTMORRISTOWN - 21 Years Artrider Morristown Armory 430 Western Avenue Morristown NJ 845-331-7900 F 4-8, Sa 10-6, Su 11-5. charge www.artrider.com

Dec 2, 3, 4 37TH ANNUAL POTTERY SHOW AND SALE The Art School at Old Church 561 Piermont Road Demarest NJ 201-767-7160 Champagne Opening Reception 6 -10pm donate www.tasoc.org

Dec 2,3,9,10,16,17 THE HUDSON VALLEY SHAKESPEARE Festival's Staged Reading of "A Christmas Carol" The Hudson Valley Shakespeare Festival Bosobel House & Gardens 1601 Route 9D Garrison NY 845-809-5750 6pm charge <http://hvshakespeare.org/>

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Allied Artists of America 98th Annual National Exhibition

~ November 4 — November 20, 2011 ~

Reception: Sunday, November 20, 1pm

Demonstration: "Portraits in Watercolor"
by Paul McCormack

• Presentation of Awards •

The National Arts Club Galleries

15 Gramercy Park S., NYC (212) 475-3424

Galleries open M, W, F: 10-12 & 3-5; Tu 2-6. Call for other hours.

visit our website: www.alliedartistsofamerica.org



Jacquelyn Etling

*Crisscrossing the Four Corners :
A Photographic Journey
through the Southwest*

November 1-26, 2011

Opening Receptions:

Thursday, November 3rd 5-8pm
& Saturday, November 5th 3-6pm

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Illumination Tree

Music Mythic Elements in Works for the Musical Stage: The Unknown Prince and the Trickster

By FRANK BEHRENS

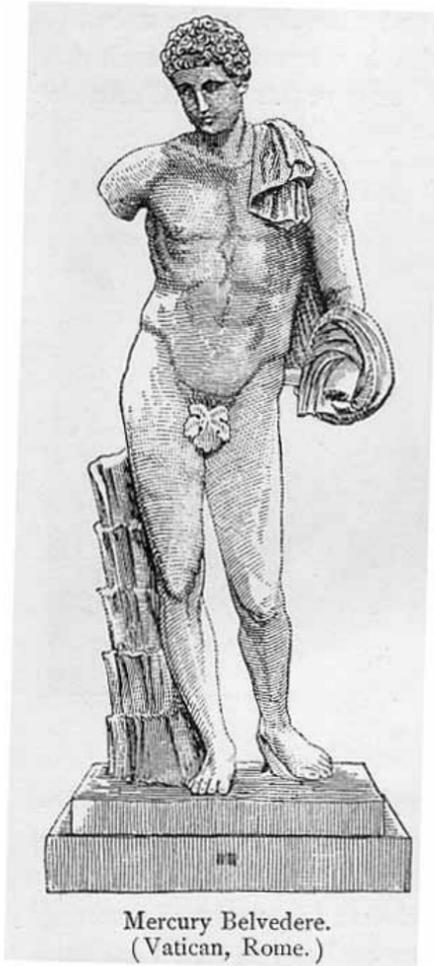
IN THE FIRST part of this series, we considered the Unknown Prince theme in "The Mikado," "Turandot," "The Magic Flute," and "Lohengrin." When it comes to light opera and what we call the Broadway Musical, that archetype persists.

The most obvious example is that of "The Student Prince." But there is no magic. Cathy easily falls in love with a student, who in reality is Prince Karl Franz. And his departure at the end to take up his duties as King leaves only the magic of a brief but beautiful romance that could not last. Nothing much mythical here. So on to another archetype.

There is a character throughout world mythology known as the Trickster. Children in this country know him as Bugs Bunny; those of many decades ago knew him as Br'er Rabbit. African tales are filled with these troublemakers. In the Viking tales, he was Loki, the personification of fire, a very unpredictable element that can do great good or great evil.

In some tales, the Trickster wins out. In others, he is himself tricked. The point seems to be that even those who act against society can leave behind some benefits to the society they harmed. Such is Harold Hill, the Music Man himself.

Here the Trickster is a simple con man posing as a Prince, or at least as a band master. Harold Hill's racket is to sell uniforms and band instruments to the children of a given town, with the promise that he will turn



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them all into a wonderful town band. Convincing the citizens of River City, Iowa, that the evils of the Pool Hall must be exorcised by the Good Influence of music, he get lots of money but makes a fatal mistake. He falls in love

with Marion the Librarian.

Little by little, as is expected in this sort of Americana tale, she brings out the good in him. When the uniforms and instruments arrive, he tries to use the Think Method on the children. That is, if they think about what they wish to play, they will indeed play it! When arrested and told to make good on his promise—I can only assume that all of my readers know the end, so I am not afraid of spoiling things—the children come through! Terribly, but the parents are happy enough; and loud cries of "That's my son/daughter" fill the room. And no one is more surprised than Harold Hill himself.

Mythical? In a psychological way, because there was a real Prince always at the core of this trickster. So all can end happily. River City is a better place for his having been there, and wedding bells will ring for Harold and Marion.

The plot of "The Music Man" can be compared to the tale of Jason, if one uses considerable latitude. Instead of sailing off to find the Golden Fleece, Harold Hill takes up a challenge in the train sequence that opens the show. His Golden Fleece will be to fleece the population of River City—known for its xenophobia, which is the equivalent (if you push a little) of the dragon that guards the fleece.

Marion isn't exactly the ready-to-kill Medea; but in fact she acts as the antagonist when she proves Hill to be a liar. However, she is finally

conquered by his charm (a quality certainly lacking in the original Jason) and encourages him to win the "fleece" by convincing the parents that they were not fleeced at all.

Sky Masterson in "Guys & Dolls" is a sort of trickster when he makes a bet that he could get the lovely but sedate Sarah the Mission Girl to come with him to Havana. He wins it by promising her that he will fill the failing Mission with sinners and so save it from closing. The trickster is tricked and finds himself in love with Sarah, and only an appeal to the gods—or, in this case, Lady Luck (Fortuna)—makes it all possible. The mission is saved and the guy gets his doll.

The Broadway musical has produced one great female trickster, Ella Petersen in "Bells Are Ringing." Taking advantage of her position of message-taker at Susanswerphone, she knows the needs of her clients and takes several disguises (vocally over the phone, physically in person) to help them fulfill their fondest wishes. So she gets a composer-lyricist dentist to have his show produced, the handsome lead's writing talents to rebloom—as does her love for him and belatedly his for her—and so on. In short, she is the Trickster of myth that brings great benefits to the community.

So we have considered some examples of the Unknown Prince and the Trickster. What next? A secret until next issue.



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Fiction

Notes on Solid Ground

By DAN BELANGER

ONCE WHILE DISCUSSING the whimsical architecture of Antonio Gaudi over a glass of wine at a small Barcelona café on La Rambla, Daphne vanished in mid-sentence only to reappear and finish her thought on a boat traveling through deep jungle on the Tempeste River in Costa Rica.

"Gaudi's work seems to defy the conventions of both art and science," Daphne said as we sipped our wine under the shady trees of *La Rambla*.

"Art and science both attempt to explain the inexplicable," Daphne added as she sat beside me on the small tourist boat going up the Tempeste, "while Gaudi shows us the flaws in the attempted explanations, furthering the case of the inexplicable. Consider *La Sagrada Família* with its fantastic soaring spires so fluid in appearance they seem to deny the solidity of the thousands of irregular stones that form them."

"I couldn't disagree more," I said, noticing but not mentioning the fact that in a heartbeat the scene had completely shifted and within the intimate space of a single conversation we had found ourselves on another continent, "but did you see that bird over there?"

"By the edge of the jungle," Daphne replied. "Yes, I saw it. It's a leopard heron. Beautiful, isn't it? It completely supports my interpretation of Gaudi's work"

"It is beautiful," I said, "but what does it have to do with Gaudi?"

"Can't you see it?" Daphne said with exasperation as if only a complete moron like myself could miss the fact that this shift in reality was a living metaphor. "By wearing the spots of the leopard, the heron, like Gaudi, defies the conventions of nature, which is of course the basis for all art and science. Think of the fantastical dragon fountain at the entrance to Park Guell. The dragon's skin is wholly unnatural in its bright color giving the sculpted creature a magical quality."

We'd been having this conversation in twenty-five cities, and ten countries on three continents now, and yet we'd only been speaking for about an hour. How long it has been since I lost her I do not know. Time is hard to comprehend when you are alone. Everything has kept moving until recently it stopped.

I kept thinking she would pop up at an ancient Mayan temple on the Mexican Riviera or come walking out of an apple orchard on a hillside outside of Wenatchee in Washington State. Or perhaps I would sit down at a bar in Times Square and find her sipping a beer on the barstool next to me. But it didn't happen. Reality kept moving one place into another, stopping only for a few seconds every now and then until about twenty minutes ago when it came to this extended halt.

I started writing this note, partially to try to comprehend what's happening and to keep from going nuts, partially to leave it somewhere

where someone might find it, pick it up in a dusty drawer in a three-decker apartment in Worcester, Massachusetts or in a porcelain vase hidden in a shadowy corner of a museum in Florence. Whoever finds it might have seen her and so might find a way to leave a message back to me, a kind of breadcrumb trail I might follow through the wilderness of shifting place.

Although I include here a photograph folded within these pages, there are certain details that you will not pick up from looking at the picture. Daphne's left eye, for instance, is slightly lower on her face than her right eye, and although both are brown, the right is a brown of a markedly darker hue. Her slightly upturned nose is just a little crooked. Her long straight blonde hair was once long curly black hair and might well be that again one day. You really have to look beyond the obvious details of her appearance to be sure.

Daphne cannot speak without cursing and she cannot curse unless she is drinking. She has a Massachusetts accent, which is to say her Rs are As and her As are *Fuckin' As*.

In conversation you will note that her opinions while sounding logical are often not only unfounded but wholly unrelated to the topic at hand. Take her opinion on Antonio Gaudi for instance. His understanding and use of nature and its elements such as the bright coral color used on the facade of the Casa Batlló and the many marine shapes that make up its construction suggest an acceptance of nature and its forms, which Gaudi embraces and uses to great effect. Far from defying reality it seems clear to me that Gaudi may have been the only architect of his time to fully apprehend the cosmic joke of reality and to express in gorgeous detail its ridiculous beauty.

Daphne is the type of person who would describe red as deep orange or blue as off-green. Although she'd never admit it, she takes up these unlikely positions not so much because she believes them but because she gets a bang out of contradicting conventional wisdom, which she considers a by-product of capitalism, a way to neatly package everything to make it more salable.

If you say hello, she'll look at you cross-eyed because she'll think you're trying to sell her something. But if you smile warmly, she'll forgive you the insult and perhaps even smile back. So if you see her, please do say hello, and let me know somehow.

I lost her as I said in the streaming reality as Paris shifted to Tangier. Perhaps I had already begun to lose her from the first signs that the riggings of the real world were coming unhooked. The changes have been relentless. It's hard to remember just when it all began.

When did falling leaves become melting snowflakes? When did the alpine cabin become the balcony by the sea? There was no explosion.

Nothing cracked, nothing broke. If I remember right there was a light trembling if that, then a sense of the solid world relaxing into fluidity. A chair was still a chair, a table was still a table at least in the moment that they were as they were. They seemed now under no obligation to remain as they were however. A table in an instant might become a jet liner, a chair a bird. I might wake in my childhood bedroom in Worcester or in the house in White Plains where I lived with Daphne for some twenty years before all the changes and changing began.

I found myself in rooms and corridors with faces familiar and strange appearing and disappearing. This morning I found myself riding with my brother, Mike, in an old jalopy down a back street in some city I did not recognize. Mike was driving and talking.

"You really did alright for yourself," he was saying. "You really had your life together. I never thought you could do it. You were such a fuck up when we were kids. It must really suck for you now that everything's breaking apart."

"I don't care about my job, my house or anything," I replied. "It's Daphne I miss, I can't find her."

"Ya," Mike said. "You had Daphne. You had it all. Me. I'm almost glad it all came apart. All I had was bills and worries since Karen divorced me. My kids wouldn't even talk to me. Now I guess pretty much everyone feels just as lost and alone in every moment as I've been feeling."

Misery loves company and so does Mike. But we've all been feeling this way as of late. Whatever we did or did not do, whatever we regret or long for, whatever plans we had laid out for ourselves, whatever hopes and dreams any of us harbored are all shot to shit. We must find other forms of communication, alternative methods of planning, new ways to connect. So I am writing this letter.

If you are walking down a woodland path in Maine and you find a crumpled note sticking out from a gnarly hole in the trunk of an oak tree, if you are withdrawing money from a bank in Zurich and find a letter mixed in with the bank notes, then you may

be reading these words already. If you see her say hello and somehow let me know.

As I am writing this, I am watching a panel of scientists on television who are discussing theories on what has occurred so far and what might next occur. One panelist suggests that a meteorite has hit in some remote part of the world that has triggered an internal convulsion, shaking the earth to its core. Another has suggested that without knowing it, we have made some crucial error, altering the subatomic fabric of reality. Yet another suggests that changes in the ozone layer have made immeasurable changes to the atmosphere, thus turning the air that we breathe into a hallucinogen, causing us all to have this group hallucination we think is a new reality.

Whatever the cause, all scientists agree that the crisis is far from over. The pause signals the end of the first phase. What will come next nobody knows. The panel suggests that we will all continue to travel further away from the familiar world of sequential reality. We will meet several strangers along the way. They say we would do well to be kind always and take care of one another because we are all lost in the wilderness of shifting place.

If you find this letter somewhere in the pages of an old book, perhaps a favorite novel you have not read in years, if you read it in a literary journal or as an advertisement in the back of the *Village Voice*, if you are sitting behind me on the train watching me write, then you are already reading these words. If they sound familiar and you think perhaps you knew me once as a friend or something more, or if through some miracle it is you Daphne reading me remember. Look for me in the hidden currents of this streaming reality. As Rome becomes Austen, as snowflakes turn to falling leaves, as the cabin in the woods becomes the balcony by the sea, search for me in the wilderness of shifting place. If you see me, say hello. I might be in Paris or Tangier...

(Dan Belanger lives in Peekskill, New York)



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The History of Rome in Paintings (Slip Covered) by (Eds.) Maria Teresa Caracciolo and Roseleyn De Ayalo. 496 pp.; 11 3/4 x 17 3/8; Colored Illus.; *Epilogue; Biographies of Artists; Index of Names.* \$185.00 Hardcover. *****

Dante Gabriel Rossetti by Dr. Alicia Craig Faxon. 265 pp.; 11 1/2 x 13 1/4; 309 Color Illus.; *Notes; Acknowledgements; Bibliography; Index.* \$85.00 Hardcover.

(Editor's Note: Although it is our usual policy to give a one to five-star rating on all fine art books received in our office special note ought be given to Abbeville's Masterpieces of Classical Chinese Painting and The History of Rome in Paintings, both of which are not only fine art books but, in their bindings, presentation and slipcasing, works of art in themselves).

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Artists, Craftspeople: Art League of Long Island, 107 East Dee Park Rd, Dix Hills, (631) 462-5400 x 246. Seeking entries for Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 3 & 4, 2011. Call for prospectus or go online to website. www.artleagueli.org. Deadline: Nov 11.

Artists Worldwide: Arte Laguna Phone: +39 041 5937242 (int.4) Seeks entrants for 6th International ARTE LAGUNA Prize 2011. www.artelagunaprize.com/index.php/enrollment-of-the-6-international-art-prize-arte-laguna for fees and application. Deadline Nov 11. info@artelagunaprize.com

Sculptors: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for Yonkers City Hall Sculpture Park (see bluedoorart.org/publicgallery.php?id=175 for images of sculpture garden) for 1-year rotating schedule. Call 914-965-3397 for details. eselp@optonline.com www.bluedoorgallery.org

Artists, All Media: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for artists to decorate waste receptacles in downtown Yonkers (dimensions 31"x27") Call 914-965-3397 for details or visit bluedoorart.org/publicgallery.php?id=175 www.bluedoorgallery.org

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Musicians: East End Arts Council, 133 E. Main St., Riverhead, NY (631) 727-0900 Seeks entries for one-of-a-kind works and wares for Annual Holiday Market Nov 29. Email or call for info, details. Deadline Nov 5. gallery@eastendarts.org

Artists Oil & Acrylic: Hudson Valley Gallery, PO Box 222, Cornwall-on-Hudson, NY 12520 (845) 401-5443 Seeks submissions of 1" x 2" stretched canvas paintings for 4th Annual World's Smallest Stretched Canvas Painting Competition, exhibit Dec 2-Jan 8. Send SASE to gallery or download prospectus from website. www.hudsonvalleygallery.com Deadline Nov 20.

Filmmakers: Indo-American Arts Council, 517 E. 87th St Suite 1B, NYC (212) 594-3685 Seeks entries for 12th Annual New York Indian Film Festival. Call or visit website for details. Deadline Dec 30 nyindianfilmfest@gmail.com www.iaac.us

Artists, All Media: Lower East Side Printshop, 306 W. 37th St., 6th Fl., New York, NY 10018. Seeks applicants for 2012 Special Editions Residency program. Go online for details & guidelines. Postmark Deadline: Dec 2 www.printshop.org.

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

Women Artists 18+: National Association of Women Artists, Inc., 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks entries for "Small Works National Open Exhibit" Feb 1- Feb 28 For details download from website. office@thenawat.org www.thenawa.org

Artists, All Media: New Century Artists, 530 W. 25th St. Suite 406, NYC (212) 367-7072 Seeks new members for group/ solo shows, \$300 annual fee. Email for full details. newcenturyartists@msn.com

Writers, Publishers: New England Book Festival, JM Northern Media LLC, 7095 Hollywood Blvd., Suite 864, Hollywood, CA 90028 (323-665-8080) Entries in any genre for 2011 Book Festival Applications online or request by phone or email Deadline Nov 25. NewEnglandBookFest@sbcglobal.net www.diyconvention.com

Artists: Piermont Flywheel Gallery (201) 836-8576 Seeks new members. Call Howard www.piermontflywheel.com

Artists: Pine Bush Area Arts Council, Linda Malmendier, President PBAAC, P.O. Box 220, Walker Valley, NY 12588 (845) 744-2075. Seeks entries for 1st Annual "Bizarre Art" competition Apr 28-29 during UFO Festival. Email or call for details, info. Deadline April 14, 2012. Linda5420@frontier.net

Artists: Pine Bush Area Arts Council, Linda Malmendier, President PBAAC, P.O. Box 220, Walker Valley, NY 12588 (845) 744-5418. Seeks artists interested in exhibiting in the gallery space at Crawford Gallery for the 2012 season. Interested parties please email. Linda5420@frontiernet.net

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 32nd Annual Regional Juried Show, January 22-February 3, 2012. visit website for prospectus. Receiving Jan. 7. www.ridgewoodartinstitute.org.

Filmmakers: Silk Screen Asian American Film Festival, 424 South 27th St., #203, Pittsburgh, PA Seeks narrative feature films about Asians. Visit website for guidelines. Deadline Feb 1, 2012 www.silkscreenfestival.org/22/submit-a-film

Artists: Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the 15th Annual Open Juried Exhibition "Viewpoints 2012" at Shahn Galleries, Wm Patterson Univ. Mar 26 - Apr 20) CASH AWARDS. SASE

for prospectus or download from website www.studiomontclair.org. Deadline Nov 18. www.studiomontclair.org.

Poets: The Fearless Poetry Series, PO Box 1292, Berkeley, CA 94701 (510) 849-4028 Seeks entries for anthology, "Turning the Page: Poems of Trauma, Healing and Transcendence" Visit website for full details. Deadline: Nov 11. www.fearlessbooks.com/Poetry.htm

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeks artists for 3rd Annual "Still Life Exhibit" Dec 8 - Jan 30, 2012. Visit website to download prospectus Deadline Nov 4. www.huntingtonarts.org

Artists, All Media: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for 18th Annual Juried Small Works Exhibition, Jan 5—29, 2012. Email attachments of 2 entries. Files must be labeled with last name, first name, medium, title and size (NOT to exceed 15" width or depth). No height restriction for free-standing sculptures. 25\$ entry fee refundable if not accepted. SASE w/entries and check. Deadline Dec 1. upstreamgallery@aol.com. www.upstreamgallery.com.

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 50th Annual Juried Show, Jun 2 & 3, 2012, 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

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Fiction *Mozart in the Mosh Pit*

By MICHAEL FEDO

Audiences are aging. Orchestras are going extinct at an alarming rate.

Online posting by the American Symphony Orchestra League

LAST EVENING'S SEASON premier concert by the Delaware Water Gap, Pa. Philharmonic under the direction of Maxwell Tcherbatchev, completed the orchestra's two-year makeover with the inauguration of a mosh pit. Moshing at the Philharmonic is a culmination of the organization's commitment to contemporize the classical canon, and to broaden its support among those who heretofore eschewed symphonic music.

An example of the orchestra's resolution, cited in a *New York Times* article, occurred last year when Rachmaninoff's *Piano Concerto Number 2 in C Minor* featured timpanist Liam O'Flaherty who performed the solo. The *Times* reviewer said "The percussive 'Full Moon and Empty Arms' was engagingly bombastic, submerging nuance, while catapulting romantic angst to a frightening frenzy."

However, last night's overflow audience was reluctant to participate at first, remaining in their seats for what was listed in the program as "A Wagnerian Romp." But during the cannonade of Piotor Illich Tchaikovsky's *1812 Overture* subscribers and agile youths alike surged forward to capture the spirit of mosh.

Barely allowing for applause to dwindle, Maestro Tcherbatchev launched into Mozart's *Symphony Number 42 in C Major*, and as the opening chord of the Allegro Vivace sounded, Mrs. Latham, venerable doyenne of the local arts scene, and past chair of the Women's Philharmonic Auxiliary, exclaimed, "Hot damn. Number 42," and leaped

into the fray, heedless of her brocaded gown from the House of Versace, that Mr. Latham was heard to lament, cost him nearly \$30,000 at a silent charity auction in Reading last week.

The 71 year-old Mrs. Latham emerged moments later with a twisted tiara and the Versace in shreds. "Now that's what I call making whoopee," she said, casting about for her shoes, before inducing the audience to chant "Eine—Kleine! Eine—Kleine! Eine—Kleine Nacht-Musik!" Acquiescing to the audience, Mr. Tcherbatchev seamlessly segued the orchestra out of Smetana's "The Moldau," and the pit was again alive with dowagers hoisted aloft on the trembling arms of their tuxedo-clad escorts.

Though this crowd was understandably more restrained than are moshing habitués at rock events, police did escort one man in handcuffs from the hall. He was later charged with wrestling the triangle from a percussionist, and using it to puncture the head of a kettledrum tuned to A-flat.

Otherwise, members of the Philharmonic's Board of Directors expressed satisfaction with the season's initial concert. "I had second thoughts about appointing Max," said Board Chairman Desmond Wintergren II. "But tonight's bash was a real hoot, and how many times has anyone said a symphony concert was a hoot?"

Chairman Wintergren II recalled how shortly after Maestro Tcherbatchev was hired three years ago, he startled patrons by wearing motorcycle leathers at the podium instead of a tuxedo. He also encouraged musicians to reveal formerly concealed tattoos, and body piercings. Some musicians resisted, and resigned in protest, but the Philharmonic Board

supported Mr. Tcherbatchev. "We lost our concertmistress, principal third violist, and principal percussionist, who really had been given his position due to longevity," said the conductor. "A few other supernumeraries also left, but dare I say, they wouldn't have thrived in this environment."

Embracing their conductor's philosophy, most Philharmonic musicians perform in pixilated or over-the-top attire; brass helmets, pajamas or lingerie among the favored habiliments.

This homage to the unconventional is further accentuated by Beans, a schnauzer, belonging to bassist Simon Schwitzenberg. A ubiquitous presence at concerts, the dog wanders among musicians who pet him or give him treats during tacits. "He's our unofficial mascot," said Mr. Tcherbatchev, "though I'd have to put my foot down if one of us wanted their cat on stage too. The fur would fly, but we'd prefer to confine that to the new mosh pit."

At an informal reception backstage following the concert, Mr. Tcherbatchev sipped champagne and accepted accolades from visitors who nibbled on crudités presented by volunteers from the Auxiliary, one of whom was 81 year-old Mrs. Avery Klunes. Mrs. Klunes said that the mouse beneath her left eye and livid shin bark were rites of passage. "In old movies we used to see dueling scars on the cheeks of German college students during the Weimar Republic. My bruises sort of remind me of those."

Retreating to his dressing room, the maestro lit a cigar and said, "It's all about raising a little hell again. We want the kids who play video games to feel at home in Philharmonic Hall.

Hey, this ain't your grandma's symphony orchestra anymore."

An out of town reporter asked why the Delaware Water Gap Philharmonic deemed it necessary to undertake new initiatives. "Attendance at concerts has been declining for years," Mr. Tcherbatchev said. "Thus a demographic gentrification is essential if we're to generate new audiences to replace the old standbys who are dying like flies."

Mr. Tcherbatchev lowered his cigar and dabbed a vermilion crust on his forehead. Several measures into *Eine Kleine Nachtmusik*, a sling pump owned by Mrs. Latham had been hurled, smiting the conductor. "Assaulted by size 8A," he said. "I don't think it was intentional. The Lathams are among our most generous patrons."

While a factotum applied a small bandage to the maestro's wound, his dressing room began filling with patrons whose finery bore the results of the evening's moshing: ties askew, toupees disheveled, make-up smudged, trousers and gowns torn. A gray-haired gentleman was showing an ermine-stolled woman his chipped incisor that she viewed through a cracked lens of her trifocals.

Mr. Tcherbatchev said he expected some former subscribers who did not renew this season would return for future concerts, perhaps the next one. "As word gets out that we're bringing a cutting edge to the classics, maybe we'll lure them back. We're doing Beethoven's Fifth. You know, Ta-ta-ta-tummm. Ta-ta-ta-tummm. Great balls of fire, if that doesn't inspire a good moshing, I don't know what does."

(Michael Fedo lives in Coon Rapids MN).



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Continued from Page 12

Thursday, December 1

ARTIST KETURAH HAMMOND Finkelstein Memorial Library 24 Chestnut St Spring Valley NY 845-352-5700 free (thru Dec 31) www.finkelsteinlibrary.org
AT/ AROUND/ BEYOND: FLUXUS AT RUTGERS, 1962-1984 The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru April 1) <http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=101>

BIBLIOMANIA; HEATHER LEWIS: DESKILLED DRAWING; VIVIANE ROMBALDI SEPPEY: BELONGING Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 donate (thru Dec 11) <http://www.artcenternj.org>
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Friday, December 2

3rd ANNUAL 1X2 SHOW Hudson Valley Gallery 246 Hudson Street Cornwall-on-Hudson NY 845-401-5443 (thru Jan 8) www.hudsonvalleygallery.com Orange
ANNUAL "5X7" HOLIDAY FUNDRAISER Woodstock Byrdcliffe Guild Byrdcliffe Kleinert/James Arts Center 34 Tinker Street Woodstock NY 845-679-2079 Opening Reception 5-7 pm charge (thru Jan 1) www.woodstockguild.org

CRAFT-TASTIC: A Sale and Exhibition of Handmade Goods Pelham Art Center 155 Fifth Avenue Pelham NY 914-738-2525 Opening Reception and Free All-Age Art Workshop 6:30-8pm free (thru Jan 7) pelhamartcenter.org

GROUP SHOW OF GALLERY ARTISTS Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Feb 6) www.galeriebmg.com

NANCY BROSSARD: Water & Ice: Paintings Adirondack Artists' Guild 52 Main St. Saranac Lake NY 518-891-2615 Opening reception 5 - 7 pm free (thru Jan 3) adirondackartistsguild.com/

Saturday, December 3

ART IS A GIFT: Holiday exhibit and sale of small, affordable, original art Sussex County Arts and Heritage Council 133 Spring Street Newton NJ 973-383-0027 Opening Reception 4-6pm free (thru Jan 7) www.scahc.org

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

HOLIDAY FINE ARTS AND CRAFTS FAIR Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 10-5pm www.artleagueli.org

VALERY YURLOV: In the Search of an Absolute The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru June 3) <http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=105>

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

SUSAN MANSPEIZER, sculptures Walter Wickiser Gallery, 210 Eleventh Ave., Suite 303, NYC (212) 941-1817 (thru Dec 28)

Sunday, December 4

DIWALI: Hindu Festival of Lights Pelham Art Center 155 Fifth Avenue Pelham NY 914-738-2525 1:30-3:30pm free pelhamartcenter.org

HOLIDAY FINE ARTS AND CRAFTS FAIR Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 10-5pm www.artleagueli.org

"HOLIDAY TREASURES" Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru Dec 31) www.flatiron.pgg.com

JURIED HOLIDAY MARKET Kent Art Association 21 S. Main Street Kent CT 860-927-3989 12-4pm. free www.kentart.org

LISZTOMANIA! 200th Anniversary Celebration Close Encounters With Music Mahaiwe Performing Arts Center 14 Castle Street Great Barrington MA 800-843-0778 2pm charge www.cewm.org

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Poets' Niche

DUMPSTER IN FALL

*The bush that scrapes
the dumpster's fake-log sides
has turned a glaring pink,*

*audacious in reproach
of truculent oaks whose leaves
are bronzed in sacred pacts*

*with Fall. The dumpster bush
ignores death's signals,
does a Jackson Pollock on us,*

*hurling colors at the dark
impending gloom of life itself,
piercing the soul Fall,*

*reminding us that Spring
has jokes and sprigs of color
up her sleeve, tulips to make*

*the dumpster blush, embarrassed by such
stalwart beauty adorning its sides
in the presence of grunge and garbage.*

Charlotte F. Otten
—Kentwood, MI



ICARUS

*I thought it would
come if I were driven
reached for more
than I could grasp
dreamed of silk
more than corduroy
rock-climbed more
than farmed for power*

*but I was wrong
—aware like*

*'Ozymandias',
desire drives us*

*until we fall. I'd give
in if it were easy*

*to forsake what
you believe*

*made your
mother love you.*

Larsen Bowker
—Blacksburg, VA

Theatre Make money the old-fashioned way: earn it

By ROBERT W. BETHUNE

THE ARTS COUNCIL of Great Britain is a major funding source for the National Theatre, and has been for many years. It also funds lots of other arts organizations, of course, but the National has always been a big project for them. Recently, as one hears all over the known world, the Arts Council has been cutting back. The National Theatre was not spared the pain; the Council cut them back along with everybody else.

That National came back with a wonderfully healthy response. They have a production going called *War Horse*, a stage adaptation of a novel published in 1982 by Michael Morpurgo. It's been extremely successful—so much so, in fact, that it made up for the Arts Council cuts. As quoted in *The Guardian* ([guardian.co.uk](http://www.guardian.co.uk)), "We have not had to make any cutbacks because of the Arts Council cuts," the NT's director, Nicholas

Hytner, said. "Running an organization like this, there is a constant striving for efficiencies and increasing productivity ... but we have used *War Horse* as our cushion."

That is enormously satisfying to me. In the four decades or so that I've been observing the theatrical scene, I've become very, very accustomed to the managements of theater companies relying first, foremost and always on charity money: contributions from governments, from grant-making organizations, from businesses, and from individuals. It's so nice to see a company relying first and foremost on its own ability to create productions that the public wants to see.

Live theater is a bizarre industry, along with the other live performing arts. There are two classes of customers: those that pay directly to obtain the experience of the work, and those that pay to obtain the continued existence of the organiza-

tion that produces the work, without necessarily obtaining the experience of the work in any direct sense. The value obtained by the second class of customers is extraordinarily intangible, and the terms of trade are bizarre: in what other industry does a major class of customer make the sole determination of how much they will pay? Even government contractors set a price on their products; not so the producing organizations. Even if they could, how would they fix the price tag on their continued existence? From a business point of view, it is a very strange and a very shaky relationship.

A case in point: there was a theater called Alaska Repertory. Their major customer, of the second type mentioned above, was a company called Exxon that owned a ship called the Exxon Valdez. When the ship dumped oil all over the coastline of Alaska, Exxon's interest in paying for

the continued existence of a theater company went down with the ship, and Alaska Repertory was not able to find a market in which to sell its continued existence. End of story. In most industries, a company's products are the basis of its ability to survive. For many theater companies, that is not the case.

Not every theater company can be so skillful and so fortunate as to create a success for themselves parallel to that of *War Horse*. However, every theater company can resolve to function in such a way that direct sales of its productions are its major means of survival, rather than relying first and foremost on the Exxons or Arts Councils of its world. Such a company will not have it easy, and will face many trying times, but I firmly believe such a company will be healthier and produce better work.



MINIMUM RAGE

*The cost of breaking even rises.
The news
is nasty, of men not incrementally*

*incensed, who get too far
behind and seek solvency
in sudden slaughter.*

*Whereas once, for some, a
little fit sufficed, now a little
bitterness is better,
or at least a little
closer to the price exacted by too much
anger compounding.*

*Now some are
repeatedly, unilaterally
raising the level
of minimum rage, eschewing quiet desperation,
as if in business only for
themselves, afraid to
incorporate the
risk.*

*The problem's the principle of the thing,
the buying, with graduated
madness, the same degree
of poverty as
the more spontaneously insane.*

Paul David Colgin
—Midland, TX



ASIDE TO GOYA

(Francisco Goya, painter of "Cronus Eating His Children")

*Paco, I just want to say
That time is still eating his children—
Me he devours—
Already my head lays between his Zinjanthropic molars,
My legs dangle ludicrously from his drooling lips—
No return from that jet gullet,
No heaven in that rumbling gut.
No noble brother to make him hawk me up.
You got it right, Paco—
Time is a mean ol' daddy.*

Martin Kirby
—Augusta, GA



SHADOW QUESTIONS

*If the shadow isn't real, why then
does the snow it touches melt less
than the snow around? How does
the shadow move without its*

*forbearance? Is the shadow not
a friend on a hot summer day? If
shadow cannot be felt, why then is
earth where shadow lies cooler*

*than where it is absent? Have you
photographed your shadow waving
to the camera? It's not exactly you,
is it, there on its own?*

Matthew J. Spireng
—Kingston, NY



IN EMILY DICKINSON'S GARDEN: AMHERST

*After the house tour
Is over,
Facts about her reclusive life
Suggesting mystery,
I discover
A narrow garden,
Invaded by nervous bees,
Bordered by marigolds;
Thin,
Ascending wings
Of butterflies.*

*Suddenly
A curious shift
of wind.*

*In the distance,
Under gathered maple trees,
The poet's small shadow
Moving;
Moving on the grass.*

William Beyer
—Belvidere, IL



CITY ARCHEOLOGY

*Up here among the aeries of rooftops,
is where history begins. Here amidst
these windows, deep covered with lifetimes
of dust, cornices collide with tangles of gables
and the limestone gargoyles, their washed out,
worn-away mouths erased to perpetual silence.*

*You can lower your eyes down the stories,
descend through the seriations of grit and glass,
down past the fly-by-night law offices,*

*nail parlors, photo drop-ins, bail bondsmen.
Down past the punctuations of space,
between the floors to the second store awnings*

*above street level, to the burger joints,
delis, pizza-by-the-slice, big box stores,
out to the pavement filled with counterpoint
people, passing, changing quicker than life,
each life a history, quicker than anyone
can count, faster than the traffic light*

*on the corner where the rumble of trucks
shake people to their seismic foundations,
now here, now there, now permanently gone.*

Richard Luftig
—Pomona, CA



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Continued from Page 18

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ANNUAL THUMB-BOX EXHIBIT & SALE; WINTER & HOLIDAY PAINTINGS OF THE SEASON Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 1) www.salmagundi.org NYC

Tuesday, December 6

HOLIDAY GIFT SALE by Local Artists and Craftspeople Ulster County Women's Network New World Home Cooking Route 212 Saugerties NY 845-688-5472 5:00 to 9 p.m. free <http://www.facebook.com/pages/Ulster-County-Womens-Network/186753639617>

SHADES OF NEW YORK: An Exhibition of The Hart Island Project Westchester Community College's Center for Digital Arts 27 North Division Street Peekskill NY 914-606-7304 Opening Reception 5:30 - 7:30pm; Artist's Talk (Melinda Hunt) at 6:30pm free (thru Jan 14) www.sunywcc.edu/peekskill

Wednesday, December 7

JUDI GILDEN - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Jan 4) www.thenawa.org

Thursday, December 8

MEMBER ART SHOW OPENING & HOLIDAY PARTY Independence hall 725 old post rd Fairfield CT 203-259-8026 Opening Reception 7 to 9 pm. free (thru Jan 30) fairfieldcountysarts.com

SUSAN MANSPEIZER, sculptures Walter Wickiser Gallery, 210 Eleventh Ave., Suite 303, NYC (212) 941-1817 Opening Reception 6-8pm (thru Dec 28) NYC

Friday, December 9

AFTER DARK at The Heckscher: A Collage Happening The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 7 - 8:30 pm charge www.heckscher.org

VERNISSAGE DES FEMMES ARTISTES National Association of Women Artists, Inc. Armory Art Center, West Palm Beach, FL 1700 Parker Avenue W. Palm Beach FL 212-675-1616 Opening Reception 6-8pm free (thru Jan 7) www.thenawa.org

Saturday, December 10

DAISY JOPLING Band Performs Paramount Center for the Arts 1008 Brown Street Peekskill NY 914-739-2333 8:00 - 10:00pm charge www.paramountcenter.org

HUDSON CHORALE: Carols and Lullabies Hudson Chorale Dobbs Ferry Middle/High School Auditorium 505 Broadway/Route 9 Dobbs Ferry NY 914-462-3212 8-9:45pm charge www.HudsonChorale.org

RAYNA SASSANO: Illustrations from "The Elves of Shady Elm" - acrylic ink paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jan 6) www.harrisonpl.org

THE SECOND ANNUAL BAU BALL Beacon Artist Union (Bau Gallery) 161 Main Street Beacon NY 845-222-0177 Public Reception 6-9pm free (thru Jan 8) www.baugallery.com

VERNISSAGE DES FEMMES ARTISTES The National Association of Women Artists Inc. Armory Art Center, West Palm Beach, FL 1700 Parker Avenue W. Palm Beach FL 212-675-1616 Opening Reception 6-9pm (thru Jan 7) www.thenawa.org Florida

WESTCHESTER CHAMBER SYMPHONY Concert - Vocal Works of Baroque Composers 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

Sunday, December 11

HOLIDAY BRUNCH Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 11am-3pm www.salmagundi.org NYC

Monday, December 12

CENTER FOR THE DIGITAL ARTS Open House Westchester Community College Center for the Digital Arts, 27 N. Division Street, Peekskill, NY (914) 606-7304 5:30-7:30pm www.sunywcc.edu/peekskill Westchester

Wednesday, December 14

JUDI GILDEN - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Opening Reception 5-7pm free (thru Jan 4) www.thenawa.org

Thursday, December 15

ONLINE AUCTION of Holiday Fine Art Sale RoGalleryAuctions.com RoGallery 47-15 36th St, Long Island City, NY NYC

Sunday, December 18

LANDSCAPE PERSPECTIVES THE GUILD BROOK ARTISTS The JCC of Mid-Westchester 999 Wilmont Road Scarsdale NY 914-472-3300 Reception 2-4 pm free (thru Dec 18) www.jccmw.org

Thursday, December 22

CELEBRATION THROUGH THE CENTURIES The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm charge www.centerforperformingarts.org (and Friday Dec 23)

Thursday, December 29

CATHEDRAL TO CAROL: A Holiday Celebration The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm charge www.centerforperformingarts.org (and Friday, Dec 30)



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