



Inside:
 Raleigh on Film; Lille on Dance;
 Franklin on Social Media; Tobey on Isabel Bishop;
 Steiner on 'Huh? Say what?'; Steiner on Selling Art
 Seckel on a road trip: Los Angeles to Seattle;
 McCullough on Designing an Arts District; Caster on Musicals;
 New Art Books; Short Fiction & Poetry;
 Extensive Calendar of Cultural Events...and more!

ART TIMES

Vol. 32 No. 3

Winter 2015/16 (Dec/Jan/Feb)

Isabel Bishop's New Vision: Social Mobility Beyond the Separate Spheres

By RENA TOBEY ©2015

ISABEL BISHOP (1902-1988) developed her artistic voice during the Depression, when rigid gender roles and the Separate Sphere ideology were breaking down. She moved to New York at 16 to become a professional artist and made her reputation depicting an emerging sub-genre of the 'New Woman'—the 'Career Girl' in the public sphere, specifically, the 'Office Girl' who worked at Union Square. During the Depression, Union Square blended office workers, the unemployed and homeless, social activists and soapbox orators, shoppers, and crowds gathered for political rallies. Bishop maintained a studio in various locations around the Square for fifty years. She watched the melee from her studio window and also mingled in the Square, sketchbook in hand. She, along with 3 male colleagues, including her teacher Kenneth Hayes Miller (1876-1952), became known as the '14th Street School', named for one bordering street.

Coming from a poor family herself, Bishop had sympathy for the unemployed men who passed their days at the Square, as well as for the Office Girls. She depicted those young women with dignity, in their cheaply-made clothes, aspiring to the upward mobility of a white-collar position or socially-improving marriage. With four banks, insurance and electric companies, department stores, and many small organizations, Union Square businesses generated 10,000 clerical positions. These jobs served as a major source of employment for single and, increasingly, married women during the Depression. Although married women were criticized for taking jobs from men for miniscule pay, overall these wage-earners were considered exemplars of independent womanhood. Both single and married working women were often saviors of their families,

when unemployment reached 25%, and many men could no longer find any kind of work. Rather than victims of poverty, the working woman became a symbol for women's place in the larger world.

As with other occupations, as more women became clerical workers, men abandoned the positions, long an entry point for climbing the organizational ladder. With the invention of the typewriter, the work became more routinized and feminized, no longer offering a responsible starting point for a larger career.

But Bishop perceived these young women's fate differently. She believed in upward social mobility, using imagery of the Office Girl to demonstrate that possibility. In the 1930s, she made a series of works focusing on young women at lunch time. She depicts them attired in "their cheap rayon dresses" (Bishop, in an oral history), who used their lunch hour to create a kind of domestic-sphere intimacy in the modern urban environment. They ignore the viewer, taking a respite from their pressured day and being "bossed around" by men at work.

Bishop also shows viewers how these young women just entering the workplace start to grow up. Now the Office Girl has been promoted, as seen in *Young Woman* from 1937. She displays polish, decorum, and grace, dressed in a tailored, smart business suit, boldly and assuredly striding forward into the public sphere. This is a woman with things to say and places to go, well beyond the domestic. She aspires to more, to bigger, to better, an equal in confidence and competence with any man.

Bishop demonstrated her own competence with her meticulous technique. Like her teacher Miller, she reflected her interest in Renaissance art by working in those traditional

Continued on page 7



Isabel Bishop

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ART TIMES (ISSN 0891-9070) is published quarterly by CSS Publications, Inc and distributed along the Northeast Corridor primarily throughout the Metropolitan & Hudson Valley Regions, Connecticut, Massachusetts and New Jersey. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2015/ 2016, CSS Publications, Inc.

ART TIMES online can be viewed at: arttimesjournal.com and has a pdf of the current print issue (with images in color), as well as archived critiques, reviews, art essays, theatre, film, music, dance essays from the past 15+ years. Each month the site is updated with new essays, videos, advertising and resources. Call for visitor statistics as they change daily.

Publisher: Cornelia Seckel
Editor: Raymond J. Steiner

Contributing Writers:
Henry P. Raleigh Ina Cole
Dawn Lille Wendy Caster
Emily Mure Kathleen Arffmann
Mary Alice Franklin Rena Tobey

Subscription Rates:
USA: \$18 /1 year \$34 /2years
Foreign: \$35 /1 year \$45 /2 years

Contact for Print and Online Advertising Rates:
CSS Publications, Inc., PO Box 730, Mt. Marion, NY, 12456. Phone/ Fax (845) 246-6944;
email: info@arttimesjournal.com
Web site: arttimesjournal.com

Advertising reservations are due: Feb 15 Spring (Mar/Apr/May) May 15 for Summer (Jun/Jul/Aug); Aug 15 for Fall (Sep/Oct/Nov); Nov 15 for Winter (Dec/Jan/Feb). Items for inclusion in the Calendar must be uploaded to www.arttimesjournal.com/submitevent.html and Opportunities listings must be submitted by email/ fax or mail by the 18th of the preceding publication month. Email for guidelines.

Guest articles on the arts are also considered but must be preceded by a written Query. Our "Speak Out" section is a forum for reader's relevant opinions on art-related matters; viewpoints expressed in the "Speak Out" section are not to be construed as positions held by the publisher, editor or staff of this publication. Queries, Mss. without SASE included will not be acknowledged. We do not accept electronic submissions. Sample copy: 9x12 SASE.

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Peeks and Piques!

By RAYMOND J. STEINER

MANY YEARS AGO, sometime back in the mid-eighties, Ted Denyer (a Woodstock artist) and I were walking and talking, wandering in the environs of his Mount Tremper studio/home, finally coming to a small bridge where we stopped and hung over the rail to watch the light play on the rippling stream that flowed beneath us. Eventually (of course), our conversation turned to art in general, pursuing the never-ending question of just what the word 'art' means. How to decide if it's 'good' or 'bad'? How do we assess it? Who are the 'genuine' artists? Who are the 'fakers', the 'charlatans', the 'wannabe's'? What does it mean, at bottom, to be an artist? Who's to judge? Why must, or ought, we judge? And if we do so, by what criterion? By *who's* principles or standards? The artist's? The viewer's? The critic's? Won't the artist be 'biased'? We rambled on for some time and, at one point, Ted commented, "When a viewer goes to a museum or gallery and is 'stopped' by a certain painting, he or she usually pauses for a second-look. But when they step closer and note that 'Oh, that's a dock with some people walking on it...and there, a little off shore, are small sailing boats' — when this happens," Ted continued, "the viewer has stopped looking at the *painting* and is now looking at the *picture*." "So what 'stopped' them in the first place," I asked. "I'm not sure," he replied. Then suggested, somewhat Jungian, that "Perhaps shapes, col-

ors? Something that attracted some inner, instinctual predilection or past memory?" Hmmm. Well, reader, what's *your* answer? Is it something deeply buried within our memories or genes that attracts? Something that 'hits our gut' or moves our 'spirit'? Is it, as the artist may suggest, the *technique*? The play of lights and darks, the brushstrokes, the overall 'composition'? The price tag? Around the same time that I was rambling with Ted, I visited another Woodstocker, Karl Fortess, a cantankerous curmudgeon whom I grew to like very much (kindred souls, I guess) and who was friends with the Soyer Brothers Raphael and Moses (who once did a portrait of Karl that I own and cherish*), Jack Levine, Philip Reisman and other 'Social Realists', and while visiting Karl I rather off-handedly asked him how long he had been an artist. Karl exploded. "Don't call me an *artist* goddam it! I'm a *painter*! Nowadays, anybody can call himself an 'artist' and go out in the woods, pee on three trees, and call it his 'thing'! Today canning peaches is considered an *artform* for chrissake. Won't be long," he predicted, "that we'll see macramé on the Woodstock Artist's Association's gallery walls!" Oh, he's probably been spinning in his grave for some time now, since his prediction has proven oh, so right! So, if Karl wasn't an 'artist' what or who is? Hard to tell nowadays since "artists" have learned that if you can't make the grade you simply change the rules. You concoct a 'manifesto'

or new '-ism' so that your work can compete and then get some hypster to drum it up. Must we, in the end, depend on the *critic* to *tell* us what we 'see', what we 'like', whether or not what is displayed is *really* 'art' created by a bona fide 'artist'? I was once at an exhibition of the Italian Impressionist Giovanni Boldini at the Clark Museum in Connecticut, when I overheard one woman tell another, "I know I shouldn't like this stuff, but I *love* his work!" *Shouldn't?* Huh? What many ought to realize is that *all* 'criticism' or 'judgment' — or whatever you want to call it — is nothing more than opinion (I've harped on [this](#) before, too). Granted that there is opinion and then there is *opinion* — when we feel that sharp twinge in our chest we probably head for a doctor rather than a plumber or our gardener for an 'opinion.' Some opinions are simply more valid, trustworthy, more grounded in study, education and reliability. Some people *do* know what they are talking about. The trick is to choose the right 'expert' to lead you, to inform you, to give you confidence in making up your *own* mind. All I'm suggesting — 'opining' if you will — is that fame, hype, and price are not always trustworthy defining factors when it comes to judging 'art' and 'artists'.

***BTW: I also have a bronze head of Raphael sculpted by Rhoda Sherbell, which I also dearly love and cherish!**



Letters

To the Publisher:

Dear Cornelia, thank you for your attendance and insights regarding my solo show "The Spark that Still Ignites" in your Summer 2015/ Culturally Speaking" article.

Your years of expertise extracting information is admirable; Your inquisitive mind and curiosity not only about the events you cover, but how and why they matter, is what guides the reader to question "Why didn't I know that?" You are an educator of the historical significance of the venue in addition to commentary on the work that drew you there.

It is a rare publication with intelligence and obvious passion, I appreciate your thoughtful stories and all the pertinent information in every issue. Thank you for your dedication to producing Art Times with so much integrity.

With Respect,
Raychel Wengenroth
Saugerties, NY
www.raychelwengenroth.com

To the Publisher:

Wow! Great to see moving banner. I changed my website to January trip. Perfect to link with ART TIMES. Also I see your portrait picture and blog.

Thank you, this is more wide international promotion than newspaper.

Yoko Komori Olson
(yoko@ykostudio.com)

Continued on page 6

Contents

Art	1
Art Book Review.....	19
Calendar of Events	4
Classifieds	19
Culturally Speaking...10	
Dance	5
Editorial	12
Fiction	16, 17
Film	19
Get Social	15
Letters.....	2
Music.....	9
Opportunities	18
Peeks & Piques!.....	2
Poets' Niche	17
Speak Out.....	3
Theatre	9
Travel and Culture.....	10

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March 2016 Basic Drawing Workshop:

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Speak Out

Designing a Successful Arts District

(Editor's note: This Speak Out originally ran in the ART TIMES website in November 2015. It was so well received that we thought to reprint for our readers who are not accessing arttimesjournal.com)

By
LAWRENCE E. MCCULLOUGH, Ph.D.

©2015 Lawrence E. McCullough, Ph.D. THIS PAST SPRING, New Jersey Assembly Bill A-4202 was adopted by the Assembly's Tourism, Gaming and the Arts Committee. If passed and enacted during the 2016 legislative session, the bill would enable the New Jersey State Council on the Arts to bestow an "Artist District" designation upon municipalities or areas within municipalities.

The Council would establish criteria for the designation and work with the state Division of Travel and Tourism to promote the districts as destinations for artists to live and work and visitors to shop and spend.

How does a municipality go about creating such a district, or determining if it already has one? What criteria distinguish a successful Artist District?

Arts districts (their typical appellation, also "cultural districts") are found in growing numbers across the U.S. as hundreds of municipalities employ cultural tourism initiatives to boost their local economy.

Whether defined by a specific neighborhood, centered around major cultural institutions or focused

on a particular type of arts production or commerce, an arts district's most public components are general entertainment and festival events, galleries and museums, restaurants and nightclubs, arts-oriented retail shops, tours and attractions geared toward outsiders.

Not so visible, but vitally important for the district's ongoing success, is a foundational infrastructure that incorporates three core activities: teaching, developing, showcasing the arts.

Teaching the arts. The district nurtures a network of the area's diverse arts education providers — commercial schools and individual teachers of traditional music, dance, theatre, visual and literary arts along with new programs in digital arts technology (audio/video production, web design/content, animation/multi-media creation) that emphasize applied skills for the future workscape.

This network has links to local private and public schools, colleges, tech and trade schools and is an active partner in numerous public art projects highlighting the community's reputation as a creativity and knowledge center.

Developing the arts. The district houses a nucleus of businesses that develop and deliver arts-related merchandise and services, ranging from musical instrument makers, graphic designers, dance supply stores and

craft artisans to sound and light engineers, stage construction firms, intellectual property attorneys, arts publicists, rehearsal room rentals and nonprofit support groups. A special effort should be made to recruit arts technology businesses (both established entrepreneurs and start-ups) seeking research, testing and manufacturing space for their new designs and products.

Frequently, these businesses are concentrated at a specific incubator site offering low-cost space and shared administrative services; they can also be placed throughout the district in commercial buildings whose owners offer reduced rental rates to encourage occupancy and foot traffic.

Showcasing the arts. Most current and potential New Jersey arts districts already have at least one major venue — a concert hall, theatre or museum — that presents well-known touring performers or artists. This revenue stream can be supplemented by organizing smaller satellite venues that present programming by lesser-known and local performers and artists emphasizing experimental, low-cost entertainment appealing to a wide audience spectrum.

In addition to its larger venues, the district should actively promote showcase spaces that draw new artists and new audiences to the community and enhance the ripple effect of entertainment spending through the community's economy. The smaller spaces will be used extensively by local arts educators for student presentations and exhibits, by local nonprofits for meetings, seminars and training sessions, by local arts developers and entrepreneurs for R&D demonstrations, product unveilings, trade expositions.

The Teaching-Developing-Showcasing matrix allows the district to rely more on assets created, nurtured and sustained within the community and be less dependent on volatile social and economic trends engendered by fluctuating auto gas prices, recessions, seasonal travel, etc.

Preparing a solid arts district foundation requires careful planning and continuing guidance, best achieved by a unified stakeholder alliance of civic and government groups working together to achieve specific goals that shape and sustain the district's marketing, operational and long-term growth needs:

- municipal officials at all levels willing to offer support, direction,

funding and personnel resources;

- a formal, full-time economic development agency that solicits capital and investment for the district and recruits arts businesses, arts producers and individual artists;

- a 501(c)(3) local arts council that vigorously markets the district (its artists, arts businesses, arts events, living amenities) while serving as an information clearinghouse for local artists, residents and visitors and a conduit for obtaining grants and tax-exempt donations;

- a coalition of local artists and arts organizations able to extend their usual arts activity to a more public, more collaborative level.

The benefits an arts district delivers to a local economy and the community's overall quality-of-life are well-documented in scores of studies.

As reported by the National Endowment for the Arts, cultural activities annually add more than \$700 billion to the American economy (surpassing the construction industry's \$586 billion and transportation/warehousing industry's \$461 billion) while contributing nearly 4.5% toward the nation's total Gross Domestic Product.

In New Jersey, arts and cultural enterprises generate over \$2 billion a year in economic activity while providing more than 100,000 jobs across all 21 counties, according to advocacy group ArtPride New Jersey.

Assembly Bill A4202 will provide an important marketing tool to help the state's municipalities reshape their downtowns, neighborhoods and commercial districts into attractive, prosperous, people-friendly places for residents and visitors alike.

* See text of current **Artist District bill**.

(Lawrence E. McCullough, Ph.D. has been an organizer of arts and non-profit community ventures since 1973. The former executive director of the Music Umbrella of Austin, administrative director of Humanities Theatre Group at Indiana University-Purdue University in Indianapolis and founder/president of the Pennsylvania Folk Arts Cooperative in Pittsburgh, he most recently served as executive director of Union County Performing Arts Center in Rahway and lives in Woodbridge, NJ).



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Calendar

Because our Calendar of Events is prepared months in advance dates, times and events are subject to change. Please call ahead to insure accuracy.

Tuesday, December 1

Artists of Excellence ~ sculptures in forged steel by Kevin Feerick SUNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange 73 First Street Newburgh NY 845-341-4891 free (thru Dec 17) www.sunyorange.edu/culturalaffairs

Athens Cultural Center Members Holiday Small Work Exhibition and Sale Athens Cultural Center 24 Second Street Athens NY 518-945-2136 free (thru Dec 12) www.athensculturalcenter.org

#BLACK Miranda Arts Project Space 6 N Pearl Street Port Chester NY 914-318-7178 free (thru Jan 16) www.mirandaartsprojectspace.com

Catharine Lorillard Wolfe Art Club 119th Annual Exhibition National Arts Club, 15 Gramercy Park South, NYC (thru Dec 18)

Group Small Works Show Handwright Gallery & Framing 93 Main Street New Canaan CT 203-966-7660 free (thru Jan 2) handwrightgallery.com

Holiday Art Show Art Society of Old Greenwich YWCA of Greenwich -- Gertrude White Gallery 259 East Putnam Avenue Greenwich CT 203-869-6501 free (thru Dec 31) www.ywcagreenwich.org

Holiday Art Show and Boutique Blue Door Gallery 13 Riverdale Ave. Yonkers NY 914-375-5100 free (thru Dec 22) www.bluedoorartcenter.org

Holiday Sale: Fay Wood Studio 123 Market Street, Saugerties, NY 12-5pm (thru Jan 1) faywoodstudio.com

Holiday Salon of Fine Arts and Crafts b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 (thru Jan 3) <http://www.bjspokegallery.com>

Hudson River Musings Betsy Jacaruso Studio & Gallery Courtyard 43-2 E. Market St, Rhinebeck NY 845-516-4435 free (thru Jan 31) www.betsy-jacarusoartist.com

Invoking the Muse National Association of Women Artists, Inc. Florida Chapter Coral Springs Museum of Art 2855 Coral Springs Drive Coral Springs FL (thru Dec 28)

Recent Works: Julia Santos Solomon exhibits two and three dimensional gold leaf work. Evolved Interiors Gallery 86-88 Mill Hill Road Woodstock NY 845-679-9979 free (thru Jan 30) www.evolvedinteriors.com

Anna Contes Maguire's solo show, Sensual Light and Group Show at the Arts Upstairs Gallery Opening Reception 11/21/15 Phoenicia Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 free (thru Dec 13) www.artsupstairs.com

The Gift Of Art: a Holiday show Bob's Art and Framing 191 South Main St. New City NY 845-634-6933 free (thru Jan 5) bobsartandframing@gmail.com

The Holiday Exhibition 2015 "Deck Your Halls" and Annual Holiday Artist Food Pantry Donations Crawford Gallery of Fine Art 65 Main Street Pine Bush NY 845-744-8634 free (thru Jan 6) www.crawfordgalleryoffineart.com

Thumb Box Exhibition: Biggest little Art Sale of the year Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 1) www.salmagundi.org

Trailer Box Project Holiday Extravaganza Trailer Box Project 15 Great Pasture Rd Unit 15 Danbury CT 203-797-0230 free (thru Dec 30) www.trailerboxproject.com

Wednesday, December 2

An Artist's Response to Human Rights exhibit Presented by the Orange County Human Rights Commission in collaboration with Orange County Arts Council and Cultural Affairs at SUNY Orange Orange Hall Gallery & Mindy Ross Gallery 24 Grandview Avenue & 73 First Street Middletown & Newburgh NY 845-341-4891 free (thru Dec 16) www.sunyorange.edu/culturalaffairs

Thursday, December 3

Ksenia Golubkov Batik on Silk: A Holiday Show Rolling River Cafe Gallery 25 Cooley Road p NY 845-747-4123 free (thru Dec 31) <http://www.rollingriver.net>

"Ode to Earth" Blue Hill Art & Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY 518-894-7845 Opening Reception 5-7pm free (thru Mar 31) www.bluehillartandculturalcenter.com

Friday, December 4

2015 Winter Show The Artists' Space @ The National Bottle Museum 76 Milton Ave Ballston Spa NY 518-885-7589 Artist's reception 5:30-8:00PM free (thru Jan 16) nationalbottlemuseum.org

BFA/MFA Thesis Exhibition Samuel Dorsky Museum of Art SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 Opening reception 5-7pm donate (thru Dec 8) www.newpaltz.edu/museum

Ellen Sinopoli Dance Company at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge <http://www.kaatsbaan.org>

Fruit and Fashion Paintings by Sharon Watts East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 6-7:30PM free (thru Dec 30) <http://EFLibrary.org>

Third Annual Art Exhibition Otisville-Mt. Hope Presbyterian Church 25 Main St. revised Otisville NY 845-386-3851 6-8pm free (thru Dec 6) www.otisvillepres.org

Peekskill Clay Studio Holiday Pottery Sale The Peekskill Clay Studios The Hat Factory 1000 N. Division Street Peekskill NY 914-739-2529 11-5 weekends free (thru Dec 20) www.peekskillclaystudios.com

The Web of Life Gallery 66 NY 66 Main Street Cold Spring NY 845-809-5838 Opening Reception 6-9pm free (thru Dec 27) www.gallery66ny.com

Continued on Page 6



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Dance *Philadanco and Joan Myers Brown: A Forceful Combination*

BY DAWN LILLE

JOAN MYERS BROWN founded the Philadelphia School of Dance Arts and then the Philadelphia Dance Company (Philadanco) because of the lack of opportunities available to black students, dancers, and choreographers. In the process, this talented and forceful ballet dancer has created and developed two nationally admired institutions and given the dance world many of its talents.

Born in Philadelphia, the only child of Julius Myers, a chef, and Nellie Myers, who was trained in chemistry and worked as a researcher, she graduated from West Philadelphia High School. Here she was invited by Virginia Lingenfelder, a white gym teacher, to join the ballet club and

By 1959 she was dancing in Atlantic City with Larry Steele's revue, often as the featured ballerina en pointe, and also as a choreographer. She performed with Cab Callaway, Pearl Bailey and Sammy Davis, Jr., among others, recognizing that as a black ballet dancer she would never find work in a classical ballet company, and she threw away that dream.

It was this realization and a desire to offer the best possible training to students in her own community that led Brown to open her school in Philadelphia in 1960 and to form a company in 1970. The first six years of the school this lithe performer commuted nightly to her dancing job in Atlantic

choreography, a quality inherent in their training. Besides precisely placed feet, this results in extraordinary torso movement and is motivated by the concept of doing everything full out.

After a performance that involved other companies the Los Angeles critic Lewis Segal wrote, "...nobody out-classed the tireless, 12 Pennsylvania based modern dance paragons from the Philadanco Company." Theirs is strong visual presentation, but it can be lyrical as well, with meticulous attention to costumes and lighting.

From the beginning Brown saw Philadanco as an outlet and training ground for talented young choreographers, particularly black ones, who had even fewer opportunities than the dancers. She wishes to give them the luxury of experimenting and even failing. They have danced works by such known talents as Talley Beatty, Louis Johnson, Gene Hill Sagan and Milton Myers. Contemporary creators include Ronald



Portrait of Joan Myers Brown by Deborah Boardman

Association of Blacks in Dance, which she co founded, and has served on numerous national and state panels and boards.

She says she is getting tired still fighting racism and searching for money. Grants for the arts, especially dance, are down, and there are few if no funds for overhead. So she faces a battle every day in the metropolis that has also honored her.



Philadanco in "Bewildered" from the James Brown Project, photo by Lois Greenfield

also encouraged by her to take private lessons with a white teacher. At this time (the 1940s and 50s) ballet schools throughout America were segregated. If you lived in Philadelphia and were black, you were not permitted to try on shoes in a store and sat in the balcony of movie theaters, in addition to being barred from the white ballet schools.

Brown also studied with two talented and creative black ballet teachers, Sydney King and Marion Cuyjet, and began teaching. A scholarship allowed her to study both ballet and the Katherine Dunham technique in New York at the Dunham School. She also took class for a year with the English born Antony Tudor when he came to teach for the Philadelphia Ballet Guild. This was the first desegregated ballet class in the city and was often taught by the Uruguayan born Alfredo Corvino as well. Many black dancers who studied ballet in different parts of America at the time have noted that the only teachers who did not focus on the color of a student's skin were foreign born.

She started performing in recitals, the Philadelphia Cotillion Balls and the local black cabaret circuit, then in clubs throughout the country and, for several years, Canada. Tudor gave her the opportunity to perform in the corps of *Les Sylphides*, which he staged for a performance with the Philadelphia Orchestra. She has referred to herself as "the fly in the buttermilk" in this production.

City, while teaching and administrating during the day, indicative of the bold and steely interior underneath her often laconic exterior.

The school offers training in ballet, modern dance, tap, gymnastics, and hip hop to students from age five through adulthood. There are regulations regarding health, attendance, and dress in an atmosphere that is strictly professional, yet embraces and welcomes the community. The faculty is highly trained and is supplemented by renowned guest teachers. Scholarships are available for everything from classes to leotards to the summer program.

Philadanco was founded ten years after the school because there were so few opportunities for the dancers she had educated. Now recognized throughout the world as a result of its extensive touring, Philadanco was among the first dance companies in the United States to offer a full year contract, health benefits and affordable housing. The latter is the result of Brown buying and renovating nearby buildings for the use of the company. There is a training program that encompasses an Apprentice Company and a Youth Ensemble, both of which encourage growth as artists and as fully developed individuals.

The performances of the company are often characterized by quickness, what one critic called "menacing speed" that can be "electrifying," but they still project every aspect of the



Philadanco in "Enemy Behind the Gates," photo by Lois Greenfield

K. Brown, Jawolle Zollar and Christopher Huggins. This spring they will dance *Bad Blood* by Ulysses Dove.

Just as the company is a melting pot of dance styles – ballet, modern, contemporary, jazz – Philadanco is integrated. Brown says that although her original intention was to help underserved black children, she believes that dance should represent America. The fact that ballet companies do not is one of the reasons she did not form a ballet academy. She wanted her students to be able to dance for a living and many have gone on to do so.

Brown, both a nurturing and demanding force of nature, remains involved seven days a week in both institutions she created – teaching, rehearsing, fundraising, washing costumes after a performance, and even diapering a grandchild on occasion. She is also active in the International

Among the many awards and honors this dignified and still beautiful woman has received are many from her native city, which gave her the Philadelphia Award in 2009 and declared November 7, 2010, Joan Myers Brown Living Legacy Day. She has received two honorary doctorates, the most recent from the University of Pennsylvania in 2015, and has been recognized by the Kennedy Center and Dance/USA.

When President Barack Obama awarded Joan Myers Brown the National Medal of the Arts in 2013 he cited her for carving out "an artistic haven for African American dancers and choreographers to innovate, create, and share their unique visions with the national and global communities." What a superb example of the positive qualities of an art form!



Calendar

Continued from Page 4

Saturday, December 5

2015 PHOTOcentric Garrison Art Center The Riverside Galleries at Garrison Art Center Garrison NY 845-424-3960 Opening Reception 5-7pm free (thru Jan 10) <http://www.garrisonartcenter.org/>

A Gift of Art Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Reception from 6-8 pm. free (thru Dec 24) www.mamaroneckartistsguild.org

Annual Holiday Exhibit Highlighting small works of art. Wurtsboro Art Alliance 73 Sullivan Street Wurtsboro NY Opening Reception 12-4pm free (thru Dec 20) www.waagallery.org

ASAP's 5th Annual Celebration of Young Photographers After School Arts Program Litchfield Historical Society 7 South St. Litchfield CT 860-868-0740 2-5pm charge <http://afterschoolartsprogram.org/asap-events/celebration-of-young-photographers/>

Chenango Arts Council Presents Cocktail Hour: The Show Chenango Arts Council Martin W. Kappel Theater 27 West Main Street Norwich NY 607-336-2787 7 pm charge <http://www.chenangoarts.org>

Holiday Evening of Gypsy Swing and Swing Dancing ArtsWestchester 31 Mamaroneck Ave. White Plains NY 914-428-4220 7:30 pm - 11:00 pm charge

John Lipkowitz: Springtime in Japan 510 Warren Street Gallery 510 Warren Street Hudson NY 518-822-0510 Opening Reception 12-8 during Hudson Annual Winter Walk free (thru Dec 27) 510warrenstreetgallery.com

Men at Work (thru Mar 27); You Go Girl: Celebrating Women Artists (thru April 3) The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3215 charge <http://www.heckscher.org/>

Third Annual Art Exhibition Otisville-Mt. Hope Presbyterian Church 25 Main Stree6-8pmt Otisville NY 845-386-3851 10am-3pm; free (thru Dec 6) www.otisvillepres.org

PHOTOcentric 2015 The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening reception 5-7pm free (thru Jan 10) garrisonartcenter.org

Princess Ida - by Gilbert & Sullivan Utopia Opera Ida K. Lang Recital Hall at Hunter College East 69th Street (between Park/Lex) New York NY charge Full details on our ticket store: artful.ly/store/events/7537 or our website: [utopiaopera.org](http://www.utopiaopera.org) <http://www.utopiaopera.org>

Zen of Tango at Unison 2-4 p.m; Terre Roche & Jay Anderson in concert at Unison 8-10 p.m. Unison Arts Center 68 Mountain Rest Road New Paltz NY 8-10 p.m. charge

Sunday, December 6

An Artist's Response to Human Rights exhibit Presented by the Orange County Human Rights Commission in collaboration with Orange County Arts Council and Cultural Affairs at SUNY Orange Orange Hall Gallery & Mindy Ross Gallery 24 Grandview Avenue & 73 First Street Middletown & Newburgh NY 845-341-4891 Reception [OHG] 1-3pm free (thru Dec 16) www.sunyorange.edu/culturalaffairs

Susan Phillips, Lenny Kislin, Elin Menzies exhibit New World Home Cooking, Rt 212, Saugerties, NY 845-246-0900 Opening Reception 3-5pm www.susanbphillips.com

Third Annual Art Exhibition Otisville-Mt. Hope Presbyterian Church 25 Main Stree6-8pmt Otisville NY 845-386-3851 9am-1pm free (thru Dec 6) www.otisvillepres.org

Monday, December 7

ASOG Holiday Art Show Art Society of Old Greenwich Gertrude White Gallery -- YWCA of Greenwich 259 East Putnam Avenue Greenwich CT 203-637-5845 free (thru Dec 29) www.artsocietyofoldgreenwich.com

Tuesday, December 8

Performance: Kyogen: Japanese Medieval Comedy Charles B. Wang Center Charles B. Wang Center Theatre, Stony Brook University 100 Nicolls Rd. Stony Brook NY 631-632-4400 6:00 pm charge thewangcenter.org

Wednesday, December 9

Viewpoints: Interpretation and Imagination National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free Reception: Thursday, December 10, 2015, 5-7pm. All are invited and welcome. www.thenawa.org

Thursday, December 10

An Artist's Response to Human Rights exhibit Presented by the Orange County Human Rights Commission in collaboration with Orange County Arts Council and Cultural Affairs at SUNY Orange Orange Hall Gallery & Mindy Ross Gallery 24 Grandview Avenue & 73 First Street Middletown & Newburgh NY 845-341-4891 Reception [MRG] 6-8pm free (thru Dec 16) www.sunyorange.edu/culturalaffairs

Continued on Page 8

Letters

Continued from Page 2

To the Publisher:

...Once again, please accept our deepest thanks for your patronage of pastel artists and the society. We hope you will join us again in 2016 when PSA celebrates its 44th Annual Exhibition in the Grand Gallery of the National Arts Club in New York City.

Sincerely yours,

**Carrie Raeburn
Pastel Society of America
NYC, NY**

To the Publisher:

Dear Cornelia,

Thank you so much for your contribution to the Art world with your website.

I have already exceeded promotional budget.

However, I trust that there will be other exhibits of my Art in the near future! And then I can use your great resource.

Thank you and have a lovely day!

**Zoe Summer
Zoe@ZoeSummer.com
California**

To the Publisher:

...You can take pride knowing that [your] positive reinforcement is a direct result of your dedicated patronage to the arts.

The kindness you have shown runs a parallel line in keeping with the primary goal of Allied Artists of

America which concerns itself with preservation and perpetuation of American art. Your continued commitment is the only guarantee we have to be assured that this ideal remains a reality.

Thanking you again,

**Thomas Valenti / Nadia Klionsky
Allied Artists of America
NYC, NY**

To the Editor:

Dear Ray,

Thank you. Well said. ["Cost, Value and Taste" Redux: Fall 2015 Issue].

Much love,

**Susan Silverman
The Villages, FL.**

To the Editor:

Bravo Ray! Your issue of Fall 2015 "Peeks & Piques" editorial tells it as it is! That's chutzpa! The collectors are pushing the envelope, hoping for an "Art Bonanza" and the majority of consumers don't know what they are looking at. They just want to impress their friends, family and neighbors.

I see nothing wrong in making a profit on any investment whether it be buying an apartment house, soybeans, or art. Art is therefore a commodity like soybeans. Ray, what you are saying is that Art is being treated as a commodity to be bought and sold ignoring its artistic nature. The farmer is not talented. All he does is plant the seed. The seed is nourished. The crop or produce has value...not the farmer, whether its soybeans or

broccoli. NO TALENT NEEDED!

**Maxwell Schwartz
Freeport, NY**

To the Editor:

Hello Mr. Steiner,

I live in the Hudson Valley for almost 30 years. Several years ago I saw this book while browsing through ART TIMES newspaper, which I happened to pick up for free at a local restaurant.

I just happened to start reading it on a train trip, via Metro North, from Beacon to Grand Central Station. I was going to visit the MET, I hadn't been there in over 20 years, and since I was turning 50 I decided that I wanted to gain an understanding of Art (you know that bucket list we all have). I had taken art classes in H.S. but never had the chance to really learn much about art.

I am not much of a reader but I could not put this book down. I loved it. I am not sure if it was timing or the fact that the locations were so familiar to me, but I can honestly say that this book led me back to art. I really felt that I was Jake.... I started looking for art classes. I took my oil paints (from H.S. some were Bellini paints I don't think they are even made anymore) and signed up for classes at the Wallkill River School and now I paint whenever I get the chance.

I just put a review on AMAZON for the book even though I read it years ago.

Mr. Steiner I hope to meet you some day so you can sign my copy of this book. I will keep it forever.

Thanks again,
Maureen Hart

To the Editor:

Dear Ray,

I am re-reading your wonderful history of the Art Students League [1999 CSS Publ.]...and having attended the League in 1946-49 at the age of 23 under the G.I. Bill. My memory of the old wide staircase leading to the upper floor studios...I remember Frank Dumond struggling to climb the stairs to his 5th floor studio. Robert Brackman and Dora De Vries had street level studios and Frank Reilly was one flight up. A recent visit (the first since 1949) on my 91st birthday was a disappointment. A guard-like station, like a 'checkpoint' in a war zone, as one enters the building...maybe it's needed. Times have changed. An elevator has replaced the staircase...somewhat darkened studios with some sort of plumbing fixtures on the ceiling...same old lockers. I WAS THEN LOOKING FOR SUSIE! I booked her many times as monitor of the Reilly Class. Memories of Stuart Klonis tucked away in his office with his wife always by his side...Rosina Florio acting like Commander-in-Chief. Susie, you were a great fixture at the League.

**Maxwell Schwartz
Freeport, NY**

Art

Isabel Bishop's New Vision

Continued from Page 1

By RENA TOBEY ©2015

took the extra step of working out her composition with prints. She used the rigorous, time-consuming process of painting with egg tempera, a method that lost prominence with the increased prevalence of oil paints beginning in the 17th century. With these techniques, Bishop worked slowly, often taking a year to finish one work.

A premier example of her Renaissance-inspired painting is *Dante and Virgil in Union Square* from about 1932. The hard times of the 1930s created a new egalitarian spirit, and Bishop reflects that energy in the painting, along with her own passionate and optimistic belief in the possibility of upward mobility. She fills the painting with classical references and Renaissance art imagery: the equestrian statue with the orator's extended arm; skyscrapers with Ancient Greek temple motifs both at street level and rising into the sky; and classical architecture's sculptural frieze decoration, now a horizontal band of bodies in action. But rather than depicting a mythological or historical setting typical of Old Masters' paintings, this scene takes place in the contemporary world of Union Square.

Bishop creates a kind of charmed



Isabel Bishop. *Dante and Virgil in Union Square*, 1932. Oil on canvas, 27 x 51 3/4 inches. ©The Estate of Isabel Bishop. Courtesy of DC Moore Gallery, New York. Collection of the Delaware Art Museum, Gift of the Friends of Art, 1971.

sents a stage set of the modern world, with its emblematic skyscrapers aspiring to new heights, yet rooted to the ground. The sage-green building topped by a billboard, just right of center, prominently features a zigzag fire escape. For Bishop, the ladder's repeated plateaus and rising diagonals represent how anyone who works hard can reach new heights, her pictorial representation of upward social mobility. The buildings are geometric and strong, and together, they push all the figures forward to the front of the picture plane.

Humorously and oddly, the figures of Dante and Virgil, dressed in classical garb, are placed across the street, separated as outsiders from the central action in the Square. Bishop's experience of the provocative Union Square tableau inspired her connection to "The Divine Comedy," from 1320. In it, Virgil, as guide and mentor, travels with Dante through Purgatory and Hell. They have conversations about the multiplicity of human souls. In the painting, in their removed position, Dante and Virgil

take in the people of modern-day New York. The viewer is placed behind them, even farther away, able to perceive the whole scene, this time, with Bishop as guide and mentor.

Hordes of anonymous people fill the Square, with the figures forming a band across the entire foreground

of the painting. Bishop has made the front row a microcosm of types, people in motion, which, for her, represents their social mobility. On the far left, with their backs to the viewer are an immigrant woman in her long skirt and shapeless jacket, along with another figure carrying a baby. They head anonymously into the crowd to assimilate as Americans. Next to them, a smartly-dressed woman, in her cloche hat and fur-lined coat, holds the hand of a boy in an orange jacket and knee-length britches. They represent how the immigrants can emerge from their assimilation. To their right, a working-class man in cap and loose-fitting brown clothes faces the buildings and the equestrian statue, perhaps making his way to hear an orator stationed there. Other men, more nattily attired in three-piece suits and fedoras, both face toward the viewer and away. Middle-class women shoppers clutching packages mingle with young women working their way up in life. At the far right, a man with slightly stooped shoulders holds the arm of a younger woman, perhaps a father and daughter.

Seemingly static, the figures actually move in multiple directions and through varying walks of life. In Union Square, all types of people mix, merge, co-exist, and move among each other. Men and women, young and older, rich and poor provide souls for Dante and Virgil to contemplate, not in separate universes, but in one mass Purgatory of the Depression. The masses become individuals, purposefully moving this way and that, striving to elevate to a Heaven that is beyond economic and social despair.

The contrived, classical harmony in the painting is warmed with Bishop's own empathy and aspirations for those she paints. For her, the Square was a place of beauty and potential, not the Hell of lost and doomed souls that the viewer might assume from the presence of Dante and Virgil. To reinforce Bishop's optimism, the cityscape and people are bathed in

sunlight, with the literary figures in shadow. Here, we can believe that the assertive New Woman has finally achieved lasting equality with men.

American women artists have knowingly or unwittingly woven into their work their beliefs about the possibilities for women. These beliefs tended to coincide with social, economic, and political trends. Bishop enjoyed a companionate marriage of equals, and her financial worries were relieved through her neurologist husband's successful career. She portrayed a world in which Separate Sphere ideology not only seems old-fashioned, but also impossible. No longer is a society that keeps women removed from the movement and vitality of the modern world possible. While post-World War II media imagery shuttled women out of the workplace back into the home, that myth was never completely the reality. The resurgence of feminism in the 1970s ensured that women who danced on the boundary of the public and private spheres would only have to do so by their own choice. Each generation can thank the preceding one and artists like Isabel Bishop who visualized probing and pushing the boundaries of change.



(note:) In the August 1989 Issue of *ART TIMES* Raymond J. Steiner reviewed *Isabel Bishop exhibit* at Bard College, Edith Blum Institute).

This essay is the 7th from the "Finding Her Way" series, exploring the challenges American women artists faced from about 1850 to 1950.

Previously published essays are all online with images in color at: www.arttimesjournal.com

Elizabeth Okie Paxton: Summer 2014
Lilly Martin Spencer: Fall 2014
Alice Barber Stephens: Winter 2014
Marie Danford Page: Spring 2015
Theresa Bernstein: Summer 2015
Florine Stettheimer: Fall 2015



Isabel Bishop, *Young Woman*, 1937, Pennsylvania Academy of Fine Arts.

universe with the primary colors of red, blue, and yellow. For all the people crammed in this one place, the atmosphere is calm, achieved through the repeated use of vertical and horizontal lines. The backdrop of Union Square buildings, used in an arbitrary, not literal way, repre-

Calendar

Continued from Page 6

Friday, December 11

79th annual season Handel's Messiah The Choral Society of the Moriches St Jude's RC Church in Mastic Beach 7pm charge www.moricheschoral.org

Benefit Reception Catharine Lorillard Wolfe Art Club 119th Annual Exhibition National Arts Club, 15 Gramercy Park South, NYC 5:30-8pm (thru Dec 18)

BFA/MFA Thesis Exhibition Samuel Dorsky Museum of Art SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 Opening reception 5-7pm donate (thru Dec 15) www.newpaltz.edu/museum

Soul Nativity Harlem School of the Arts 645 Saint Nicholas Ave New York NY 212-926-4100 Fri, 7pm; Saturdays & Sun, 3pm charge (thru Dec 20) <http://hsanyc.org/soul-nativity/>

The Nutcracker Catskill Ballet Theatre Company Ulster Performing Arts Ctr 601 Broadway Kingston NY 845-339-1629 8pm charge www.CatskillBallet.org

Saturday, December 12

Athens Annual Victorian Stroll Athens Cultural Center 24 Second Street Athens NY 518-945-2136 1-5pm free www.athensculturalcenter.org

Gallery Talk: Matthew Lyons on Robert Irwin Dia:Beacon 3 Beekman Street Beacon NY 845-440-0100 2-3pm free www.diaart.org/gallerytalk

"Dually Noted"—Music for Four Hands Close Encounters With Music The Mahaiwe Performing Arts Center 14 Castle Street Great Barrington MA 800-843-0778 6 PM charge www.cewm.org

Hansel & Gretel with Sandisfield Players and FRRSD students Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 2pm; Children's Art show, 4-6 pm charge www.sandisfieldartscenter.org

Holiday Open House and Hudson River Musings exhibit Betsy Jacaruso Studio & Gallery Courtyard 43-2 E. Market St, Rhinebeck NY 845-516-4435 2-6pm free (thru January 31) www.betsyjacarusoartist.com

Rockland County Choral Society Winter Concert Rockland County Choral Society Christ Episcopal Church 65 Washington Ave. Suffern NY 845-418-6225 8:00 pm charge www.rocklandchoral.org

The Holiday Exhibition 2015 "Deck Your Halls" and Annual Holiday Artist Food Pantry Donations Crawford Gallery of Fine Art 65 Main Street Pine Bush NY 845-744-8634 Reception 5:30-7:30pm free (thru Jan 6) www.crawfordgalleryoffineart.com

The Nutcracker Catskill Ballet Theatre Ulster Performing Arts Center (UPAC) Broadway Kingston NY 845-339-1620 8pm charge www.catskill-ballet.org

The Nutcracker New Paltz Ballet Theatre Bardavon 1869 Opera House 35 Market Street Poughkeepsie NY 845-473-2072 charge With soloists from New York City Ballet and a live violinist! www.bardavon.org

Sing Joyfully: Carols and Songs for a Glad Season Master Singers of Westchester Bedford Presbyterian Church, Bedford, NY (914) 232-8038 7:30pm mswchorus.org

Blue Door Art Center Holiday Celebration 13 Riverdale Ave. Yonkers NY 914-375-5100 2-5pm free www.bluedoorartcenter.org

Sunday, December 13

79th annual season Handel's Messiah The Choral Society of the Moriches St Marks Episcopal Church in Westhampton Beach 3pm charge www.moricheschoral.org

Hansel & Gretel with Sandisfield Players and FRRSD students Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 2pm; Children's Art show, 4-6 pm charge www.sandisfieldartscenter.org

NAL Holiday Celebration, Exhibition and SALE National Art League 44-21 Douglaston Parkway Douglaston NY 718-224-3957 free (thru Jan 2) www.nationalartleague.com

Tchaikovsky in the Holiday with the Yonkers Philharmonic FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free www.yonkersphilharmonic.org

The Nutcracker Catskill Ballet Theatre Ulster Performing Arts Center (UPAC) Broadway Kingston NY 845-339-1620 2pm charge www.catskill-ballet.org

The Nutcracker New Paltz Ballet Theatre Bardavon 1869 Opera House 35 Market Street Poughkeepsie NY 845-473-2072 charge With soloists from New York City Ballet and a live violinist! www.bardavon.org

Friday, December 18

ASOG Holiday Art Show Art Society of Old Greenwich Gertrude White Gallery -- YWCA of Greenwich 259 East Putnam Avenue Greenwich CT 203-637-5845 Artists' Reception 6:30-8:30pm free (thru Dec 29) www.art-societyofoldgreenwich.com

Saturday, December 19

Art Centro Winter Celebration Potluck and Open House Art Centro 485 Main Street Poughkeepsie NY 1 - 8pm free

Winter Open House & Pot Luck Art Centro 485 Main Street Poughkeepsie NY 845-454-4525 3-8pm free www.artcentro.org

Sunday, December 20

79th annual season Handel's Messiah The Choral Society of the Moriches St. Louis de Montfort in Sound Beach 4pm charge www.moricheschoral.org

Friday, January 1

Meagan Buratto: Desde El Cielo 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 free (thru Jan 31) 510warrenstreetgallery.com

Monday, January 4

Colors ~ artworks by William Noonan SUNY Orange Cultural Affairs Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets (GPS: 73 First Street) Newburgh NY 845-341-4891 free (thru Feb 29) www.sunyorange.edu/culturalaffairs

Tuesday, January 5

Artists of Excellence ~ Sculptures by Martin Dominguez SUNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets (GPS: 73 First Street) Newburgh NY 845-341-4891 free (thru Mar 16) www.sunyorange.edu/culturalaffairs

Continued on Page 14

Call for Entries!

Studio Montclair's
2016 International Open Juried Exhibition

ViewPoints 2016

June 2 - 30, 2016

aljira, a Center for Contemporary Art
591 Broad Street, Newark, NJ 07201

Juror: Mary Birmingham
Curator, Visual Arts Center of New Jersey

Cash Awards

\$40 entry fee for three images

All work must be original

All media accepted (including videos and installations)

January 22, 2016: Submission deadline

Online entry form available:

<http://studiomontclair.org/?p=8049>

Contact: studiomontclair@aol.com



MAG

SMALL WORKS 2016
12th Annual Competition
March 31 — April 23, 2016

CALL FOR ENTRIES ~ Work in all media
Max. 15" in any direction CASH AWARDS

Juror: Kenise Barnes

Mamaroneck Artists' Guild

126 Larchmont Ave., Larchmont NY 10538

To enter visit our website: www.mamaroneckartistsguild.org
and link to Small Works 2016

Entry Deadline February 12

Juried Art Show
Celebrating
Bergen County's Diversity

February 6-26

Free Reception February 7, 2-4pm

at Art Center of Northern New Jersey

250 Center Street, New Milford, NJ

201-599-2992

Check website for details

www.artcenter-nnj.org



Speak Out

is your forum!

ART TIMES seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to three (3) double-spaced pages and send with a SASE to: "Speak Out," ART TIMES, PO Box 730, Mt. Marion, NY 12456-0730. A by-line and tag-line identifying the writer accompanies all "Speak Out" articles.

Theatre HOW TO LOVE MUSICALS AND STILL BE HIP

By WENDY CASTER

AN ODD THING happens to some people when faced with the existence of musicals. They start saying very strange things:

- “I don’t like musicals, except *Cabaret* and *Chicago*.”
- “I don’t get why they sing; singing isn’t realistic.”
- “Musicals are silly and stupid.”
- “I liked *Fun Home* because it’s like a real play.”
- “Musicals are cheesy. Period.”

And then my favorite:

- “I only like good musicals.”

And then they cut off the conversation, as though they think we musical fans are wimps who can’t take it. They’re so sure that their one-sided, closed-minded opinion is so cool, and so right, that nothing more need be said. Example: When a friend said he didn’t like “show tunes,” I tried to tell him that “show music” has been a better term at least since Stephen Sondheim started writing. He said, “Don’t be so defensive,” and changed the subject. I wish I could recreate in writing the sneer in his voice when he said, “show tunes.”

There are other people who don’t like musicals, and who identify their preference as a preference, and not as proof of their superiority. One person I met said, “I like plays. I like music. I just don’t like them together.” We had an interesting conversation.

So, let’s address some of the comments above.

Re: “I only like good musicals.” Is this person (actually, there have been many) suggesting that I like bad musicals? Condescending much? You never hear people say, “I only like good books.” “I only like good movies.” or “I only like good art.” Liking books, movies, or art doesn’t threaten one’s status. It’s only liking musicals that seems to slot someone into the extremely unhip territory of middle-brow-dom, or lower. It doesn’t help that some people think musicals haven’t developed since the 1960s; others think that *Phantom of the Opera* represents the modern musi-

ways understand that there are other brilliant musicals.

Then we have “I don’t get why they sing; singing isn’t realistic.” Here are some of the things these same people *can* get: Brechtian distance. The use of masks. Karen Finley sticking yams up her butt. All of these are theatrical devices to express and elicit emotion, as is singing. Do some people like/admire some of these more than the others? Fine. But the one(s) they prefer aren’t automatically superior or hipper. And theatre and movies aren’t even supposed to be reality. The lizards in Albee’s *Seascape* aren’t really reptiles; *Medea* doesn’t actually kill her children; the actor who plays the Elephant Man isn’t personally disfigured.

A cousin of the “singing isn’t real” comment is that movie musicals don’t work because, “Where is the music coming from?” Well, it’s coming from the same place as the lights, sounds, score, dialogue, story, visuals, and special effects.

Re: “Musicals are silly and stupid.” Some are, many aren’t. Exhibits for



Hamilton (original cast), starring Renée Elise Goldsberry, Lin-Manuel Miranda, and Phillipa Soo. Photo by Joan Marcus.

liant shows does not represent every musical ever written, but isn’t great art always the exception? Millions of books are published each year. How many are worth reading? Hundreds of films come out each year. How many are worth seeing? Somehow,



Hamilton (original cast), starring Renée Elise Goldsberry, Lin-Manuel Miranda, and Phillipa Soo. Photo by Joan Marcus.

the defense: *Cabaret*, *Chicago*, *Caroline Or Change*, *Company*, *Sweeney Todd*, *A Little Night Music*, *Follies*, *Hamilton*, *Spring Awakening*, *Fun Home*, *Falsettos*, *See What I Wanna See*, *Light in the Piazza*, *Hello Again*,

books and movies are judged by their best work, while musicals are judged by their worst, or at least their most average.

Re: “I liked *Fun Home* because it’s like a real play.” And it’s even more like a real musical!

Re: “Musicals are cheesy. Period.” I guess in some people’s minds they are, and I respect that, but it’s not a fact! (For proof, see list of shows above.)

Some people simply don’t like the sound of “show tunes.” Okay, but: (1) their preferences aren’t the be-all and end-all of artistic quality, and (2) they seem to think that all musicals sound like *Oklahoma*.

And here’s the oddest thing of all: I have heard virtually all of the people I know who officially “don’t like musicals” singing along with songs from, oh, *The Sound of Music*, *Mary Poppins*, *Guys and Dolls*, and other classics. Singing with great joy, I should add. When I asked my friend C, who was singing along to “16 Going on 17” how this fit in with his anti-musical stance, he said, “Well, it’s ‘16 Going on 17’” as though that was a sufficient answer. And, actually, it was.

C has been open to trying mu-

sicals, partially because I dragged him to them. I started with *Chicago*, knowing that if the songs, story, and dancing didn’t get him, the scantily clad performers would. Before the show began, I said to C, “I am now going to tell you the secret of why people sing in musicals. Because they’re musicals. It’s that simple. It’s a device. And it can be an incredibly powerful one.” My friend enjoyed *Chicago* and became more open to the idea of musicals. (He gets major credit for not immediately deciding that *Chicago* was an exception and that all other musicals would stink.) Then one day we were hanging out with a friend of his, someone whose hip credentials are beyond argument, someone edgy and famous. And it came out that she really likes musicals. She’s so hip, she could say so out loud without risking losing cool points. And I could see C’s final musical-related reluctance fall away. When he last came to visit me, we saw *Fun Home* and *Hamilton*, both of which blew him away. Look at what he would have missed if he had been less open-minded!

I’ve noticed that many of the people who don’t like musicals take only painfully dramatic works seriously. In fact, the grimmer the work, the more they appreciate it. To them, happy ends *by definition* cannot be art. This is not a new stance; drama has been treated with more respect than comedy for decades (perhaps centuries?). However, there are plenty of musicals grim and painful enough to meet anyone’s needs. Every time I see *Sweeney Todd*, I end up thinking, “Why do I love this so much? It hurts!” But, of course, its brilliance and beauty are what grab me, time and time again. And right now, *Fun Home* is devastating people eight performances a week on Broadway (while also being funny, smart, insightful, and thrilling).

So, how can one like musicals and still be hip? It’s simple: Be so hip that you don’t care what other people think, what other people understand or misunderstand, what today’s style “leaders” have to say. Give all different sorts of entertainment and art a chance. Be so hip that you don’t care if you’re hip. There’s nothing hipper.



Fun Home (original cast), starring Sydney Lucas and Michael Cerveris. Photo by Joan Marcus.

cal although it’s almost 30 years old. Even people who can’t help but admire a piece like *Cabaret* don’t al-

A Fiddler on the Roof, *Once*, *Passion*, *Raisin*, *1776*, *Sunday in the Park With George*. Granted, this list of bril-



Culturally Speaking

Two Weeks along the Pacific Coast Highway from LA to Seattle Part 1



Cornelia Seckel on the California coastline

By CORNELIA SECKEL

THE KIND OF “newsy” things I’ve written about in this Culturally Speaking column can now be found on my blog as it will much more timely reporting on what’s going on as I’m out and about. I’ll also be including my thoughts about any number of things relevant to the practical side of being a Creative. I expect to have a new post every week. Facebook and Instagram are other ways to get some of the “newsy” things, so sign up to receive notices of

- **blog** posts (culturallyspeaking-journal.wordpress.com),

- sign into **instagram** (instagram.com/cornelia.seckel_art_times/)

- and follow ART TIMES on **facebook** (facebook.com/ArtTimesJournal).

2 weeks I’ve spent.

I flew into **LA** and was met by another childhood friend, **Leta Lyons** (I was 3 she was 2 and our parents remained friends all their lives). We spent the next day visiting and I had a chance to meet up with **Norman Kolpas** who has been writing for us (see the Summer ’15 issue for his latest article). Norman is very involved with the **Wolfgang Puck** enterprises and I learned a lot about that and ended the day eating at **Chinois** in **Santa Monica**. In 1983, when the doors to Chinois opened, Wolfgang Puck created the first example of America’s fusion cuisine with his menu of Asian dishes created with California’s fresh, accessible products combined with French culinary techniques.



Cornelia Seckel and Cary Greif on the beach in Ventura, CA

For many years I’ve been thinking about going to **LA** to visit friends, to **San Francisco** to see my niece, and then on to **Seattle** to visit a dear family friend. How I would do this took several forms. Fly from one city to the next? Drive? On my last birthday I realized that my friend in Seattle was going to be 97 and **WHAT WAS I WAITING FOR?**

Heidi Robertson, my friend from elementary school (5th grade— we were 10) recently retired and she and I began our plan for the Road Trip. For several months we emailed and skyped exploring possibilities. This is what we came up with and it was one of the very best

The next day I met up with **Cary Greif**, a woman who interned with us in 1989 when she was at **Vassar College in Poughkeepsie, NY**. We spent the day walking the **Venice beach** exploring who we were now, how things were then and I was heart-warmed to hear how impactful her time with us had been. It was **Raymond’s** (**Steiner** my partner) support that she pursued her passion of writing. “If it wasn’t for Ray I would never be writing today”. That evening she and I joined Leta at the **Mark Taper Forum** where we saw the play **Appropriate**, a play that puts relationships and actions into question.



L to R) Heidi Robertson, Leta Nadler, Cornelia Seckel, Sam Pryor friends from Jr. High School days in Queens

The **Mark Taper Forum** is part of the **Performing Arts Center of Los Angeles County** which has four venues: **Walt Disney Concert Hall** designed by **Frank Gehry** (and is quite magnificent), **Dorothy Chandler Pavilion**, **Ahmanson Theatre** and **Mark Taper Forum**. The complex was reminiscent of **Lincoln Center in NYC**.

The following morning Leta and I drove to **Malibu** to meet up with Heidi, who lives just North of LA, and **Sam Pryor**, yet another friend from **Jr. HS** whom I hadn’t seen in 50 years. We had a delightful lunch with a lot of good food, conversation and reminiscing. After lunch Heidi and I headed onto the **Pacific Coast Highway** on the first leg of our journey.

We spent the night with Heidi’s friends the **Vernons in Solvang** (sunny field), a **Danish Village of Solvang in the Santa Ynez Valley**. This area has many vineyards producing very nice wine. Between 1850 and 1930, a considerable number of **Danes** left **Denmark**, because of the poor economic prospects and emigrated to the United States. Our time with the **Vernons** was delightful. They were generous hosts and our accommodations in their home quite luxurious.

Leaving **Solvang** we headed up the coast and to **Pismo State Beach** where we had our morning walk along

the beach then for some clam chowder. In **Pismo**, formerly known for its clams before they were over-harvested, we stopped at the one and only gallery— **The Seaside Gallery** (theseasidegallery.com). They had a great variety of work. I particularly liked their small alcoves and viewing areas. The work was quite good and **Sherie Burgher**, **VP of Gallery Operations**, was very helpful and knowledgeable.

On to **Cambria** where we stayed at the **Sea Otter Inn on Moonstone Beach** near **San Simeon** and the **Hearst’s Castle**. In 1865, **George Hearst**, an American newspaper publisher who built the nation’s largest newspaper chain, purchased 40,000 acres of ranchland along the California Coast just south of **Big Sur**. In 1919, **William Randolph Hearst** inherited what had grown to more than 250,000 acres, and transformed it into a retreat he called **La Cuesta Encantada**— Spanish for “Enchanted Hill.” By 1947, **Hearst** and architect **Julia Morgan** had created **Hearst Castle**: 165 rooms and 127 acres of gardens, terraces, pools and walkways—all built to house **Hearst’s** specifications and to showcase his art collection. It is a living museum and his legendary superb European and Mediterranean art is visible throughout this historic California castle.

We had an excellent dinner at **Cen-**



Heidi Robertson and Sherie Burgher, VP of Gallery Operations at The Seaside Gallery in Pismo, CA



Courtesy © Hearst Castle/CA State Parks/V. Garagliano. All Rights Reserved. (detail) ®

trally Grown Restaurant. The farm-to-table movement is embedded in this company whose motto is **Less is More:** “In everything we grow and harvest, in everything we package (or unpackage), in everything we source and build, we strive to do more good through less harm to our food, bodies and land”.

The next day: We were stopping very frequently to see the glorious scenes along the coast, traveling about 10 miles at most to the next gorgeous views. We stopped at **Elephant Beach** to see the **Northern Elephant Seal, *Mirounga angustirostris***, an extraordinary marine mammal. It spends eight to ten months a year in the open ocean, diving 1000 to 5800 feet deep for periods of fifteen minutes to two hours, and migrating thousands of miles, twice a year, to its land-based rookery for birthing, breeding, molting and rest. While we were there we saw the juveniles and yearlings spending their month on the beach. It is a time when the “kid” seals are gaining experience with fasting, strengthening the muscle sets used on land which also promotes bone growth. We saw many of the juvenile males jousting with one another. The **Piedras Blancas** rookery, on Highway 101 seven miles north of **San Simeon** on the **California Central Coast**, is home to about 23,000 seals, never all there at the same time. Over the course of the year, along the 6-mile rookery, seals come and go: the males do battle for breeding rights,

The drive up the coast had one gorgeous view after another — I think I’ve said this and surely will again!. We had Lunch in **Big Sur at Nepenthe**, a restaurant about 800 feet above the



Juvenile elephant seals lining the coast at their rookery just north of San Simeon on the California Central Coast

ocean that has fabulous views and was designed by a student of **Frank Lloyd Wright**. Food was excellent and we had the famous Ambrosia burger. I helped the wait staff with their pumpkin carving and they were quite appreciative.

We crossed the very beautiful **Bixby Bridge**, passed by **Esslan** where I had stopped about 40 years ago on a very different trip along the coast and then to **Carmel**, which had been quite an artist community. We walked around town and the many very substantial galleries along with fine restaurants, jewelry and clothing stores spoke of a much more monied place than I remember. We did stop at several of the galler-



Cornelia Seckel helping out the waitstaff with her pumpkin carving skills at Nepenthe in Big Sur, CA

the females arrive and give birth to the pups, the breeding season commences, pups are weaned and head out to the ocean. If you want more information go to the website (elephantseal.org) where you can view the amazing e-sealcam and watch the activity in real time.

ies including the **Classic Art Gallery** featuring the gorgeous American landscapes by **Michael Wheeler**. There are well over 50 galleries with works ranging from marine, classic, modern, California Impressionism, sculpture, glass many other mediums. Coming

up is **The 23rd Annual Carmel Art Festival May 13 - 15, 2016**. The website **CarmelArtGalleries.com** has extensive information about galleries and artists represented in Carmel. On their site they claim that they were the 1st online gallery guide and was created in 1999.

After more beach walking and being mesmerized by the gorgeous coast we finally got to **San Francisco** and met up with **Heidi’s son Matt Miller** and **my niece Elliana Spiegel**. Brunch is a big deal in San Francisco (as it is in Manhattan as well as other big cities) and we walked quite a bit up and down hills eventually getting to **Alamo Square Park** atop a hill with a gorgeous view of San Francisco and **4 painted Ladies**—a grouping of beautifully painted Victorian homes. We went to an outdoor market, which I always enjoy, before finding an interesting restaurant to have our meal.

Our first day in San Francisco and we woke up to rain. We thought to go to the **de Young Museum** but as it was Monday it was closed as are most Museums. As we slowly began to pull

from the 1800s through the present day video games. What an interesting place. Just put in the coin and you could get your tarot reading, palm read, watch puppets dance, and so much more. The monies accumulated from the machines go a long way in supporting the Museum.

The ferry ride took us past **Alcatraz** and then we had great views of the **Golden Gate Bridge** and the **Oakland Bridge**. On to Sausalito, a charming City with a huge marina, luxury shops, galleries and restaurants. There were sailboats in the water, the sun was shining and the Golden Gate Bridge right before us. We walked around, had an excellent lunch and met a delightful couple visiting from Taiwan before taking the ferry back to SF.

Then it was off to the **Ferry Building** to meet up with **Ellie**. The Ferry Building, located at the foot of **Market Street**, houses numerous food shops that offer artisan cheeses, meats, breads, coffee, oil and vinegar, candy/fudge, local fish and more. There are restaurants and cafés serving a wide variety of foods. There are offices on the upper floors.

Opening in 1898, the Ferry Building became the transportation point for anyone arriving by train from the East. From the **Gold Rush** until the 1930s, arrival by ferryboat became the only way travelers and commuters—except those coming from the **Peninsula**—could reach the city. At its peak, as many as 50,000 people a day commuted by ferry.

In 1892, a bond issue to build a new Ferry Building was passed and a young architect named **A. Page Brown** drew up plans for a large, steel-framed building. Brown’s foundation—which has supported the entire steel-framed structure held strong through two earthquakes (1906 and 1989), became the largest such foundation for a building over water anywhere in the world. The need and therefore use of ferries decreased with the opening of the **Bay Bridge** in 1936, and the **Golden Gate Bridge** in 1937 and by the 1950’s, the Ferry Building was used very little. Today, after a major renovation, ferry terminals operate at **Larkspur, Sausalito, Vallejo**, and **Alameda** with plans for continuing network improvements and expansion. **The Tower** of the Ferry Building, a 245-foot tall clock tower with four clock dials, each 22 feet in diameter, can be seen from Market Street, a main thoroughfare of the city. The ferry Building was like **Grand**

Continued on Page 13



Elliana Spiegel on Alamo Square Park overlooking the San Francisco skyline

Note from the Editor: *Selling Art*

Previously online at arttimesjournal.com

By **RAYMOND J. STEINER**

NOT LONG AFTER my novel *The Mountain* was released in 2008, I had been approached by several people — mostly artists — questioning why I had portrayed my main character, the painter Jake Forscher, as being so reluctant to sell his paintings. Why shouldn't an artist make a living? Jake (nor I) object to an artist being recompensed for his time, his labor, his materials — but Jake (and I) question whether it is ethically correct for an artist to sell, or make money on, a 'gift' that comes to us gratis, so to speak. Like beauty, creative talent comes from outside of ourselves and not from something that comes purely out of our labor (although I really don't know how much time, money and effort it takes to apply make-up or undergo cosmetic surgery in order to achieve celebrity or praise for how one 'looks' rather than 'does'). Full disclosure, however: My wife *does* sell my paintings and has been doing so since I began painting about 20-25

years ago, and although I am not fully easy with her doing so, I have not refused to let her do so. For instance, I've been a participant in the Annual Saugerties Art Tour for about 5 years and have been present as sales have been made over those years. Yet, it still makes me feel somewhat uneasy seeing my landscapes being taken away, not only because they have come to me unbidden, but because they sort of serve me as a visual diary of how nature affects and inspires me. Often the urge to capture a moment of sunlight heightening a view of my surrounding field and woods often comes 'out of the blue' but also from a source that remains a mystery for me. Such moments usually come when I am having a case of writer's block and need to unclutter my head of words — thus, a moment of an inspired depiction of 'where I am', a diary moment that begs to be visually recorded, a moment I can look back on in a future meditative mood. That someone else is 'moved' by these personal records is

as confounding as it is pleasurable for me. Recent comments such as "your landscapes capture where the heart wants to rest"* and "your landscapes sing!"* warm my heart — but ought I 'market' them? Sell them? Put a price on them? Take money for sharing what is not properly *mine* to sell as some kind of tangible commodity? Neither Jake nor I are unique in our feelings about selling what was never 'ours' to sell. Many, many artists I have met, profiled and/or critiqued over the years have shared their own misgivings. I recall one vivid memory of spending an overnight at Pier Augusto Breccia's Rome (Italy) studio, when being awakened by the smell of cigarette smoke. Unbeknownst to me (or Cornelia who traveled with me), Pier came from home to his studio during the late night to make a painting that had suddenly insisted on emerging. We walked next door to his adjoining studio to find him sitting back from a large painting on his easel, smoking and shaking his

head. When he heard us approach, he said, "From *where* does it come? It is *always* a mystery!" Breccia is world-renowned for what he calls his hermeneutical paintings. Yes, he sells them (at his exhibition reception we attended several years ago at the Palazzo Venezia more than 3000 attended!) but *he still doesn't know where they come from!* And, *neither do I!* Still, art has been sold for thousands of years, and still selling since we've totally turned it into a commodity and treated it as a product rather than as an instance of creative insight. Not surprising, I guess, since we've denigrated the concept of "divine inspiration" and managed to turn colors and shapes spread (or poured) over a flat surface, piles of debris on gallery floors or urine in jars into 'art'. Thoughts?

* Letters from Rebecca Monroe of Troy, Montana and Sara Jones of NYC, NY, respectively.



Visit arttimesjournal.com for additional essays, calendar and opportunity listings as well as links to videos, blogs and additional resources.

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The School will be closed December 22, 2015-January 10, 2016

<p align="center">ABSTRACT COMICS with Meredith Rosier December 6</p> <p align="center">LARGE SCALE CONTEMPORARY DRAWING IN ABSTRACTION with Meredith Rosier December 12-13</p> <p align="center">ADVENTURES WITH COLOR: A COLOR THEORY WORKSHOP with K. L. McKenna January 12-14 845. 679. 2388</p>	<p align="center">ARTFUL USE OF WHAT'S AT HAND with Polly Law January 30-31</p> <p align="center">COLORCOLORCOLOR with Christie Scheele February 13-15</p> <p align="center">COLOR AND ENERGY with Karen O'Neil February 22-23</p> <p align="center">EXPLORING ABSTRACTION with Jenny Nelson February 27-28</p> <p align="center">WHITE LINE WOODBLOCK with Anita Barbour February 29-March 2</p> <p align="center">HANDMADE BOOKS AS ART with Loel Barr March 5-6</p>	<p align="center">LARGE SCALE CONTEMPORARY DRAWING IN ABSTRACTION with Meredith Rosier March 12-13</p> <p align="center">THE ABSTRACT LANDSCAPE with Donald Elder April 4-5</p> <p align="center">COLOR AND ENERGY with Karen O'Neil April 18-19</p> <p align="center"><i>info@woodstockschoolofart.org</i></p> <p align="center"><i>for a complete listing of all classes and events visit woodstockschoolofart.org</i></p> 
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LA to Seattle Part 1

Continued from Page 11



One of many coin operated displays at the Musée Mécanique at Ghirardelli Square in San Francisco, CA

Central Station in many ways; a central point for commuters to get to their destination. Trains are still a critical part of the transportation system in NYC and I hope will remain so.

The next day we bid goodbye to **Elliana** and headed to the de Young Museum. Enroute in an **Uber Car** (my first experience and a very good one) we passed the **City Lights Bookstore and Publishers** (citylights.com). City Lights is a landmark independent bookstore and publisher that specializes in world literature, the arts, and progressive politics. We just didn't have time to go into the bookstore and from what I'm learning on their website, it would have been hard to leave in time to get to the museum.

Founded in 1953 by poet (and also painter) **Lawrence Ferlinghetti** and **Peter D. Martin**, City Lights is one of the few truly great independent bookstores in the United States, a place where booklovers from across the coun-

years and now offers three floors of both new-release hardcovers and quality paperbacks from all of the major publishing houses, along with an impressive range of titles from smaller, harder-to-find, specialty publishers. The store features an extensive and in-depth selection of poetry, fiction, translations, politics, history, philosophy, music, spirituality, and more.

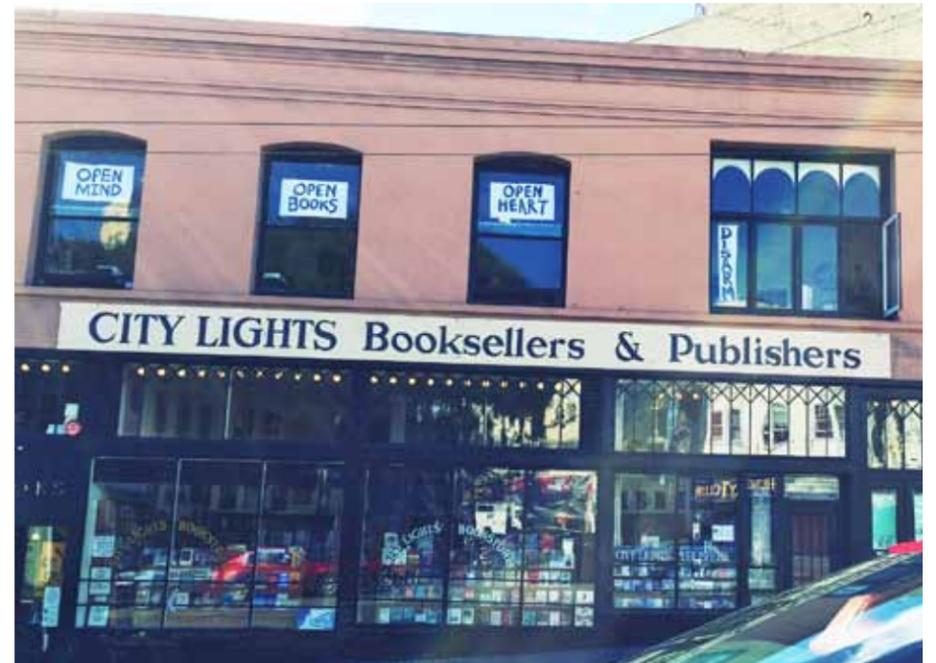
The City Lights masthead says *A Literary Meetingplace since 1953*, and this concept includes publishing books as well as selling them. The bookstore has served for half-a-century as a meeting place for writers, artists, and intellectuals. In 1955, Ferlinghetti launched City Lights Publishers with the now-famous **Pocket Poets Series**; since then the press has gone on to publish

a wide range of titles, both poetry and prose, fiction and nonfiction, international and local authors. It was with the Pocket Poets Series, that Ferlinghetti aimed to create an international, dissident ferment and his publication of **Al-**

seum features over 1,000 paintings by American artists; collections from South America, Africa, and Oceanic countries; 13,000 pieces of textile art;

national pavilions showcasing innovation, industry, and the arts.

At the heart of the PPIE was one of the most ambitious art exhibitions ever



City Lights Booksellers & Publishers

and American and European photography. The de Young includes lower level galleries for special exhibitions; two floors of permanent exhibition galleries; and a 144-foot high tower with an observation deck.

When I asked what the museum was best known for, I was told its architecture, The Hudson River School/landscapes, the modern paintings and

presented in the United States, encompassing more than 11,000 paintings, sculptures, prints, and photographs, in addition to a significant array of public murals and monuments. **Jewel City: Art from San Francisco's Panama-Pacific International Exposition** is on view until January 10, 2016. The show was reminiscent of the **Armory Show** held at the New York Histori-



"Panoramic View of the Panama-Pacific International Exposition—San Francisco, California, 1915," 1915. Published by Pacific Novelty Company. Color letterpress halftone. 5 1/2 x 26 1/4 in. Fine Arts Museums of San Francisco, gift of Barbara Jungi in memory of Elsie F. Miller) CS notes: the very tallest building is the Ferry Building

len Ginsberg's Howl & Other Poems in 1956 led to his arrest on obscenity charges, and the trial that followed drew national attention to the **San Francisco Renaissance** and **Beat movement writers**. (He was overwhelmingly supported by prestigious literary and academic figures, and was acquitted.) This landmark First Amendment case established a legal precedent for the publication of controversial work with redeeming social importance. Today, City Lights has well over two hundred titles in print, with a dozen new titles being published each year. The press is known and respected for its commitment to innovative and progressive ideas, and its resistance to forces of conservatism and censorship.

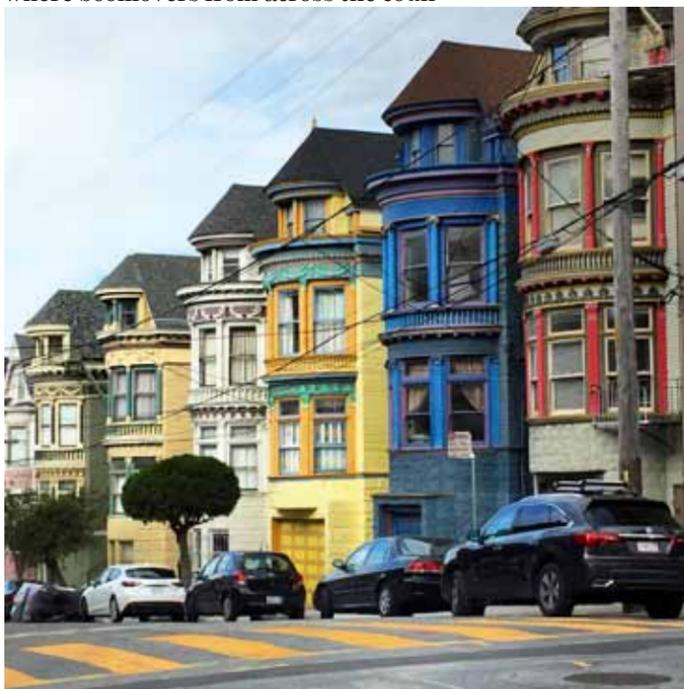
Visiting this bookstore is surely on the top of my list for the next visit. **San Francisco's Fine Arts Mu-**

that much of the collection came from **John D Rockefeller 3rd**.

We were fortunate to be at the museum for a major exhibition that marked the centennial of the **Panama-Pacific International Exposition (PPIE)**, the **San Francisco World's Fair** that celebrated the opening of the **Panama Canal** and the city's reconstruction following the great earthquake of 1906. The grand exposition covered 76 city blocks and boasted national and inter-

cal Society 2 years ago (Oct 2013-Feb 2014).

There are many other museums and of course performing arts centers, galleries and theaters throughout San Francisco but we were there for just 2 days. One of the things we had hoped to get to was the Asian Art Museum and see the exhibition *Looking East: How Japan Inspired Monet, Van Gogh, and Other Western Artists* thru Feb 7, 2016. Oh well...



"Painted Ladies" beautifully painted victorian homes can be seen in many neighborhoods in San Francisco.

try and around the world go to browse, read, and soak in the atmosphere of the Beat's legacy of anti-authoritarian politics and insurgent thinking which continues to be a strong influence in the store.

This was the nation's first all-paperback bookstore. City Lights has expanded several times over the



Statue of Dalilah stands in one of the Hudson River Galleries at the de Young Museum, San Francisco, CA.

Calendar

Continued from Page 8

Saturday, January 9

Harvest of Winter 2016 b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception free (thru Jan 31) www.bjspokegallery.com
N.Y. Premiere, DOG DAYS NYU Skirball Center for the Performing Arts 566 LaGuardia Place at Washington Square New York NY 212-998-4941 charge www.NYUSkirball.org

Social Media Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 3 - 5 pm. free (thru Jan 23) www.mamaroneckartistsguild.org

Woodstock Chamber Orchestra Concert Woodstock Playhouse 103 Mill Hill Rd Woodstock NY 845-266-3517 7:30 PM charge <http://wco-online.com>

Sunday, January 10

Exhibit of Artworks by Mike Tobin SUNY Orange Cultural Affairs Orange Hall Gallery at SUNY Orange Community College Waywanda and Grandview Avenues Middletown NY 845-439-4325 Reception 2-5pm free (thru Feb 5) www.sunyorange.edu/culturalaffairs

N.Y. Premiere, DOG DAYS NYU Skirball Center for the Performing Arts 566 LaGuardia Place at Washington Square New York NY 212-998-4941 charge www.NYUSkirball.org

Orange County Arts Council Members Show SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange 24 Grandview Avenue) Middletown NY 845-341-4891 Reception 2-5pm free (thru Feb 5) www.sunyorange.edu/culturalaffairs

Monday, January 11

N.Y. Premiere, DOG DAYS NYU Skirball Center for the Performing Arts 566 LaGuardia Place at Washington Square New York NY 212-998-4941 charge www.NYUSkirball.org

Friday, January 15

Member Exhibition Garrison Art Center The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening Reception 5-7pm free (thru Jan 24) <http://www.garrisonartcenter.org/>

Women of Vision National Association of Women Artists, Inc. Florida Chapter Armory Art Center Annex Gallery 1121 Lucerne Avenue Lake Worth FL 561-832-1776 Opening Reception 5-7pm free (thru Feb 13) <http://www.nawaf.org>

Saturday, January 16

Chiaroscuro; Play on Light and Dark Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free thru Feb 7) www.tivoliartistsgallery.com

Sunday, January 17

The Paper Bag Players Pop-Pop-Popcorn! SUNY Orange Cultural Affairs 24 Grandview Avenue) Middletown NY 845-341-4891 2pm charge www.sunyorange.edu/culturalaffairs

Wednesday, January 20

Andrew Lyght: Full Circle Samuel Dorsky Museum of Art SUNY New Paltz 1 Hawk Drive New Paltz NY 845-257-3844 donate (thru Apr 10) www.newpaltz.edu/museum

Saturday, January 23

Interiors and Exteriors Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 Opening Reception 3-5 pm; Artist's Talk: 3:30 pm free (thru Mar 19) www.wisdomhouse.org

Sunday, January 24

Jay Ungar and Molly Mason in Concert Newburgh Chamber Music St. George's Church 105 Grand Street Newburgh NY 845-534-2864 3pm charge www.newburghchambermusic.org

PSNJ Award Winner's exhibit at MPAC celebrating it's 10th anniversary Mayo Performing Arts Center 100 South St, Morristown, NJ 07960 Morristown NJ 973-533-4433 Reception 6-8 pm, free thru Mar 1) pastelsocietynj.org

Friday, January 29

American Color print Society Exhibition at Haverford College with Artist members plus Haverford Art student American Color Print Society Haverford College 370 Lancaster Ave [US30] Haverford PA 267-385-6469 Opening Reception free (thru April 8) www.americancolorprintsociety.org

Sunday, January 31

Stanley Curtis in Recital: Songs of Love SUNY Orange Cultural Affairs Orange Hall Theatre, SUNY Orange 24 Grandview Avenue Middletown NY 845-341-4891 3pm charge www.sunyorange.edu/culturalaffairs

Hudson Valley Musings



Work by Betsy Jacaruso and members of the Cross River Artists Group thru Jan 31

Join us for a Holiday Open House, Saturday December 12th from 3-6pm. Music by Chris Davison and Tarryn Waz.

Arts for the Heart annual fundraiser to benefit the Children at Astor Home Original watercolors \$10 each thru Dec 31.

Visit the gallery for small works, art classes and gift certificates for holiday gift giving!

The Betsy Jacaruso Studio & Gallery, specializes in landscapes, botanicals, and still life in watercolor.

The Rhinebeck Courtyard 43 E. Market St, Suite 2, Rhinebeck, NY. For more info call 845-516-4435 or visit: www.betsyjacarusoartist.com

Gallery is also open until 7pm every 3rd Saturday of the month for Rhinebeck Arts Walk.

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Get Social What To NOT Do On Social Media

By MARY ALICE FRANKLIN

IN THE WORLD of social media, sometimes what you DON'T do can be even more important than what you do. Knowing the best practices for the most successful audience engagement is important, but your hard work can still come crumbling down with one wrong move. Don't worry: we can work through this. In past columns, we have gone through some best practices to instill in your social media efforts; now let's review some practices to avoid:

DON'T: Post without editing:

You don't need to be an editor to post engaging information. That said, you don't want to appear lazy or unprofessional either. For many consumers, your social media accounts are a first impression, so you want to put your best foot forward. Looking and sounding professional are key factors in keeping these consumers interested. Of course, you can have a conversational, friendly or fun tone to your "voice," but it should always be well-written. Colloquialisms are fine, but grammar and avoiding typos should be top priorities. Always reread before hitting that "post" button. Don't let auto-correct take control – you never know what you'll end up with!

DON'T: Post without thinking:

The news and media can play into the effectiveness of your posts a great deal. Imagine if you had posted a painting of a gun on the day that you were unaware of a mass shooting being covered in the media. The reaction from your followers would likely be negative. Even if you are someone who doesn't like television or spending time browsing websites,

you must find a way to always be aware of what's going on in the news.

On the plus side, being aware of trending topics can also help your social media efforts. Connecting your work to relevant time-sensitive stories can help you to present more robust information. If it happens to be "National Orchid Month," why not post your orchid photograph? Just remember that, even though it is great to connect trending topics with your brand, being opportunistic amongst tragic news is not the way to do it. For instance, during the unrest in Egypt, Kenneth Cole posted "Millions are in uproar in #Cairo. Rumor is they heard our new spring collection is now available online." Clearly, this insensitive idea backfired. Countless brands, even giant corporations, have gotten into hot water for this very reason.

You should always review what you post, but especially during times of tragedy. Sometimes, even unrelated posts can be read the wrong way and come off as insensitive. The bottom line is to always be mindful of what you are posting, for better or for worse.

DON'T: Not have any social media accounts:

Having social media accounts is an indicator that you are serious about your work. Having an online presence is important. When curious about a brand or business, most customers do two things: Google and check social media, and not necessarily in that order. When a brand doesn't have a social presence, often they aren't taken as seriously. So, excuses like "I'm too busy," "I choose not to be on social media out of principal," "It's just not my thing," "I'm doing fine

without it" and "I like to be different" are all fine personally – but when it comes to growing a brand, there are no acceptable excuses. You may be among the special few who don't "need" it, but it's still preferable to have it. For those who aren't lucky enough not to "need" it, you don't have a choice. If you want to grow, you need to be on social media.



DON'T: Leave your profile incomplete

If people find you on social media, they often want to know more before deciding whether to follow your accounts or before contacting you for a sale. Your accounts should be complete. It should have a profile photograph that perfectly represents you and your brand; a description that gives an accurate depiction of your work, mission and the reason you create art; a link to your website (you DO have a website, right?); the location of your business, if you have a physical studio or gallery; and relevant updates indicating any new works or upcoming shows. Many people would rather get their information straight from the brand's "mouth," and see what others have to say about it. Studies show that social media greatly influences their shopping decisions. This way, if someone visits your account after meeting you at a show, browsing your website, seeing a friend's social media post or otherwise, you want them to have all the arsenal they need to fall in love with your work and mission and take the next step of following you on social media, visiting your new exhibition or buying your artwork.

DON'T: Use other artists' work without crediting them

Copyright infringement is a serious matter, and artists should understand this more than anyone. Using someone else's work without crediting them is not only morally wrong; it is misconduct that is eligible of legal action. It is a lovely gesture to support another artist by helping to give them exposure, but when posting someone's work, give them the same respect you would want: ask permission or post a source that leads back to their website.

DON'T: Neglect engagement

Posting and then ignoring that post is like walking into a room, making a statement and then walking out before anyone responds. The whole point of social media is not exposure or sales; it is to be social and engage your audience, which in turn leads to those other benefits. Post what you think will interest your audience, sparking a discussion, as long as it is relevant to your work. When people comment, respond. Be a part of the conversation.



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Fiction *The Transition*

By HERBERT CREECH

I REMEMBER MY grandfather's transition as if it were yesterday. I was sixteen years old and it was the year 2034. My grandfather was seventy-four as of the third of March. This was the transition age as mandated by the federal government. We were all gathered around the dining room table in the main part of the house. I suppose altogether there were about a dozen of us. There were women and men of just about all ages and types, but of course tending toward the younger set, as was the fashion. I think the main reason I remember the occasion so well is because of the immense confusion and embarrassment to which I was subjected by the antics of my grandfather. I shall never forget it. I shall certainly never get over it.

Grandfather had been born way back in 1960 and he had the greatest stories! We often walked under the huge oak trees in the back yard and he would talk to me about his times. He had especially been interested in music and something called marijuana. When it came to music, he told me about "soul" and "disco" and something he called "country". He even gave me some of his recordings which I tried to listen to but none of our modern listening devices can play them now so I had to rely on grandfather's scratchy voice to render them as best he could. He also spoke to me of wars, politics and other things from the twentieth century but I was advised to ignore all that by my uncle Bill, so I did.

Anyway, we were around the dining room table to celebrate grandfather's Transition. There was a government edict that it take place no later than ninety days from his seventy fourth birthday and we had planned it for weeks. This was all according to the proper government regulations, of course. Grandfather, I recall, was drinking heavily and discussing somebody named Bob Dylan. None of us had a clue but we went along with it due to the solemnity of the occasion.

Uncle Bill was answering a question from his wife, Sue, who had asked again, yet again, one of her innumerable legal questions. I think she was a law student on a government scholarship, but I could be wrong in this.

"So tell me again about the ARC, Bill," Sue said with the vapid look of a mentally defective infant.

And so Bill did so. "As everyone - except you - seems to know. Sue, ARC stands for the Afterlife Research Commission. In the early part of this century after it was determined that the conservative policies of the twentieth century had almost destroyed the country certain economic studies were done. Health care was a major issue and part of the problem was how to fund it and how to mandate it for everyone in order to prevent the demise of the entire civilization in case of continuing growth of the population or some sort of plague."

"You are so smart," said Sue. She was about thirty, well-dressed and buxom but not one to be at all confused with a member of the intelligentsia, as was her Bill.

Bill went on. "The government commission appropriately funded had come up with the idea of transitional interface resorts for everyone over seventy-four, but since this was only a proposal at the time, certain research was needed to bolster the concept, particularly in the eyes of certain religious as well as atheist groups in the country. Surprisingly, these adverse groups united in opposition to the proposals of the President and his party in Congress, so he appointed a number of Nobel Prize winners from Sweden and Norway and gave them a special project to determine whether or not there was an after-life. After three years of intense study, the Commission, under the political guidance of the President and his party, decided that there was indeed an afterlife and it had three defining characteristics. One entered it simultaneously upon death, it was eternal and it was blissful. Its exact nature was not determinable, though. So, there."

"And that is beautiful. Yes! One of the most blissful things ever done by the government", said my sister Liz who sat immediately to the left of Bill drinking gin. Liz was a beautiful girl of twenty who studied social construct at the state university and took summers in Spain with her earnings as a sex helper for the homeless. This was another new government program established in Washington so young women could recognize their true potential.

Bill glanced longingly at Liz for a second, glanced at Sue's inquisitive smirk, and continued. "The ARC findings were greeted with mixed emotions from the people. Almost all stalwarts in the President's party, the majority, of course, approved heartily, but, as usual there were rebels, mostly ignorant southerners. That is *why* it became necessary to place a criminal sentence of life in prison against anyone who disagreed with the findings of ARC."

As a history student, I could not resist at this point "What about the First Amendment!" I almost shouted. I wanted the attention of the family. Bill smiled with the utmost of charm and just said, "Well, Kenney, you know without being told that the President and his party amended that past relic into oblivion for the good of all! But here, let me buy you a drink, rascal!" Bill was the greatest whether you liked him or not

Just about that time two beautiful girls from the government came in and offered grandfather a glass of wine and two Tranquility tablets. These were the pills that the government mandated that everyone take at their transition party. Not to take them, of course, meant that one would be arrested and charged with a violation of the ARC act which

carried the death penalty if you were over seventy-four and life in prison if you were not. Everyone took them except for the occasional misanthrope. Grandfather took his and one of the girls bent over so much as to show ninety per cent of her breasts and kissed him full on the mouth.

"Too bad he can't get it up!" shouted a drunken Liz. No one cared. We ate and drank for a couple of hours and then the Nurses from the government came in and asked if we were all having a good time. We answered in the positive universal and the male nurse in the blue uniform then informed us that it was time for grandfather to go with him to the Transitional Interface Resort, that is, in common language, the TIR. Grandfather turned a little pale. His Tranquility medicine must not have worked due to the huge ingestion of alcohol which preceded it. I am not sure. But I do know he looked a little horrified.

Un-nerved by all this, I turned, as usual, to Bill. "Well, it's like this", said Bill, looking intently at Liz as he spoke, "The transitional interface resort works like this. Naturally, everyone signed on when they took the oath not to defile the findings of the ARC. And specifically, when grandfather gave fifty per cent of his property to the government and agreed to consume the Tranquility medicine, he knew he had to attend the TIR".

"But, how does it work?" I said. I was only sixteen.

"Well," said Bill, "It's like this. I visited it once on a special visa from the government. Now, this is for the good of all the people and a huge majority voted for it in the last national referendum. We know overpopulation is a problem. So is the soaring costs of health care. Adjustments had to be made. Thank goodness for a great President and his party. In order to save the country from itself, a way had to be found to get persons seventy-four and older to leave us. Suicide and homicide were out. We had to find a better way. And, we had to square it with the truth of the religions in the country.

So, the Afterlife Verification Commission, after years of intense study, found that one moves from this abysmal existence into an immediate afterlife of eternal bliss. Because of the natural cowardice in the human race, all governmental resources had to be marshaled in favor of this program. So, dissent from the ARC findings is punishable by death. Otherwise, entry into the transitional interface resort is easy and is funded by a giving government, regardless of the individual beliefs or means of the citizen."

"Bill," I said, "This is great. What's the problem?"

"People like grandfather."

"But, why?" I said in my boyish simplicity.

"Well, he is as we say of an 'old school'". He does not believe in any

afterlife and thus demonstrates himself a traitor to the ARC. This alone would send him to prison or the death chamber. He lives in the past, thinking only of himself. When drunk, he rants and raves about some cannibal named Thomas Jefferson and absurdly contends that the transitions resort is "fake". This is just awful."

So, I asked Bill a question and he had told me he knew a lot about the transitional interface resort and had hoped to be more friends with Liz before he retired there.

Bill continued, "You report in to the transitional interface resort, having a few hours before taken your Tranquility tablet. Now, inside the resort is everything mortal man can desire. There is great food, young women, swimming pools, sun tan parlors, virtual reality palaces where anything you want goes. However, and I need to be honest with you here, Kenny, the air, water, and all food and drink are saturated with Tranquility so that after a maximum of three days or less, the inductees slip unnoticed into a transitional period, totally peaceful I assure you, and awaken immediately in the afterlife as guaranteed by the Afterlife Commission. It's the truth. What could be better?"

As Bill and I were talking along these lines in front of the TIR a brilliantly colored limousine arrived at the gate and I observed three muscular governmental agents deboard the vehicle amidst much screaming and hollering. It did not take long for me to realize that this tumult came from the mouth of my dear grandfather. The poor fool was roaring like a lion. He was apparently drunk, but no matter, he always was. There was a perfectly square yard in front of the TIR of beautiful short grass like the perfect tennis court. I was standing just to the left of the white marble Corinthian posts when of a sudden without any warning I found grandfather on his knees right in front of me screaming. You can't imagine my humiliation. The entire family and numerous friends were standing right there.

Grandfather did not look himself. His eyes were red, his beard tattered, his clothes riven in shreds and slobber drooled out of his toothless mouth. (I knew the personnel at TIR had removed his dentures to be given to the less fortunate, thank goodness). I was not scared but totally humiliated in front of all the people, including my own relatives! I have never been able to live down that day! I can only hope, in order to save honor and face, that I shall never question the findings of the ARC and that when it is time for me to visit the transitions interface resort that I will be able to bravely redress the disgrace which my grandfather brought to our family. After all, if one cannot believe in his own government, what is left? (Herbert Creech lives in Dayton, OH.)



Fiction *Picking Up Chicks*

By CANDACE LYONS

I'VE JUST FALLEN in love for the very first time, which is not going to come as good news to my wife. She knows I don't believe in love, the romantic kind anyway. I mean, I love her, I love my kids yet it's fierce affection rather than Eros inspired love because, up until now, my theory has always been that such a thing didn't actually exist. What existed was a basic human need for companionship that I've got, being basically human. I'd never understood all that heart-beating-faster nonsense and Marybeth is aware of this — though I suspect she's convinced it doesn't apply to her.

I'll never know whether my sentiments would have changed if she'd been able to meet me for lunch as we'd planned. But, at the last minute, she got a call from the school nurse informing her our son, John, was in the infirmary, sick as a dog and projectile vomiting, something the nurse preferred he do at home — ours not hers. Therefore, I came to the restaurant alone since I'd reserved a table and it was too late to cancel.

Had Marybeth joined me, we probably would have been talking and I'd never have heard the husky voice that should have asked, "You do know how to whistle, don't you?" instead of, "Is the crab fresh or canned?" I wouldn't have looked up wondering what Lauren Bacall was doing here and might never have discovered this woman at all. My heart wouldn't have betrayed me by beating faster. My palms wouldn't have started sweating. I would have been able to take a sip of water without putting the glass back down and breathing deeply to stop my sweaty hands from trembling. I would have been able to keep believing that love was a mere need for companionship and that Marybeth was my companion of choice. But, as I've said, I'll never know.

What I do know is that I've got to meet this woman. The question is

how? Picking up chicks is something I haven't dealt with in twelve years. Even then, it was more a concept, a topic I'd listen to my buddies discuss, because I had one advantage. I am homely in that Abe Lincoln way which a lot of women actually find attractive — or maybe just safe. At any rate, it's something they also used to find approachable and that's exactly what they did. When I went to parties, I'd sit off by myself until one of them came up to me and broke the ice with an innocuous remark. Since I liked the company of women, this suited me just fine because, if I liked a woman's company enough, I was free to take it from there.

Marybeth happened to be one of the ice-breakers. It was an encounter I wanted to pursue so I asked her out. We got along really well so I asked her to marry me. We've gotten along really well ever since. My life has rolled on serenely and I planned to maintain the status quo so the effect I had on women lost all importance. I have no idea whether my face still has the old appeal. But here I am and knowing whether I might appeal to this woman has just become important indeed. Except she's close enough to overhear, but too far to casually start a conversation with — if I could think of something to say. At this point, she hasn't even noticed me. Maybe if I cough.

There, that got her attention, but I think I interrupted her train of thought. She looked at me as if I was a fork that had clattered to the floor. Eating utensils apparently leave her indifferent. She did smile a little when I shrugged and grinned to excuse my outburst, but I'm not sure what her smile meant; perhaps she was just being polite.

I'm supposed to be able to read expressions. It's part of my job. I'm a therapist. A psychologist, not a shrink, because it's the ordinary problems that interest me, the kind of problems that will often go away

by themselves given time. In fact, I'd be out of business if my patients weren't impatient and using me as an objective, non-judgmental sounding board wasn't quicker — I'm more an expedient than a cure.

My choice of a job is a carry-over from childhood. People come and tell me what's bothering them the way my mother told me bedtime stories when I was little. Mom was a modern day Scheherazade with a fantastic imagination. She regaled me with tales of adventure for well over one thousand and one nights; I was probably the only kid who never minded going to bed. My patients' lives are generally a lot duller, but the principle is the same. I sit and listen and ask leading questions the way I did then. If I don't like complications in my own life, the complications of other people's lives fascinate me.

Maybe I'm a case of arrested development. Maybe, here in this restaurant, I just grew up because, all of a sudden, I want to complicate my life big time. I am ready to lie and cheat and sneak around. Unless, of course, I just go over to this woman and hold out my hand. She takes it. We leave and get into a taxi. We go to the airport and buy two tickets for a metropolis so large it would be years before anyone found us even if our destination was known. We start life over again. At least I do because I am not the same man I was before I heard her voice.

If I were one of my patients, I'd say, "Nice fantasy, but what are you really going to do?"

Possibly shoot myself. She's finished eating. No, wait. She just ordered coffee in tones richer and warmer than coffee itself and service is none too speedy here. I've got time.

Okay, what am I really going to do? It's highly unlikely she'll share my desire to start her life over, whatever that life may be which remains a total mystery. All I'm sure of is that

we're about the same age, something I find extremely comforting. I hope Marybeth will too; at least she'll know that my leaving her was not simply a desire for younger blood. Otherwise, I haven't a clue as to what this woman has done, has become, during our shared span of years. She wears a ring but is it a traditional wedding ring? Am I contemplating breaking up two marriages or just one? She's here alone which means absolutely nothing. She's not in any particular hurry but perhaps she's self-employed or sightseeing or idly rich. As yet, her only reaction where I'm concerned has been to think of me as silverware.

She hasn't looked back, not even a glance. I know this because I haven't taken my eyes off her. But I've got to talk to her, to hear that voice say something to me and me alone, to have one chance to make her love me too.

Now she's finished, she's gathering her things. She's going to walk out of the restaurant and out of my life forever. I could follow her — at least until she disappears behind some door where continuing to follow her becomes impossible. But it's a poor solution anyway since what I want to do is speak with her. I've got to synchronise our exits and make it seem like a coincidence, which will be tricky enough. And then, what on earth am I going to say? If only I'd inherited my mother's imagination. Whenever her heroes got themselves into a hopeless predicament, something always came along to save them ... AHA! ... like Marybeth's glove that I found on the car seat this morning and stuck in my coat pocket. If I hurry, I can catch this woman at the door. If I ask her whether the glove is hers, she will have to reply. Hardly the stuff dreams of true love are made of but it's a start.

(Candace Lyons, who has appeared in our pages before, lives in Paris, France).



Poets' Niche

SPIDER

*Once something liquefies and drinks its catch
leaving a pinpoint spirit shorn of form
as its it, it's it.*

Peter Specker
—Ithaca, NY



A LESSON FROM ICARUS

*...for he did fly,
wings stretching to the sky,
his sinew and strength
matching rhythm and pace
with mallard and goose
on a warm summer day.*

*And we did love,
our limbs lustrous with sweat
in the fading mist of tomorrow,
knowing that we, like Icarus,
didn't fail, but simply arrived
at the end of glory.*

Beth Staas
—La Grange Park, IL

REFLECTIONS

*I know about clocks,
words,
scrambling an egg,
driving a car.*

*I can scan a sonnet,
recognize Beethoven's Ninth
and for a while, knew God,
then didn't.*

*Love was a moment of faith
easily crushed or whispered
away
like a smoking field of dandelions
ripened too soon.*

*Learning all this
was easy or hard
depending on good weather
and a mourning dove's song.*

*But none of it matters,
for the crumbling nest
and lilac's wilt
has told me that spring is gone.*

Beth Staas
—La Grange Park, IL



Opportunities

Women Artists: A.I.R. Gallery, 155 Plymouth St., Brooklyn, NY 11201 (212)255-6651 Seeks entries in Biennial exhibition "Generations X: Razzle Dazzle" from Jan 7-Feb 7, 2016. Email for details. Deadline Dec 6 info@airgallery.org

Artists, Craftspeople: American Concern for Artistry and Craftsmanship, P.O. Box 650, Montclair, NJ 07042 (973) 746-0091 / (973) 509-7739 Seeks entries for: (1) 40th Annual American Crafts Festival at Lincoln Ctr for the Performing Arts, NYC Jun 4,5,11,12, 2016 (2) 19th Annual Craft & Fine Art Festival at the Nassau County Museum of Art, Roslyn Harbor, NY Sep 24,25 2016. (3) 27th Annual Autumn Crafts Festival at Lincoln Ctr for the Performing Arts, NYC Oct 1,2,8,9, 2016. SASE for prospectus. acacinfo@email.com • www.craftsatlincoln.org.

Artists 18 or older in the NorthEast: Arnot Art Museum, 235 Lake Street, Elmira, NY 14901 (607) 734-3697 Seeks entries for juried exhibition Apr 15-Aug 12, 2016. Download application from website Deadline Feb 26, 2016 arnotartmuseum.org

Artist-teachers: Art School Of Columbia County, 1198 Rt 21C, Ghent, NY 12075 (518) 672-7140 Seeks applicants for art-teaching opportunities. Email of visit website for details. artschoolofcolumbia-county@gmail.com • artschoolofcolumbia-county.org

Artists, All Media: Art Society of Old Greenwich, PO Box 103, Old Greenwich, CT (203) 569-3193 Seeks entries for ASOG Members Holiday Show Dec 7-29 at Gertrude White Art Gallery. 259 E. Putnam Ave., Greenwich, CT Call (203) 637-5845 or (203) 803-9228 for full details or go to website. Deadline Dec 5 www.artsocietyofoldgreenwich.com

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks entries for Regional 2D Juried Exhibition Apr 2 - 30. Juror: Daniel Belasco, Curator Dorsky Museum, SUNY NY New Paltz. \$25/2 pieces members; \$35/2 pieces non-members; \$5 additional entry. See website for prospectus. Call or ask@askforarts.org for questions. Deadline Mar 29. communications@askforarts.org • www.askforarts.org

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks new members 2016. Call or visit gallery website: bjspokegallery.com.

Artists: Bowery Gallery, 530 W 25th St., NYC 10001 (646) 230-6655 A national call for entries for Annual Juried Competition, Aug 2 -20 2016 at the Bowery Gallery, 530 West 25th St., NYC. Juror: Martica Sawin, art historian and critic. Notification by June 1. Application fee: \$35 for 3 images, \$5 for each additional image, 6 max. Download application and prospectus from website. Deadline April 10, 2016 info@bowerygallery.org • www.bowerygallery.org

Northeast Artists: DCCA/Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks solo exhibitors at Crenson Gallery for 2016. Visit website for prospectus. Deadline Jan 4, 2016 midnight EST. info@barrettartcenter.org • www.barrettartcenter.org

Craftspeople: Dutchess Community College Foundation Seeks crafters for 45th Annual Holiday Craft Fair, Nov. 26 & Nov 27. Hand crafted items only. For more information call Burnelle Roser (845) 431-8403 or visit website. www.sunydutchess.edu/CraftFair

Artists & Sculptors: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeks entries of original sculpture, painting, drawing for Annual Art Show Jan 23-Feb 27, 2016 Download prospectus. Phone/ email for further info. Deadline Jan 10. info@eastonartscouncil.org • www.eastonartscouncil.org

Artists: Fusion Art, PO Box 4236, Palm Springs, CA 92263 760-537-0315 Seeks submissions for upcoming online exhibition "Artist's Choice" Jan 1-Jan 31, 2016. Call or email for details. Deadline Dec 24. info@fusionartsp.com • www.fusionartsp.com

Artists: George Segal Gallery, Montclair State University, Montclair, NJ (973) 655-7640 Seeks entries for Art Connections fund-raising event Mar 16-Apr 9, 2016. Download prospectus from website. Deadline Dec 9. www.montclair.edu/artgalleries

Artists, Craftspeople: Guilford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437 (203) 453-5947. Seeks entries for Guilford Art Center's Craft Expo 2016. Jul 15-17 2016. Call for Info or visit website for details. guilfordartcenter.org/expo for app forms. Deadline Jan 17 expo@guilfordartcenter.org

Artists (Ex-teachers of Art School of the Berkshires): Is183 Art School of the Berkshires, Box 1400 / 13 Willard Hill Rd., Stockbridge, MA 01262 (413) 298-5252. Seeks eligible ex-faculty members (of the past 24 years) for 25th Anniversary Faculty Art Show May 21-Jun 16, 2016. Email or visit website for full details. Deadline Jan 25, 2016. carrie@is183.org • www.is183.org

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media. 12th Annual Small Works Show, March 31-April 23. Max. 15" framed in any direction. Juror: Kenise Barnes. Enter online at www.mamaroneckartistsguild.org and click on Small Works 2016. Deadline: Feb 12.

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

Artists: National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 62nd Annual Juried Exhibition, June 19-July 1 at the Salmagundi Club, NYC. Over \$15,000 in cash prizes and medals. Juror to be announced. For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website. Submissions by CD only Deadline May 7, 2016. doug602ku@aol.com • www.NationalSocietyofPaintersinCaseinandAcrylic.com

Soft Pastel Artists: Pastel Society of America. Seeks entries for 43rd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 6-Oct 21 Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline for CD: June 14 psaooffice@pastelsocietyofamerica.org • www.pastelsocietyofamerica.org.

Craftspeople: Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851 (973) 948-5200. Seeks entries/vendors for the 46th Annual Juried Fine Craft Fair, Sussex County Fair Grounds, Augusta, NJ, Sep 24/25 2016 Call or visit website for application. Deadline Apr 11 www.petersvalley.org.

Artists, All Media: Phoenix Gallery, 210 Eleventh Ave. @ 25th St., 902, New York, NY 10001 (212) 226-8711. Seeks applications for "Phoenix Gallery Project Room Space" for select open slots available to exhibiting artists. Email or visit website for full details. info@phoenix-gallery.com • www.phoenix-gallery.com

Call to Artists: Photographic Expressions Studio & Gallery, LLC, 319 South Main Ave Albany, NY 12209, (518) 621-5360, info@photographicexp.com • www.photographicexp.com Seeks entries for "PHOTO21" from March 2016 - June 2016. Online Submission only. Entry Deadline January 21.

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks entries for 36th Regional Open Juried Show Jan 25-Feb 10. See website for details Receiving Jan 9 www.ridgewoodartinstitute.org.

Performers, Artists, Arts Organizations: Schoolhouse Theater and Galleries, 3 Owens Rd, Croton Falls, NY (914) 277-8477 Seeks proposals for art exhibitions and performance projects to be held at the Schoolhouse Theater and Gallery email proposal ongoing info@schoolhousetheater.org • schoolhousetheater.org

Sculptors: Socrates Sculpture Park, PO Box 6259, 32-01 Vernon Blvd., Long Island City, NY 11106 (718) 956-1819. Seeks entries of site-specific works, theme: "Socrates as Place" for 30th Anniversary of Emerging Artists Fellowship (EAF) residency program and exhibition. Visit website or email for info, app instructions. Deadline Mon Jan 25, 2016 at 11:59PM EST. EAF@socratessculpturepark.org • www.socratessculpturepark.org.

Artists, All Media (including videos and installations): Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the 2016 Open Juried Exhibition "Viewpoints 2015" at aljira, a center for Contemporary Art, Newark, NJ June 2-30 2016. Juror: Mary Cunningham, Curator, Visual Arts Ctr of NJ. SASE for prospectus or download from website www.studiomontclair.org. Deadline Jan 22, 2016. www.studiomontclair.org.

HS & 18+ year-old Photographers: The Art Guild at Manhasset, 200 Port Washington Blvd, Manhasset NY (516) 304-5797 Seeks submissions for "2016 Photo Show" Feb 1-28, 2016. Website for prospectus, forms. Deadline Jan 8, 2016 www.theartguild.org

High School Photographers: The Art Institute of Mill Street Loft, (845) 471-7477. Seeks submissions for national juried high school photography exhibition, "2016 Exposure", Mar 15, 2016 Download application. Deadline Feb 12, 5pm. www.millstreetloft.org.

Established & Emerging Sculptors: The Mount at Edith Wharton, Lenox, MA(413)623-2068 Seeks proposals for annual exhibition of large-scale sculptures at The Mount. Email or visit website for info, apps. Deadline Feb 8, 2016. annjon@bcn.net • www.edithwharton.org

Photographers: Upstream Gallery, 8 Main St, Hastings on Hudson (914) 965-3397 Seeks entries for "Photography Takes Over - 2016" to run Feb 4 — Feb 28. There is no submission fee. There is a hanging fee of \$30 per image and 20% commission for works sold. Submit up to 4 images per photographer (framed max size is 20" x 24") to upstreamphoto@gmail or eselpe@optonline.net Please call 914-965-3397 for more information. Deadline Dec 18 www.upstreamgallery.com

Watercolor Artists: Watercolor Art Society-Houston, (WAS-H), 1601 W. Alabama, Houston, TX 77006 (713)943-9966 Seeks entries for 39th Annual International Watercolor Exhibition beginning Mar 8, 2016. Juror Anne Abgott, AWS, NWS. Cash awards. Details/ Prospectus on email & website. Deadline Jan 15, 2016 washoustonit@gmail.com • www.watercolorhouston.org

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY10605 (866) 210-7137 Seeks entries for 54th Annual Juried Show, June 4 & 5, 2016, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. See website for application www.whiteplainsoutdoorartsfestival.com

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Film

It's a Chicken and Egg Sort of Thing

By HENRY P. RALEIGH

THE QUESTION IS, I think, do youth films influence the behavior of our American teens or do teens, in their persistent and unreasoning rebelliousness influence say even, motivate the making of these films? Did for example the 1983 "Risky Business" with Tom Cruise induce teens to the attractions of raising "Old Ned" when their parents left town? Or are they customarily up to no good at such times and nobody had noticed until some filmmakers caught on and made a film about it. That's the chicken and egg thing, you see. My own youthful experiences do not serve as a measure. Other than smoking like a chimney movies didn't provide me with any neat tips about spending my teen years. First of all teenagers hadn't been invented in my day. They generally stayed hidden until fully grown and gainfully employed. However, were I younger "Fast Times at Ridgemont High" certainly would seem to be a fun way to go through high school and hang out with Sean Penn's Spicoli. At any rate by 1985 and "The Breakfast

Club" the basic and forever social structure of high school became fixed in cinematic cliché: jock, geek, nerd, cool and most popular- all reacting to coming of age angst, hormonal agitation and the senior prom. But then it gets trickier- threatening shadows appear and who is to blame, I ask you? Was it the filmmakers' eagerness to open more movies nerves cheap exploitation or were the teenagers simply bored with their silly pranking and harmless petting had gone hardcore? Ferris Bueller adorably mischievous in '86 is replaced by a homicidal maniac in the '89 "Heathers." The grand tradition of senior dances is no longer the event where a sweet but socially inadequate girl can come up a gorgeous winner but rather a site for mayhem and slaughter i.e. "Prom Night" of 2008. Losing ones innocence becomes the centerpiece in films as "Superbad" in '07, "Can't Hardly Wait" '98, "American Pie" '99 and pretty much every high school movie since.

Isn't this getting out of hand? Who

really are the crazed lustful ones- teens or those leering moviemakers? In my own in-depth, on going research I've asked millennials - well, two at least, who, really, had influenced whom in their growing up years? One believed it was 50/50, each side fueling the other in an endless back and forth. The second saw the films as satires of teens and their nefarious activities, the models that filmmakers had only to dress up a little. If this is so it should give you pause considering the recent glut of teenage vampires in films. And shouldn't we be worried about the sort of murderous teens we see in "The Hunger Games?"

Look dystopia isn't that far away and you didn't see any Mickey Rooney or Judy Garlands in that crowd, did you? It pays to keep alert, I can tell you.



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

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Submission fee for 2 D Juried Show: first two images: \$25 for ASK members \$35 for non-members \$5 for each additional entry (maximum of 3 entries)

Drop off: Tuesday, March 29, 1-5:30 pm

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For Prospectus: askforarts.org • 97 Broadway, Kingsron, NY

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Pines in the Snow by Raymond J. Steiner
4"x6" oil on canvas board

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