

ART TIMES

Vol. 26 No. 2

September/October 2009

Travel and Culture

Québec & Montréal

By CORNELIA SECKEL

RAYMOND AND I had been thinking about going to **Montréal** and **Québec City** for several years and with all the other traveling and working for *ART TIMES* a “vacation” wasn’t top of the list. So when we got a call from **Montréal Tourism** about a visit to the **Montréal Museum of Fine Arts**, I jumped at the chance not only to see Montréal but also to visit Québec City. According to my mother I had been to Montréal as a 3-year-old and for about three minutes I cried in frustration at not being able to understand the other children then quickly adjusted and began communicating as all children do through play.

So off to Canada, stopping in **Glens Falls** for a visit to **The Hyde Collection** and the **Shirt Factory**. Raymond has a review of the exhibit at the Hyde collection, “**Degas and Music**”, so I will only make a few comments. As the exhibit is about Degas and his relationship with music there was a small area blocked off where a slide show with images of the painting and the information about the musicians that influenced the painting were projected on a screen while

exhibition, thus engaging an even larger population to come and view the show.

I have been speaking with **Bev Saunders** of **bjsartworks Framing Gallery Studio** at the Shirt Factory in Glens Falls for over a year and it was a pleasure to meet and see her excellent pastels as well as the work of the four other artists in her gallery/frame shop before she gave me a tour of the ‘factory’. We visited several of the over 40 studios that house artists, craftspeople, photographers, filmmakers, dance studios, the **Adirondack Pastel Society** (Bev was the co-founder), a co-op gallery and other art-related businesses. Classes are offered here for dance, pottery, music, and art. Speaking with a few of the tenants, they spoke highly of the atmosphere of working while having other creative people around to socialize with. I was able to meet **Dave Francis**, PSA, and see his excellent pastels; **Russell Serrienne** and his intricate sculptures made of wild grape tendrils; **Kirs Moss**’s very different fabric art; and **Adela Tavares**’ large portrait paintings. This was a working

from what I can tell it is limited to an open studio tour of work — this year, work inspired by the Hyde Collection’s Summer of Degas and Music and takes place August 1st & 2nd — not unusual for a group of creative people. For more information: <http://www.shirtfactorygf.com>

We arrived in **Québec City** and stayed at the delightful **Hôtel Le Priori** www.hotellepriori.com, just blocks from the St Lawrence River. Outside of our window we could see the watermarks (in rippled design dark brick) of the St Lawrence tidewater from 1600, 1700 and then 1800. Our first evening we explored the area around our

hotel where many galleries, fine shops, restaurants and hotels were located. Nearby were souvenir shops, more restaurants, and many other stores with the work of local artists and craftspeople. As we were within the walled city (Old Québec) there were many historic murals, plaques and stories in the area. The St. Lawrence River played a fundamental role in the history of Canada and Québec. From the 17th century, the establishment of the fur trade marked a turning point in North America’s history. In 1603 **Samuel de Champlain** took

part in the first expedition to go up the St. Lawrence; and then thought of establishing the future colony in Trois-Rivières (south of Québec City). Finally, during a new mission for the purpose of establishing a residential base along the river, Champlain chose the *detroit of Kebec* (Québec) where he built his first house in July 1608. The St-Lawrence River is one of the most important rivers in North America. Its source is the Great Lakes leading out to a vast estuary and the Gulf of St. Lawrence to finally empty itself into

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One of many Murals relating the history of Québec City to be found in Old Québec



The Montréal Museum of Fine Arts, Montréal Canada
Photo courtesy of the MFA

the music could be heard. This was a delightful audiovisual component to the exhibit. Music programs will take place in the surrounding five counties throughout the course of the

shirt factory from the early 1900’s though the 1980’s with four floors and large windows just perfect for an arts community. There is an attempt to have some artists’ organization but

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PO Box 730
Mt. Marion, NY 12456-0730
www.arttimesjournal.com 845-246-6944

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ART TIMES
 Commentary and Resource for the Fine & Performing Arts

ART TIMES (ISSN 0891-9070) is published bi-monthly by CSS Publications, Inc. with copies distributed along the Northeast Corridor primarily throughout the Metropolitan and Hudson Valley Regions, Connecticut, Massachusetts and New Jersey each month. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2009, CSS Publications, Inc.

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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 or Fax (845) 246-6944; email: info@arttimesjournal.com
 Web site: www.arttimesjournal.com

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Peeks and Piques!

AS TIME PASSES and the denigration and derision of academic principles in art are now *de rigueur*, it seems as if we get farther and farther away from any traces of beauty in much of contemporary art. Anger, outrage, and ridicule rule the day, art being used as either a tool to bludgeon the public into political correctness or as snide commentary on those still committed to craftsmanship. Crudeness, ugliness, brutality, coarseness, garishness, silliness — all are lavishly and gleefully laid on in an effort to shock, to make us take notice, to cause us to reconsider our wayward courses. "Gasp!" "Cringe!" "Shudder!" "Groan!" "Recoil!" "Cower!" are the orders of the day. Oh, I know that serving a political or social agenda had been practiced by the old masters — but what makes Michelangelo's art 'live' today has little to do with his arguments with the Pope, and what makes Shakespeare's tragedies continue to be relevant has little to do with his feelings about Elizabethan rule — and need we mention the Greek poets of the second half of the 8th century BCE who can still stir our souls? Do not Homer or Hesiod or Solon or Xenophanes continue to speak to us, human to human, in poetry written over twenty-five centuries ago? We can list such examples *ad infinitum*, but you get the point — these works of art are

revered today precisely *because* they rose above the creator's life and times. In his new book,* a condensed philosophical treatise on the history of beauty, Roger Scruton notes in his chapter entitled 'The Flight from Beauty' (pg. 169) that, according to 'The modernist apology', "The repudiation of beauty gains strength from a particular vision of modern art and its history. According to many critics writing today a work of art justifies itself by announcing itself as a visitor from the future. The value of art is a shock value: to remind us of the ceaseless change which is the only permanent thing in human nature." OK. But then, why do we need cable news channels if we have to resort to art to undermine our peace of mind, to constantly bring to our attention that we live in a despicable world full of despicable people? And how about the tabloids? Aren't *they* filling us enough with despair? So wait a minute, Mr. Steiner, don't you want to *know* what the world is coming to? Why choose to be the ostrich with his head in the sand? Don't you *care*? Well, yes, I do — but then what is the use of those oh, so many channels that can fill my head from morning 'till night with doom and gloom? Besides, does shock in itself deliver anything other than sound and fury that signifies nothing? Is it the case — as I often fear when I view such art — that, to

tweak McLuhan, the message is little else *than* the message? Because, if that's all there is, my love, then let's keep dancin' — for even that's better than gasping, recoiling, cringing and groaning. If it may be argued that this new 'art' is meant to make us aware, it seems a far cry from the 'enlightenment' expected from art in days of yore. What of those who look longingly back to those days of Bernard Berenson's "life enhancing" art? Are they to be completely ignored, their tastes and preferences re-tooled to reflect current idiom? What happened to "a word to the wise, etc." instead of a deafening barrage of crudity and outrage bombarding our senses? Granted that we are not all wise — but when has mankind ever been so? Elsewhere in his book, Scruton revisits those times when 'Beauty' used to be equated with 'Truth' and "Goodness". Have we really traveled so far in sophistication that we no longer need such outdated notions in our lives? As for me, 'stuck in time' as I may be, I dearly *miss* feeling uplifted by art. I want my soul — as soiled as it may be by the times I live in — *because* it is so soiled — to soar, to be 'enhanced', to be cleansed by an inkling of something *beyond* the everyday.

**Beauty* by Roger Scruton. Oxford University Press, 2009.

Raymond J. Steiner



Letters

To the Publisher:

Thanks for all the updated info on *ART TIMES*. I really love your newspaper — it is a vital source of art information for me, especially for the local events and arts opportunities. I always look forward to getting the newest issue.

Thanks.

Michael X. Rose
 Bruynswick, NY

To the Editor:

I read [Robert W. Bethune's] "thoughts on Stage Nudity" in the May issue of "Art Times" during class at the Art Students League we were all drawing nudes. I was struck by that irony and also by the fact that the very day I read your piece I had made a reservation to attend the 40th year reunion of the cast of *Oh! Calcutta!* My late husband Jacques Levy, directed and conceived the production which was devised by Ken Tynan. The contributors were: Samuel Beckett, Jules Feiffer, Dan Greenberg, John Lennon, Jacques Levy, Leonard Melfi, Robert Benton and David Newman, Edna O'Brien, Sam Shepard, Ken Tynan and Sherman Yellen. Beyond nudity there were very interesting people who wrote the skits — and really I think people did pay attention. It wasn't just stripping that kept the play running for years.

Much was written about *Oh! Calcutta!*: *Look Magazine*, *Time Magazine*, *The New York Times*, etc., etc. It was discussed on Johnny Carson. In large part the discussion did center around nudity but became involved in far more than some people taking off their clothes. It was an entertainment about sex and erotica and our attitudes about

both. The focus and themes of "Last Tango" were quite another matter and profoundly psychological. No one talks about Brando's nudity any more; they do talk about the subject of the film. We have come a long way. Although it is valuable to remember the context of the times and how both innovative and subversive *Oh! Calcutta!* was in 1969.

Jacques Levy was a PhD. in Psychology. His career before Off Broadway (and later Broadway) was at the Menninger Foundation. He left the field for the theater. I could say he never looked back but that would not be true. He wrote extensively about nudity and its effect on actors and acting, and its place in drama. *Oh! Calcutta!* required an intelligent and skilled director; it was not easy for actors to take everything off and appear naked before the world. There were terrific actors whose work should not be denigrated; talk about emotionally naked!

Oh! Calcutta! was ground breaking for many reasons and should not be casually dismissed. I must say your piece was perplexing to me. I wonder how the remarkable people I have known who contributed to it would feel. I am eager to see them in June. I am certain there will be much to talk about. I regret that Jacques will not be there.

If you do not know Jacques Levy's work I can only say that he was, at a crucial time in the theater, an innovator and an iconoclast. He won two Obies, worked with Joe Chaikin and the Open Theater directed early by Sam Sheppard, later wrote with Roger McGuinn and had a platinum record with Bob Dylan. The music in *Oh! Calcutta!* was really good. He wrote the lyrics to "Fame, The Musical". He was and still is much respected in the

theater world. His last career was as the director of the theater program at Colgate University. His heart always belonged to musical theater and to innovation in the theater and to Brecht and Beckett.

Maybe we should all look at ourselves naked.

I hope you do not take my comments amiss. One always hopes that art engenders real conversation.

Claudia Can-Levy
 478 West Broadway #2A
 New York, New York 10012

(Editors Note: Robert W. Bethune has addressed Ms Can-Levy's remarks in his current theatre piece in this issue.)

To the Editor:

Many months ago I read your article on artists' statements. I've felt self-conscious and egotistical talking about myself in the way that seems necessary for competitions and some shows — absurd! But since they are expected I complied — always uncomfortably. The only helpful guideline was the length required by each juried competition, show or catalogue. Requirement of a 100-word statement for one submission — as someone said of impending death, "mightily focuses the mind."

More recently I've discovered that the positive aspect of these statements is the journey they've forced me to make. With each work in each show I've come closer to the reasons for why I make art. I've also come closer to accepting the unknowns in what I do. So, when viewers ask — and you know they do ask that question, "What does it mean?" I can give the hackneyed answer — what does it mean to you? In two shows I posted your article next to

my statement noting that "Raymond Steiner speaks for me." I have some pieces in a London gallery now and the catalogue includes a statement that was done in a big rush to meet a deadline but makes no sense to me. One reason I'd like to be well-known is that someone else will write the statement.

Thank you for all your provocative articles and particularly the one on the artist's statement.

Sylvia Mendel
 NYC, NY

Keep in Mind that there are additional Calendar listings and resources on our website at www.arttimesjournal.com

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Speak Out

By MARK CALLAGHAN

IN CHINA EVERYTHING is produced on an industrial scale, even art. In the city of Shenzhen, just north of Hong Kong, thousands of factories make counterfeit clothing, cheap electrical goods, and Monets by the million. Yes, that's Monets. Or Van Goghs, Rembrandts, Leonardos, or Michelangelos, if you prefer. In fact, just name it; it can be painted; it can be copied stroke-by-stroke, gesture-by-gesture to form a remarkable mimesis. China's premier manufacturing hub has 800 art dealers, producing 5 million pictures a year, which accounts for 60% of the world's oil paintings. 85% of these images are fakes, or 'replicas', as the artists refer to them. The artists are mostly fine art graduates, making a decent living from their replication skills and enjoying a previously unthinkable prosperity. Some paintings are pathetic attempts to mirror the original; others, however, are of startling museum quality, raising issues of authenticity, intellectual property rites, the concept of hyper-reality, and whether the value of the replica should be re-assessed. Either way, through this indefatigable reproduction, art is being mined from what happened only once.

After breast-stroking through Shenzhen's polluted air, Dafen Oil Painting Village appears like a sanctuary. A giant hand raises an impressive paintbrush to the sky; a replica Venus de Milo guards the car park. Dafen is not about taste, then, it is about business; it is about servicing the hotels of Macau, the casinos of Las Vegas, and the fantasies of those wishing to own a masterpiece. With sales doubling since 2005, Dafen Oil Painting Village is a commercial success, if a questionable moral one. The ethical dilemma is present at every turn. Diligent art graduates work fourteen-hour days using karaoke brush techniques to create fakes, or in Cantonese – *Shanzhais*. Sadly, these works also illustrate the artist's pedantry, their role in China's headlong rush for riches where originality is secondary. The artist needs to make a living; their customers need an affordable Van Gogh and a tactile one at that. Graduates of non-artistic fields generally produce the lesser fakes but they still sell; there is still a living to be made, even if your trade is in meretricious art.

Jia Jun Pen is the owner of the Guang Sheng Oil Painting Gallery. This is her fifth year in Dafen, and despite the credit crunch, business from American and UK customers continues to thrive. Her paintings are mostly Monets and Van Goghs, displayed in an outer corridor like an alfresco Musee d'Orsay. Van Gogh remains Jia's "number one best seller". So the artist who famously sold just one picture in his lifetime (*The Red Vineyard*, notably absent in Dafen) is reproduced with painstaking accuracy on an industrial scale. When I enquire about Van Gogh's rival in this posthumous corridor for deceased rejects, her response is surprising. "That's Yue Minjun, the Beijing artist". Minjun's

Faking it in Shenzhen: the pleasures and dangers of mimesis

pink-skinned grinning portraits were more compelling than the selection of Van Goghs primarily because the freshness of the paint – that undeniable newness – was not a detraction from authenticity. Minjun's work is, after all, fresh and new. Last summer, in Sotheby's London gallery, I saw the original paintings with an estimated price of £600,000 (\$980,000). Jia's versions can be purchased from \$37 and if you want the precise scale of the original that will be a mere \$72. Most disturbingly, the difference between the original and the mass-produced copy is unidentifiable, perhaps even to the artist himself.

Shenzhen's prolific fakery has roused complaints from artists and their estates. In response, the government introduced intellectual property rites preventing galleries from selling copies of works by any living painter. Clearly this has not been enforced with any conviction. According to Jia, the Piracy Squad pays a visit "once a month or so" and has confiscated paintings that violate the rules, including some Yue Minjun's. She is coy on the subject, smiling when I suggest that a freshly painted Yue Minjun can be executed before the Piracy Police have even returned to Shenzhen's overwhelming smog.

"Does it affect the sale of the original?" Jia asks defensively. Judging from Yue Minjun's valuations it would seem not. I do, however, wonder about reproduction prints and whether Shenzhen's multiple replications are affecting a long-standing legitimate business? Bear in mind that a Dafen painting can be viewed on-line, confirmed by e-mail, and dispatched with expediency. There is no need to visit China and wade through Shenzhen's furry air to select a masterpiece. In fact, the majority of visitors are local to the province of Guangdong rather than buyers from abroad. "Wouldn't it be more satisfying to produce and sell your own work?" I ask. Jia immediately points to her original pictures that hang alongside the Yue Minjun copies. Familiar with the question, she is quick on the draw. "If I sold only my paintings I would have no living. I would make no money. I am like Van Gogh! Nobody will buy my pictures until I die!"

Wandering around this McDonald's of the art world, I am mindful of theoretical debates concerning the 'copy'. From Plato to Walter Benjamin, the copy has played a notable role in art theory; derided by some, respected by others, but never ignored. It has been the subject of huge controversy, with infamous simulations duping the experts, and in the case of Han Van Meergeren, a series of would-be Vermeer's that swindled the Nazis. It also links art to the philosophic concept of *hyper-reality*, that dystopian world of author Philip K. Dick where authenticity and the counterfeit become indistinguishable. As the post-modernists maintain, sometimes the fake is so real, it becomes realer



than real (*hyper-real*) and we may come to prefer it. In Shenzhen's case, the *Shanzhais* are creating the illusion of authenticity but it is a shared fantasy between artist and buyer. No one believes a genuine Van Gogh is available here; the strength of the icon protects it. No one could claim with sincerity that *their* Van Gogh is *the* Van Gogh. The danger, then, is not concerning the old masters per se, but rather contemporary artists. Though Yue Minjun's valuations remain impressive, the more savvy Dafen painter could target the work of artists on the cusp of international fame rather than those already reaching for the pinnacle. Speculations on the next rising star could therefore alter the dynamics of the contemporary art market, with Shenzhen being the hypocenter for that flux.

Wei Xue Mei is the owner of Hengyixuan Painting, a shop that like so many in Shenzhen is modest in size but impressive in output. Outside the shop a wall of eclectic images exemplify the customer's range of interests and the artist's subsequent ability to meet those demands. Be it photo-realism, twee landscapes, or ubiquitous images of Mao Zedong, Wei and her fellow graduate Qiang, can paint, package, and deliver, your request within seven days. With average prices of just \$34, business is good, and for a brief moment a move away from replication can be observed – at least to some extent. I cannot resist the Barack Obama portrait that hangs just beneath the Mao Zedong on the outer wall. "That is our most popular", confirms Wei. "We sell Obama to everyone: Americans, British, Chinese, and Germans too." It is an original of sorts, taken from a photograph with the suggestion of Lady Liberty behind. Inside the shop, Qiang is close to completing Ingres' *The Grand Odalisque* – a request from an American client. Using just a postcard image to copy from, it is eerily close to the masterpiece. The replication is startling and causes me to consider the talent of the graduates and whether original work should not be pursued instead? "We have tried" confirms Wei, "but they don't sell. People want what is already famous". The evidence supports this,

but if fame is the pre-requisite for a purchase of this kind, then perhaps Dafen Oil Painting Village will attain its own fame – or infamy – given time. It is plausible that Dafen's increasing notoriety could create its own brand; a symbol of inferiority to some, a stamp of quality to others, but a brand all the same.

Whilst browsing the galleries, one has to wonder if the original works are not being devalued by this production line? In terms of monetary value perhaps not. But can one really look at Van Gogh's *Sunflowers* as an artwork anymore? Surely the official range of merchandise, from bags to umbrellas, mouse-mats to coffee cups, has altered our response to this particular masterpiece by the sheer inculcation of commercial reproductions. Its cultic value has increased at the detriment of its original conception. It may possess what Walter Benjamin described as 'an aura', whilst losing its aesthetic meaning to the majority of viewers. A resurrected Van Gogh, enacting a Christ-in-the-Temple show of despondency, is more likely to ravage the high-priced souvenir products than the accurate reproductions of laboring artists. However, in terms of fakery, the old masters occupy a safety zone. The artists of Shenzhen may produce their *Sunflowers* atom by atom but the provenance of a masterpiece will be the undeniable – and ultimately invaluable – difference. The challenge to the contemporary artist is distinctly different though. The sangfroid of Shenzhen's production line may threaten the contemporary art market in ways yet to be realized. The Yue Minjun fakes were not the equivalent of knock-off Gucci watches with their mechanical faults and their cheap materials. In the right hands, paint is paint, and the result can be indistinguishable. Why pay six-figure sums for something that can be purchased – with no discernable difference – for a fraction of the cost? And if someone wants to believe that a picture is an original work of art, like an artistic placebo effect, is that really such a bad thing?

(Mark Callaghan lives in Shepshed, Leicestershire, England © 2009)



Calendar

Because our Calendar of Events is prepared a month in advance dates, times and events are subject to change. Please call ahead to insure accuracy. The county (and state if not NYS) where the event takes place is noted in bold at the end of each listing.

Ongoing

Each Friday at 8pm Sept 11, 18, 25 Photography Showcase, Competitions & Presentations Westchester Photographic Society, 102 Science Bldg., Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 837-2361 **Westchester**

Every Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**

thru Sept 19 BEEHIVE; Sep 24 - Nov 28 42nd STREET Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge **Westchester**

thru Sept 20 "SHEAR MADNESS" Oct 13 -Nov 1 "THE LADY WITH ALL THE ANSWERS" Capital Repertory Theatre, 111 N. Pearl St., Albany, NY (518) 445-SHOW charge www.capitalrep.org **Albany**

Sept 30th-Oct 4th 10th ANNUAL WOODSTOCK FILM FESTIVAL 150 films, panels, concerts and special events in Woodstock and the neighboring towns of Kingston, Rhinebeck and Rosendale. (845) 679-4265 **Ulster**

Sep 1-13 "NOWHERE ON THE BORDER"; SEP 30 "PLAY BY PLAY" Stageworks 41-A, Mainstage, Cross Street, Hudson, NY 12534 (518) 822-9667 **Columbia**

Sep 1-6 "ACCOMPLICE"; Sep 11-27 "AMERICAN BUFFALO" Shadowland Theatre, 157 Canal St., Ellenville, NY (845) 647-5511 charge **Ulster**

Sep 3-13 "EUGENE'S GHOSTS Based on O'Neill's play Long Day's Journey Into Night" Actors' Ensemble, Space 360, 360 Warren St., Hudson, NY (518) 392-5497 charge **Greene**

Sept 5-6, "HIGHLIGHTS FROM THE FOOTLIGHTS" Sept 11-17 "I DO, I DO" Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 charge **Dutchess**

Sep 5, 6:30, CHAMBER MUSIC CONCERT; Sep 6, 3pm, CHAMBER MUSIC CONCERT; Sep 12, 6:30 COMMUNITY CELEBRATION Music Mountain, 225 Music Mountain Rd., Falls Village, CT (860) 824-7126 3pm **CT**

Sep 11,12,13 FALL CRAFTS AT LYNDHURST Artrider, Lyndhurst Estate, Route 9, Tarrytown, NY (914) 631-4481 10am-5pm; Sat 10-6pm; Sun 10-5pm charge **Westchester**

Tuesday, September 1

A RIVER RUNS THROUGH ME (thru Sep 20); DENNIS STOCK: WOODSTOCK GENERATION (thru Oct 25) Center for Photography, 59 Tinker St., Woodstock, NY (845) 679-9957 **Ulster**

ADRIANO MANOCCHIA: Recent Works L. Wicks Fine Art Gallery, 468 B'way, 2nd Floor, Saratoga Springs, NY (518) 573-8017 Opening Reception 6:30-10pm (thru Sep 10) **Saratoga**

AMERICAN YOUTH Fovea, 143 Main St., Beacon, NY (845) 765-2199 (thru Nov 9) **Dutchess**

ARLENE HORTON: Paintings of Cats New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Sep 26) www.arlenehorton.com **NYC**

ARTE LATINO EXHIBITION Smithtown Township Arts Council, Mills Pond House, 660 Rte 25A, St. James (631) 862-6575 (thru Sep 23) www.stacarts.org **Suffolk**

BERENICE ABBOTT'S CHANGING NEW YORK Crossroads Gallery, New York State Museum, Madison Avenue, Albany, NY (518) 486-3696 (thru Oct 4) **Albany**

BUDDY (Bert) GLASSBERG: A Group Exhibit Tribute The Bean Runner Gallery, 201 S. Division St., Peekskill, NY (914) 737-1701 (thru Sept 26) **Westchester**

CYNTHIA HALL Sculpture; GENEVIEVE ARNAULT Acrylics & Oils; ELVA ZINGARO Oils Cedarwood Center for the Arts, 4 Fowler St., Port Jervis, NY (845) 856-2307 (thru Sep 4) www.cedarwoodcenter.com **Orange**

FILIPINO ART GROUP Les Malamut Art Gallery, 1980 Morris Ave., Union, NJ (908) 851-5450 (thru Oct 31) **NJ**

GINNY FOX & MIRO SINOVCIC Exhibit Rockefeller State Park Preserve Visitor Center, Rt. 117, 1 mile east of Rt. 9, Sleepy Hollow, NY (914) 631-1470 x 0 (thru Sep 27) **Westchester**

GROUP SHOW Blue Hill Art & Cultural Ctr, 1 Blue Hill Plaza, Pearl River, NY (845) 359-1584 (thru Sep 25) **Rockland**

IN CELEBRATION Red Eft Gallery, 159 Sullivan St., Wurtsboro, NY (845) 888-2519 (thru Sep 27) **Sullivan**

JASON MIDDLEBROOK & ZOHAR LAZAR: What are we doing here? Nicole Fiacco Gallery, 506 Warren St., Hudson, NY (518) 828-5090 (thru Oct 3) **Columbia**

JOHN GOULD: Wartime Memorabilia Vet Center, 726 E. Main St., Middletown, NY (845) 342-9917 (thru Sep 30) **Orange**

JON ISHERWOOD: Sculpture John Davis Gallery, 36-1/2 Warren St., Hudson, NY (518) 828-5907 (thru Sep 13) **Columbia**

KAREN WHITMAN & RICK PANTELL: Peace • Love • Music The Arts Upstairs, Phoenixarts, 60 Main St., Phoenicia, NY (845) 688-2142 Reception 6-10pm (thru Sep 12) **Ulster**

KEN EHNENN: Photography / BUTTONS Exhibit New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 (thru Sep) **Rockland**

LINA PUERTA: Natura Opalka Gallery at Sage Colleges, 140 New Scotland Ave., Albany, NY (518) 292-7742 (thru Oct 23) **Albany**

MADE IN PEEKSKILL BeanRunner Café, 201 S. Division St., @ Esther, Peekskill, NY (914)737-1701 (thru Sep 26) **Westchester**

MYRA FOX, GINGER BALIZER-HENDLER, RANDY KRAFT, LINDA RUDEN: "Four Women Painting" Jill Lynn & Co., 66 Jobs Lane, Southampton, NY (631) 287-1002 (thru September) **Suffolk**

PAULA MEYERS Exhibit The Casano Community Ctr Gallery, 314 Chestnut St., Roselle Park, NJ (908) 241-5874 (thru Oct 16) **NJ**

ROBERT HOOVER Exhibit Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 (thru Sept) **Rockland**

ROBERT SEYFFERT: Water Works The Hebrew Home of Riverdale, 5901 Palisade Ave., Riverdale, NY (718) 581-1596 (thru Oct 11) **Bronx**

ROCKWELL REINTERPRETED; A DAY IN THE LIFE: Rockwell's Studio (thru Nov 1); AMERICAN CHRONICLES: The Art of Norman Rockwell Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru Oct 12) www.nrm.org **Berkshire, MA**

STEVEN P. PERKINS: The Transparent Tourist Academic Arts Bldg., Fine Arts Gallery, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 (thru Sep 26) **Westchester**

STUDENT WATERCOLOR EXHIBIT WCC Center for the Arts, 196 Central Ave., White Plains, NY (914) 606-7511 (thru Sep 30) www.sunywcc.edu **Westchester**

SUZANNE BEVIER, ELIZABETH ENNIS, RAMONA JAN: Twisted Sisters Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Sep 27) **Sullivan**

WALKER EVANS: Carbon & Silver Fenimore Art Museum, Lake Road, Route 80, Cooperstown, NY (888) 547-1450 charge (thru Oct 12) **Oswego**

WILL KEFAUVER: Autumn Walks Teatown Lake Reservation, 1600 Spring Valley Rd., Ossining, NY (914) 762-9212 (thru Oct 31) **Westchester**

WILLIAM ROPP: Children galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 (thru Sep 7) **Ulster**

Continued on Page 8

ART AND THE RIVER: HUDSON 400 AT THE DORSKY MUSEUM

FOUR EXHIBITIONS CELEBRATING THE
HUDSON RIVER VALLEY



WILLIAM HART, ON THE ESOPUS, MEADOW GROVES, 1857-58

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PANORAMA OF THE HUDSON RIVER: GREG MILLER

JULY 11-DECEMBER 13, 2009

INSCRIPTION

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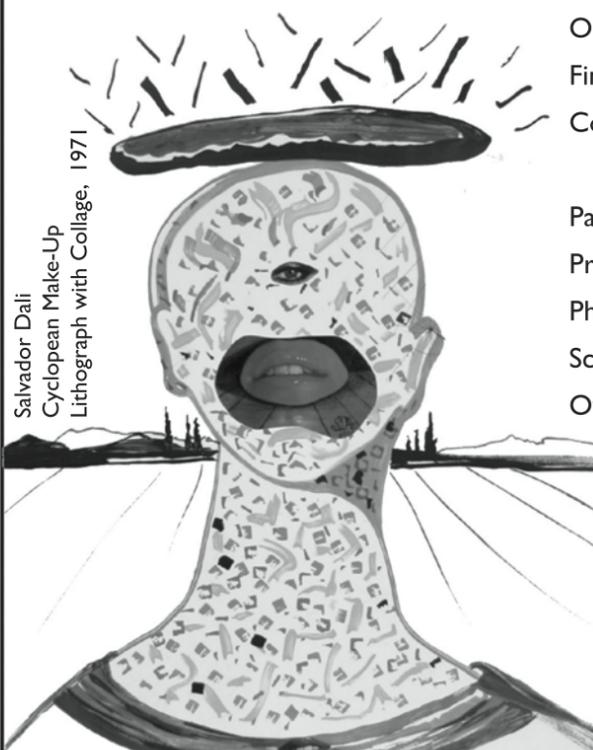
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Speak Out

When does Craft become Art?

By DONALD A. WINDSOR

PERHAPS I CAN offer an answer that might be satisfactory to Ginger Lee Hendler's question, "What is it art and when is it craft?" (July/August Issue, page 10).

Art is craft that leaps into a metaphor.

True art evokes meanings and emotions far beyond what the viewers observe. Craft remains the underlying basis of art, but no matter how well done, is merely what it looks like.

I discovered this distinction while preparing my newspaper columns for publication in book form. While every article contains factual information about local history, some remained at that level. Fortunately, most of them distinguished themselves by leaping into metaphors. For example, old ruins became poignant metaphors for aging. Census data recorded over two centuries were not just statistics; they became

numerical portraits of our dynamic society. Old abandoned cemeteries became philosophical hot beds of being, nothingness, and theology.

Every article has an accompanying photograph, which assisted the leap into metaphor. What amazed me in hindsight was that I did not consciously intend such results. I just wanted to take some good pictures that illustrated the point.

After this enlightening experience I now approach my drawings with newfound zeal. When I notice that a work is standing still instead of leaping, I cast it aside and begin a new one, striving for that magic leap into a metaphor.

(Donald A. Windsor lives in Norwich NY).

Ginger Lee Hendler responds:

Dear Mr. Windsor,

I thank you for your response to my article. Is it possible that we are go-

ing back to the basic tenet, "Beauty is in the eye of the beholder?" You aptly say that "art is craft that leaps into metaphor", yet I contend that this, too, is a subjective response that attempts to define the indefinable. The book, "The Rifle" by Gary Paulsen, tells the story of a rifle that was so lovingly crafted to perfection, weaving the events leading to the ultimate tragedy. I use this as an analogy to your metaphor. The gun is more than a finely crafted weapon. Is it a work of art? Does it fulfill the conditions necessary to make it a work of art? Perhaps it fulfills the definition by Plato, in that it has the power to stir the emotions. What is the metaphorical leap here? Another question that we can ponder — *ad infinitum*.

(Ginger Lee Hendler is Long Island Correspondent for ART TIMES).



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Culturally Speaking

By CORNELIA SECKEL

IN MID-JULY I drove out to Milwaukee, Wisconsin with my mother for a wedding of her friend's (of 60 years) granddaughter. The wedding, a fabulous affair, was held at the **Milwaukee Art Museum**, a museum that has been sending us press releases for many years. Founded in 1888 as the

museum to the galleries is a long corridor with a fine collection of sculptures and an extensive view of Lake Michigan just outside the windows. The museum, as many museums have, has a delightful children's studio, a place where children and their parents come to explore art. The museum is also known for their extensive education



A visitor at the Milwaukee Art Museum viewing Harry Bertoia's work in one of the intimate galleries with a view overlooking Lake Michigan.

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Karen Ann Sullivan, Photographer
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Layton Art Gallery, each year they have over 250,000 visitors. I spoke with their PR department and they kindly set aside information about the museum and their current exhibits. I was interested in their permanent collection, nearly 20,000 works from antiquity to the present housed in 40 galleries throughout the several floors of the museum. The museum is best known for its **Georgia O'Keefe** (originally from Wisconsin) collection —reported to be the largest collection of her work in the world — **Pablo Picasso's** "Cock of the Liberation", and for **Santiago Calatrava's Quadracci Pavilion** completed in 2001. As I made my way through the various galleries I was particularly struck by *The Artistic Furniture of Charles Rohlf's*, the exhibit *American Originals: The Eight and American Modernisms* and the **Bradley Collection of Folk Art**. The path from the large atrium of the

programs. There are classes for adults, teens and children; special programs including video podcasts made by their Chief Educator **Barbara Brown Lee**; docent programs and many other exciting and rich learning experiences. They have created **Art Pack** that is filled with family activities and a fun way to connect with the world through art and literature. I just wish I had more time to explore. www.mam.org • **Gallery Night and Day!** has grown in 22 years to a two-day event with nearly 60 venues to explore. Held four times a year, it is sponsored by the **East Town and Historic Third Ward Associations**. As I had a wedding to attend, I didn't get to any of the galleries but I did get to the **5th Annual Milwaukee Artist Marketplace** held just outside of the entrance to the Museum. The Museum and a coalition of Milwaukee-based artist organizations provide this opportunity for over 80 emerging and

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established artists to display and sell their work. Artists must be chosen by the organization of which they are a member in order to participate. I was intrigued with **Michael P. Nolte's** sculptures called *Extreme Recycling* — old tools that have been worked into identifiable little critters. The pastels of **Diane Richards** were equal to many of the pastels I see each year at the **Pastel Society of America** (coming up, incidentally, in September at the **National Arts Club, NYC**).

Raymond was asked to give a reading from his novel *The Mountain* at **Word Thursday** at the **Bright Hill Center** in Treadwell, NY, a bi-monthly program with invited guests and an open mike. The other invited guest was **Melanie Maria Goodreaux** of NYC, a poet, playwright, actress,

of regional youth; **Radio by Writers** and the production of **audio and video programs** of established and emerging poets and writers who have participated in the BHP/WT programs and home for the **New York State Literary Web Site and Map**, developed and administered by Bright Center in partnership with the **New York State Council on the Arts**. This site (www.nyslittree.org) has every library, literary group, book store, small press, living and deceased writers, literary magazines and literary organizations in New York State. The site, visited by over 40,000 visitors a month, is literally the Gateway to Literary New York and there is a **Literary Map of New York State** distributed throughout the state and available from Bright Hill Press. Their new location is a



Bertha Rogers and Cornelia Seckel in the Literary Workshop, Bright Hill Center, Treadwell, NY

director and a delight to meet. She read some of her poems, many of life in New Orleans and the aftermath of Katrina. It must be well over 10 years that I have been receiving information from founder and director **Bertha Rogers** about Bright Hill Press so I was particularly pleased to go with Raymond and learn more about the organization. Bertha Rogers relocated to Treadwell from NYC (free lance work could be done from anywhere!) and missed the gathering of writers and readings she had been attending. Thus began Word Thursdays founded in 1992 and housed in Bertha's home up until a few years ago — it is all about Literature: preserving, encouraging, and nurturing. **Bright Hill Literary Center** is a place where Literature lives and writers come from around the country to take part. Bright Hill publishes fine poetry and prose and has **Poetry Chapbook** and full-length **Poetry Book Competitions**. Guidelines are available on their website www.brighthillpress.org. There is a **Word and Image Gallery** (words are part of the images) and while we were there, **New Yorker Cartoons & Graphic Novels** by David Borchart were on view and, coming up, **Aimee Lee's** work will be on view. There are also **Speaking the Words Festivals and Tours** featuring more than 400 writers; **Writing and the Visual Arts** programs that serve hundreds of children and adults in the **Word Thursdays Literary Workshops**, for Kids and Adults housed in what was the garage; Sponsorship of the **Share the words High-School Poetry Competitions** for hundreds

writer's dream. A home built in the mid 1800's, there is an area for readings, a kitchen with floor to ceiling books that are on sale, 2 rooms for overnight guests, office space, and the newest addition is the 1,500 sq. ft. Library, built in 2004 and filled with books (including a large collection of Art Books) donated to the Center as well as Literary Journals from the past 30 years all awaiting cataloging — so if you are interested give them a call. The gardens are quite elaborate: a Shakespearean herb garden, a secret garden amongst the flowers, trees and bushes. Treadwell is on the outskirts of Oneonta and a beautiful part of the state to visit and learn more about this Literary Garden.

Early in August I was invited to **Kent Art Association** in Kent, Connecticut to give a talk about **Getting the Attention of the Media / or How to Get Your Work Noticed**. **Alexis Lynch**, President of this 86 year-old organization, while introducing me expressed appreciation for my work for artists. There was a good-sized group who listened attentively as I spoke about press releases, web sites, do's & don't's in dealing with the press etc. The Kent Art Association was founded in 1923 by nine artists who knew each other when they lived in New York before moving to Kent; six were **National Academicians**. At first, the nine held an annual show in which only their work was exhibited. Later, more artists were accepted and others were invited to be associates. By 1935, there was a formalized membership and Association's By-Laws were established. Up until 1956, the KAA



A scene from Puccini's "Gianni Schicchi" at the Altamura Summer Music Festival, Roundtop, NY

held exhibitions wherever space was available in Kent. In that year the Association acquired a two-story colonial house on South Main Street (Route 7) where they have done considerable renovating to create the intimate gallery spaces on both the main and top floors that are in full use today. The **President's Show** was hanging and I was pleased to see so much fine work. The top prize— **The Dines Carlsen Medal of Merit for Best In Show**, went to **Scott Bricher** for his oil painting "Slant Six". Congratulations to all the winners and participants.

I was pleased to see the world premier of **Take Dance Company's** *Footsteps in the Snow* at the **Dance Theater Workshop** in NYC. The dancers are so exuberant and playful as they move with music — running,

tion for the festival) gave a sampling of **Puccini's** arias and his one act opera, *Gianni Schicchi*. The singers performed in this relatively informal setting (some in jeans, others in formal wear) and **Leonard Altamura**, co-founder, gave commentary about the opera and aria we were about to hear. Maestro Anton Coppola has been the musical consultant, juror, conductor and principal teacher of the "Encounter with the Masters" program designed by Carmella Altamura. In 1987 the Altamuras founded **Inter-Cities Performing Arts, Inc** in order to bring opportunities for aspiring young musicians and other artists and for the past 20 years has held the **International Voice Competition**. On October 31, a world-premiere of *Edgar* — now renamed *La Coupe et*



Tracy Baisden, Suzanne VanWagenen, Jamie Barthel at the launching of Lotus Fine Art Design, Woodstock, NY — as they celebrate the addition of interior design service to the established gallery which also features Jaime's painted glass.

flying and leaping across the stage. The house was nearly filled and seeing the performance with one of our dance writers, **Francine L. Trevens** (See Dance in June '09 issue of *ART TIMES*), was a particular treat.

Founder and soprano **Carmella Altamura** welcomed her guests (as she calls us) to the **Tribute to Puccini** held at the **Altamura Summer Music Festival** (www.altocanto.org) in Roundtop, NY. Tucked into the foothills of the Catskill Mountains, this annual festival brought listeners richness beyond what anyone expected — unless you are at one of the world's top Opera Houses. Conductor **Anton Coppola**, two piano accompanists, a dozen opera singers (all had to audi-

Les Lèvres and conducted by Anton Coppola will take place in NYC at the **Kaye Playhouse**. Cappuccino and deserts followed the performance of the delightful *Gianni Schicchi* a light comedy with some excellent music including "O mi babbino cara". The season at Roundtop lasts just a month so mark your calendars to check the schedule for the 2010 Season.

Remember that our next issue is November/December. Calendar and Opportunity listings are due by **October 12**; Advertising reservations by **October 15**. Let us know how you like the new website www.arttimesjournal.com and look for the upcoming forum to make comments about events & exhibits you've attended. 

Calendar

Continued from Page 4

Thursday, September 3

LINDA DOMANOSKI solo show; ANCIENT SHIPS (thru Dec 27) Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 thru Oct 1) **Orange**

SHARON KLASS: Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Sept 20) **Rockland**

Friday, September 4

ASSIDUITY: Group Show Albany Center Gallery, 39 Columbia St., Albany, NY (518) 462-4775 Opening Reception 5-9pm (thru Oct 18) **Albany**

KAREN ANN SULLIVAN: Beauty from Down Under Kimberlin Nature Education Ctr, At Audubon Green, 613 Riversville Rd., Greenwich, CT (203) 869-5272 (thru Oct 28) **CT**

OPEN STUDIO TOUR The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 11-5pm (thru Sep 5) **Dutchess**

SALUTE TO GREAT LADIES OF SWING Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-3080 8pm charge **Dutchess**

Saturday, September 5

1ST ANNUAL SUFFERN MUSIC & ARTS FESTIVAL Downtown Suffern, NY 10-2pm (thru Sep 6) **Rockland**

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

2nd ART STUDIO VIEWS 09: Tour Throughout Rhinebeck, NY and environs 11-5pm (thru Sep 6) www.artsnorthern.dutchess.org/asv **Dutchess**

36th ANNUAL ART SHOW Denise Morris Presents, Olde Mistick Village, Mystic, CT (203) 874-5672 10-7pm www.meetheartistsandartisans.com **CT**

ART TRAIL GUIDED HIKES Thomas Cole National Historic Site, Temple Israel, 218 Spring St., Catskill, NY (518) 943-7465 9am **Greene**

BRIDGES AND THE SPAN OF TIME G.A.S Visual Art and Performance Space, North Main Gallery, 196 N. Main Street, Poughkeepsie 845-486-4592 Opening Reception 2-9pm and at Salvation Art Gallery, 214 Main St., Poughkeepsie, NY Opening Reception 2-9pm (thru Oct 31) **Dutchess**

CARRIE JACOBSON & GEORGE HAYES: plein air works / CARMEN SANTO Solo Show Wallkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS Opening Reception 5-7pm (thru Sep 30) **Orange**

COLLABORATIVE CONCEPTS FARM PROJECT 2009 Historic Farm, 853 Old Albany Post Rd, Garrison, NY (845) 528-1797 Opening Reception 2-6pm (thru Oct 31) **Putnam**

CORINNE THOMAS: "Appearances" Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 5-7pm (thru Sep 19) **Westchester**

DAVID KIEHM: Taking Flight Cooperstown Art Association, 22 Main St., Cooperstown, NY (607) 547-9777 (thru Oct 2) www.cooperstownart.com **Otsego**

GREAT PRETENDERS: A group exhibit of Art Fakery Carrie Haddad Gallery, 622 Warren St., Hudson, NY 518.828.7655 Opening Reception 6-8pm (thru Oct 11) **Columbia**

MULGREW MILLER TRIO Windham Chamber Music Festival, Windham Performing Arts Center, Main & Church Sts., Windham, NY (518) 734-3868 8 pm charge **Albany**

OPEN STUDIO TOUR The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 11-5pm **Dutchess**

PAINT BOX EXCURSIONS The Mountain Top Gallery, 5348 Main St., Windham, NY (518) 734-3104 Opening Reception: 4-6pm (thru Nov 15) www.greenarts.org **Greene**

RONDOUT MEETS HUDSON, ART MEETS HISTORY; EVA VAN RIJN: Badlands & Other Good Places to Paint; KINGSTON SCULPTURE BIENNIAL Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 (thru Sep 29) **Ulster**

SHARON VAIRAMIDES: Watercolor, Botanicals Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (0338-5580 Opening Reception 5-8pm (thru Sep 26) **Ulster**

TOM PRICE & JODY SPERLING: Dance Frances Daly Fergusson Dance Theater Kenyon Hall, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7468 8pm **Dutchess**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 13) www.wsoae.org **NYC**

Sunday, September 6

1ST ANNUAL SUFFERN MUSIC & ARTS FESTIVAL Downtown Suffern, NY 11am-Midnight **Rockland**

2nd ART STUDIO VIEWS 09: Tour Throughout Rhinebeck, NY and environs 11-5pm www.artsnorthern.dutchess.org/asv **Dutchess**

36th ANNUAL ART SHOW Denise Morris Presents, Olde Mistick Village, Mystic, CT (203) 874-5672 10-7pm www.meetheartistsandartisans.com **CT**

7th ANNUAL WOODSTOCK FINE ART AUCTION Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 1 PM www.woodstockart.org **Ulster**

AIMEE LEE: Prints and Artist's Books Word & Image Gallery, Bright Hill Center, 94 Church St, Treadwell, NY (607) 829-5055 3-5pm (thru Sept 25) **Delaware**

DOROTHY LANGSEDER Exhibit Aroma Thyme Bistro, 165 Canal St., Ellenville, NY (845) 647-3000 Opening Reception 1-3pm (thru Sep 30) **Ulster**

FARM FAIR 2009! / COUNTRY HILLBILLY The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 2:30-7pm charge **Delaware**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 13) www.wsoae.org **NYC**

Monday, September 7

36th ANNUAL ART SHOW Denise Morris Presents, Olde Mistick Village, Mystic, CT (203) 874-5672 10-7pm www.meetheartistsandartisans.com **CT**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 13) www.wsoae.org **NYC**

Tuesday, September 8

COLLECTING STORIES: The Davies Collection OSilas Gallery at Concordia College-NY, 171 White Plains Rd., Bronxville, NY (917) 337-9300 x2173 (thru Oct 16) **Westchester**

DOROTHY DIERKS HOURIHAN The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Sep 20) www.penandbrush.org **NYC**

EMILY BUCHANAN & TITUS WELIVER: Landscapes Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Oct 18) www.hotchkiss.org/AboutHotchkiss/TremaineGallery.asp **Litchfield, CT**

GARY T. ERBE: 40 Year Retrospective The Boca Raton Museum of Art, 501 Plaza Rd., Boca Raton, FL (561) 392-2500 (thru Nov 8) **FL**

NANCY R. FAIRCHILD Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 (thru Oct 3) www.pleiadesgallery.com **NYC**

PASTEL SOCIETY OF AMERICA'S 37th ANNUAL EXHIBITION for "Pastels Only" National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 533-6931 (thru Sept 27) www.pastelsocietyofamerica.org **NYC**

Wednesday, September 9

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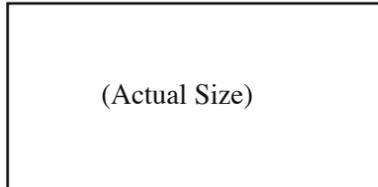
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Continued on Page 14

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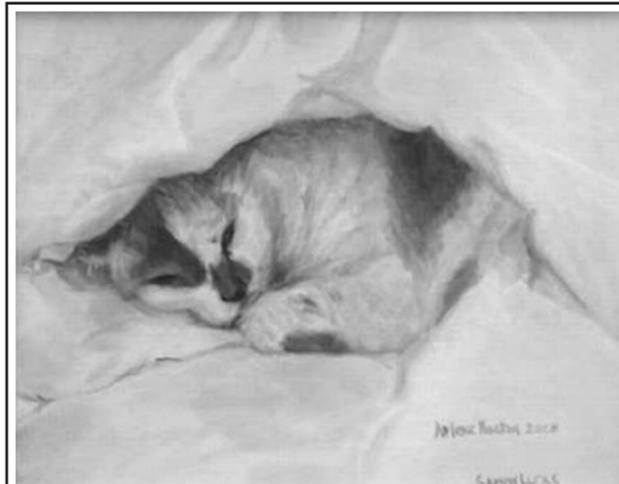
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Dance

Diaghilev, the Ballets Russes & the 20th Century

By DAWN LILLE

THE EARLY YEARS of the 20th century witnessed the emergence of a personality who was to change the concept of the performing arts forever. Tall, a bit pudgy, with full jowls, bulging eyes, a *pince nez* and dark hair relieved by a streak of white (as it turned out, his hair was white and he dyed all but the streak), Sergei Diaghilev possessed an intuition – some term it a genius – for discovering the talent in others and combining these diverse talents in the works produced by the Diaghilev Ballets Russes. As a result, he was possibly the greatest individual influence on the arts in the 20th century. In celebration of the centennial of the founding of the company, the New York Public Library for the Performing Arts at Lincoln Center mounted the exhibition “Diaghilev’s Theater of Marvels: The Ballets Russes and Its Aftermath,” which will be on through September 12.

This period saw the emergence of many new ideas regarding the world and the human beings who



Left to right: Igor Stravinsky, Natalia Gontcharova, Sergei Diaghilev, and Léon Bakst Courtesy, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

occupied it – Fauvism, Symbolism, Cubism, Surrealism, Futurism, Constructivism, Dadaism. This new energy also produced different leaders whose vision galvanized the century; Diaghilev stands above all. The twenty years during which The Ballets Russes existed (1909-1929) witnessed more collaboration and the encouragement of more artists to compose, choreograph, design or just “create” than in any other previous or perhaps subsequent time. In 1905 Diaghilev wrote, “We are witnesses of the greatest moments of summing up in our history in the name of a new unknown culture, which will be created by us and will also sweep us away.”

Born in the Russian countryside, he came to St. Petersburg at age eighteen and eventually co-founded a magazine, *The World of Art*, which introduced new European art to Russia. He also took Russian art, music and opera to western Europe. At the urging of the painter Alexander Benois, who had invited him into a circle of young artists and intellectuals, he brought the Russian ballet to Paris in the summer of 1909, thereby inaugurating an organization, The Ballets Russes (eventually The Ballets Russes de Monte Carlo) that is still influencing the arts. Today almost every ballet company with a 20th century repertoire contains at least one Diaghilev ballet.

When the works that he conceived, bullied and coaxed out of the participants were successful, such as *Petrouchka* (Fokine/Stravinsky/Benois), the result was a complete synthesis of the arts – the ideal alluded to in ancient Greece and preached by Wagner. For some, *The Rite of Spring*, with its multi-rhythmic score by Stravinsky that the musicians distained and originally refused to play, the modern/archaic choreography by Nijinsky that the dancers hated and the primitive Russian décor by Roerich, is the emblematic work of modernism. At its premiere in 1913 it caused riots in the theater – a reaction that delighted Diaghilev, who, supposedly, suggested that they immediately repeat the performance.

He once wrote that he himself had no talent, save that of a *maecenae* [patron], but with money, which he felt he could obtain, that would suffice. He found talent in others before anyone else recognized it, even in members of the *corps de ballet*. Possessing a keen intelligence, he was the mastermind through whom the various artistic values were filtered. His enthusiasms and passion for all art, plus his ability to charm and manipulate friends, financial supporters and producers, also attracted a large and fashionable audience in Europe and, in 1916, in America.

Diaghilev was meticulous in his attention to detail: he oversaw the

libretto, knew every note of the music (which he really wanted to write himself), chose only the best conductors (Ansermat, Beecham, etc.), approved every design, tried his best to influence the choreography and chose every cast. His only interest was the effect he wished to create. For the first performance of his company in Paris he had the entire theater refurbished and, reportedly, stipulated that the first ring was to be “papered” with the most beautiful and fashionable women in the city.

His now famous command to Jean Cocteau, “Astonish me!,” could almost be called his credo. He wanted to transform the ballet into something that would shock as well as please because he truly believed that art could change society. He sought out the avant-garde that often became mainstream, but could also fail. His production of *Fireworks* with music by Prokofiev and décor by Ballo, had no dancers in it!

The Ballets Russes employed only five choreographers – Michel Fokine, Vaslav Nijinsky, Leonide Massine, Bronislava Nijinska and George Balanchine. But what productions!: *Les Sylphides* (Fokine/Chopin/Benois), the first abstract ballet; *The Afternoon of a Faun* (Nijinsky/Debussy/Bakst), which scandalized with its eroticism; *Ode* (Massine/ Nabokov/ Tchelitchev and Charbonnier), in which dancers moved between and manipulated white cords lit by colored projections and film sequences; *Le Train Bleu* (Nijinska/Milhaud/curtain, Picasso/set, Laurens/costumes, Chanel), where chic denizens of society athletically frolicked through their foibles; and *Prodigal Son* (Balanchine/Prokofiev/Roualt). They were all examples of what could happen when Diaghilev was completely successful in his efforts

The dancers he courted, hired and often fought with included Nijinsky, Pavlova, Bolm, Karsavina and Danilova. Among other composers in his circle were Ravel, Richard Strauss, Poulenc, Auric, Dukelsky, Rieti and Sauguet. Stravinsky, who was part of so many collaborations, received his very first commission from Diaghilev – to orchestrate a piece. His pool of artists started with Benois and Bakst, whose designs for *Scheherazade* affected not only the clothes of women in Paris and London, but home furnishings as well. Added to them were Gontcharova, Larionov, Derain, Matisse, Braque, Utrillo, de Chirico and Laurencin. In 1917, when Diaghilev asked Picasso



Felia Doubrovska Gift of Mme. Doubrovska, 1980. Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

to combine his talents with those of Satie, Cocteau and Massine, the result was *Parade*, which gave Picasso more exposure than he had had up to that time.

The exhibition at the Performing Arts Library includes photographs, letters, programs, music scores, costumes, costume designs and a rich offering of videotapes of ballets that are still performed as well as some rarely seen historic films. There are drawings by Jean Cocteau, a portrait head of Fokine by Isamu Noguchi, Fokine’s guest book with many drawings among the signatures and a wonderful contemporary drawing by David Levine entitled “Diaghilev Imagines Merce Cunningham.” There are many items that refer to the “aftermath” in the title, including Eugene Berman’s designs for the 1944 Balanchine ballet *Danses Concertantes*. There are also some 19th century dance prints and programs and designs relating to simultaneous companies such as the Ballets Suedois and Gertrude Hoffman’s Ballets Russes. The latter presented pirated Diaghilev productions.

But the most fun is to be had by sitting in front of the six screens that show excerpts of many of the Diaghilev ballets (the sound is heard through earphones). Among the “oldies” is Pavlova dancing in a 1915 film, Spessivtseva dancing *Giselle*, Sokolova in Massine’s *Good Humored Ladies* and a BBC documentary with Karsavina introducing *Les Sylphides*. All four were Diaghilev ballerinas.



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Travel and Culture

Continued from Page 1

By CORNELIA SECKEL
 the Atlantic. It is approximately 1000 kilometers long. The river serves as the frontier between Canada and the USA for approximately 200 kilometers. In Canada, the navigation route runs along its entire length, forming the famous St. Lawrence Seaway that allows the Great Lakes to have an opening for ships of commerce and pleasure. In fact I remember my Dad talking about canoeing and going through the many locks of the St. Lawrence. I can't possibly relate the history of Canada's rulers and the wars with France, England and the US, so go online and you'll find lots of history links.

Frenette, our guide for an overview of Québec.
 Sharon, a native of the Upper Peninsula of Michigan, relocated to Canada over 30 years ago and gave us an excellent overview. 96% of the people in Québec City use French as their first language and nearly everyone understands English as it is taught in school and now as early as the 1st grade. We learned that UNESCO proclaimed Québec City a **World Heritage** site, the only such city in North America and named so because it is a Walled City (which still remains) and that it is the heart of French Culture in North America. It



Rue du Trésor in Québec, where Artists and Craftspeople show and sell their work



Raymond J. Steiner and Bev Saunders at her Framing Gallery Studio at the Shirt Factory in Glens Falls, NY

At breakfast we were greeted warmly by **Richard Séguin** of the **Québec City Tourism** office. We learned about the **Summer Festival**, Canada's biggest outdoor artistic event that had more than 300 performances ranging from the traditional to the cutting edge of music: opera, rock, blues, electric Reggae, acrobats, comedy, theater — all in 11 days at four main locations as well as many street venues. Last year there were nearly 500,000 attendees and it generated over sixty million Canadian dollars — quite a boost to the Québec City economy. We missed **Plácido Domingo** but I wasn't sorry to miss **Sting** and **Indochine**. Richard also gave us a tough choice between seeing some street performances by **Cirque du Soleil** or **The Image Mill** before introducing us to **Sharon**

is the 3rd oldest city in North America: **St. Augustine, Florida** — the oldest, and **Santa Fe, NM** are both older by just a few years. As Sharon drove us through the three major parts of the city, each with a distinct character, she elaborated on what we were seeing. **Abraham's Field**, the site of the Battle between the English and French, is now **Soccer Field** and a place where many concerts are held. The general attitude in Québec City is to re-use, so rather than taking down an abandoned church it becomes a library or concert hall; battlefields become soccer fields. There were many street musicians and apparently they need to audition to get a permit and then they can only play for 2 hours in the same place. They have a system amongst themselves for rotating to different locations.

No matter where you are in Québec City you can see **Le Chateau Frontenac** built in 1907 and along the boardwalk just outside the hotel were many street musicians. On over to the **Parliament** where we saw Québec's best 400th birthday gift: the **Tourny Fountain** from **La Maison Simons** (a family-owned department store, est. 1840 with 7 stores in Québec). It was restored and imported from France where it had been in the Bordeaux's *allees de tourny* and named after **Aubert Tourny**, a man remembered for his contributions to beautify **Bordeaux**. Now it beautifies Québec City.

There are window boxes overflowing with flowers from most every window. Sharon said that after winters of 10 feet (on the average) of snow, everyone loves flowers. The feeling of the city is so very European and Québec City was like Paris and (I said) "but without the attitude". Now, however, with the friendliness training and kiosks in Paris, that stereotype might finally be put to rest. There is a lot of civic pride and strong sense of history even outside of the old (walled) environ. A number of years ago the revitalization of the **Port** area rejuvenated the neighborhood, bringing jobs, restoring housing, and building new museums.

Before returning us to the hotel, Sharon took us out of the city to the **Montmorency Falls** (2 ½ times taller than **Niagara Falls** but not as wide) where we rode the funicular to the top. Pictures of the falls in winter are breathtaking and it is a destination for ice climbers. We headed across to **L'île d'Orléans**, an island about the size of Manhattan but covered with

trees, farmland and rolling hills. Much of the produce for restaurants and the markets in Québec City comes from their fields and orchards. Here we stopped at two different artisans' shops and saw paintings, jewelry, sculpture, and crafts by area artists and artisans.

There were many more suggestions of museums, historic sites, walking tours, than we could ever do in 2 days — therefore we will just have to return. We did get to some, including a walk down **Artisans Street (rue du Trésor)** where artists and craftspeople sell, and sometimes demonstrate their work; a ferry ride across the St. Lawrence gave us a beautiful view of the city skyline; a ride up the funicular brought us to the Chateau and another view across the river; a trip to the market where we could taste the local fruits, cheeses and wines; and just wandering the old streets looking at the varied architecture was a delight.

In the evening we went to **The Image Mill**, a forty-minute visual and audio production projected onto the **Bunge** grain silo "projection screen" which is over 600 meters wide and 30 meters tall. **Robert Lepage** and **Ex Machina** — the creators of the **Québec City Project** through the use of cutting-edge technology — transported us through four centuries of Québec City history in four movements: waterways (recounting the days of Québec's discovery and exploration), road building (the period in which the land was cleared, then developed), rail expansion (the years of industrialization and railway construction), and air travel (the era of balloons, airplanes, and communications). We just stood

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along with tens of thousands of people and watched the phenomena with our mouths open as images crossed over the silos taking us through the history of Québec City.

After two days we drove south to **Montréal**, and arriving in late afternoon, we had a light dinner and stayed at our most luxurious **Hotel Sofitel** (www.sofitelMontréal.com). Montréal is an island located in the Saint Lawrence River. Approximately 31 miles long, 10 miles in width, with a 230-meter mountain occupying its center, it was originally inhabited by the **Iroquois** who had lived in Québec for thousands of years. In 1535, an explorer from France, **Jacques Cartier**, was among the first Europeans to set foot on the island. He and his men climbed up the mountain to place a cross and claim the land in the name of France. Cartier named the mountain "Mont-Royal". Despite being conquered by the British, French Montréalers continued to flourish and exist as the majority living on the island over the subsequent

way they could go West (other than by boat). Montréal boasts the 2nd largest **Botanical Garden** in the world (first is **Kew Gardens in England**). Montréal (Mount Real) has two mountains and they can be seen from every point (as no building can be taller than the Royal Mountain) where hiking trails and picnic areas are in abundance. We saw many joggers in this area and the most elegant of homes for embassy personnel, actors, and politicians. As we continued the tour we passed the **Hotel Dieu**, a hospital still in operation founded in 1642 by **Jeanne Mance**.

At lunch, **Tanya Churchmuch**, from **Montréal Tourism**, spoke with us about Montréal and how this city is very much an incubator for the arts as well as for technology. **CGI** is a large company doing visual effects for film; there are also many young bands, architects, designers, and film technicians. There are two cultures in Québec: the French-speaking Québécois and the English-speaking, each with theatre, music, literature, films



Montmorency Falls, Montréal, Canada



A Street Musician in Old Québec

decades. English, Scots and Irish settlers intermarried with the French. The focus of the French was religion and conversion; the English to develop business.

In the morning we were met by **Regina Larose**, our tour guide for an overview of Montréal. Regina drove us through the city, the old part with cobbled stone streets, the park designed by **Frederick Law Olmsted** (designer of **Central Park, NYC**), and as she pointed out the highlights she delighted us with stories about who stayed at different hotels and movies that were filmed here. Montréal is a city of 1.5 million in a country with 33 million people— less than the state of California — with many different peoples and therefore broken into different areas including: Chinese, Greek, Jewish, Italian, Spanish, and Portuguese. In much earlier times, people who arrived by boat through the St Lawrence Seaway couldn't go much further than Montréal because of the rapids. As of 1876, the train was the

and, according to the tourism folks, Montréal is the creative capital of the country. Montréal is a city of festivals: Jazz, Comedy, Electronic, Gay, Reggae and, of course, **Cirque du Soleil: Cirque 2009**. It seems as if there is one festival right after another throughout the year. The **World's Fair of 1967** made **Montréal an International City**. There is an excellent support system in place for grants to creative organizations from the local province and from the national support for the individual. **Cirque du Soleil** is a prime example. **Guy Laliberté**, founder and CEO of **Cirque du Soleil**, left home at age 18 to hitchhike across Europe, working as a street performer and met many other sidewalk showmen along major tourist attractions. He lived hand-to-mouth, and learned the art of fire-breathing and stilt-walking, working for small change to pay basic supplies. Laliberté became interested with the lifestyle and he perceived it as a perfect art form. Upon his return to Montréal, he began organizing parties

and street festivals and in 1984, at age 24, he landed a contract from the Québec government to stage a street show for **Québec's 375th Anniversary Celebration**. Laliberté's vision was to create a circus with neither a ring nor animals, believing that the lack of both of these things draws the audience more into the performance. Montréal is a city of young people as there are four universities (two French, two English) and **McGill** has over 30,000 students — many there for the outstanding programs in medicine research and law. **Concordia University** is the best fine arts school in Canada, offering degrees in performance arts, dance, textile, theatre, photography, and journalism. The low tuition and the fine programs offered, make it particularly attractive for US students.

In Canada there are many small breweries and a few wineries. **Molson Beer** came from England and has been brewed since 1786. Strawberries, raspberries, blueberries were all in season and delicious. A visit to the **Atwater Market** and I was in heaven — I tasted many different foods and bought some things for our return drive back to NY.

Bike systems seems to be an excellent way to limit town traffic. Everyone likes it but the cab drivers. You get a 24-hour permit and pick up a bike, ride it to your destination, leave the bike till you are ready to go somewhere else, get a different bike and go on your way. Cost is very inexpensive. Seems like an excellent idea. Streets have bike lanes.

Later that afternoon while Raymond was looking at the exhibit

"**Expanding Horizons**" at **The Montréal Museum of Fine Arts** (see review at www.arttimesjournal.com), I got a tour of the rest of the museum with **Sylvie Deslauriers** the head of PR at the museum and a delightful, bright and engaging person. As we toured the museum's galleries we spoke about publicity, the need to bring in new audiences and how much of that is done through extensive educational programming for all ages, and of course the many paintings, sculptures and *objets d'art* that drew our attention. This is a private museum and has some of everything and much of it excellent. Known for their universal collection, they have an extensive compilation of works of Decorative Arts and Design, Ancient Cultures, European Art, Canadian Art, Mediterranean Archaeology, Contemporary Art, totaling over 33,000 objects. Take a look online www.mmfa.qc.ca to learn more about this museum.

Montréal is a large city with many museums, galleries, art centers and ethnic neighborhoods. Certainly two days was not enough time to get more than an overview. It is an easy drive — remember to bring your passport and don't try and bring back fruits, plants or vegetables. It is with appreciation to **Montréal Tourism** www.tourisme-Montréal.org and with **Québec City Tourism** www.Québecregion.com for making our trip such a pleasure.

On our website: www.arttimesjournal.com you will find additional information about Montréal provided by the Tourism Board.



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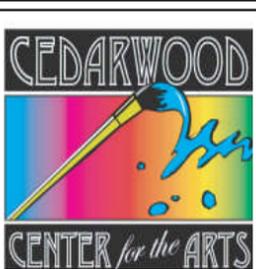
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Art Review

Degas at The Hyde Collection

Photos courtesy of the Hyde Collection

By **RAYMOND J. STEINER**

IT'S BEEN TOLD that Jean-Auguste-Dominique Ingres, Degas' admired mentor, sternly exhorted him to "Draw, draw, draw!" A humorously ironic parallel, an old New York City joke, goes like this: A woman goes up to a cabbie and asks, "Can you tell me how to get to Carnegie Hall?" to which he replies, "Practice, practice, practice!" If the anecdotes are compared casually in light-hearted intent, the comparison, nevertheless, is apt. If Degas took Ingres' admonition to "draw, draw, draw" to heart, becoming famed for his skilled draftsmanship, he did not — though he did try his hand at the violin and piano — take his music-loving family's advice to "practice, practice, practice" seriously enough to make his mark as an accomplished musician.

If, however, Degas chose to be an artist rather than a musician (surely our gain), the nurturing love of music

so carefully inculcated by his family never left him — as this exhibition* so clearly shows. "Degas & Music" consists of some 30 works from their own and on loan from some seventeen other institutional collections — oils, watercolors, gouaches, pastels, chalks, charcoals, graphite, pen and inks, lithographs, prints (heliotypes) — even three bronzes — that show the intimate relationship between music and art that Degas so regularly revealed. Curated by Jill DeVonyar and Richard Kendall, the show is a carefully crafted merging that showcases what they term an "ecstasy of sense", in effect the subtle way in which artforms — in this case, music and painting — 'speak' to us on ancient levels of communication that predates our use of verbal and written means by thousands of years. Following an earlier exhibition, "Degas and the Dance" (2002), and in the context of a *Season of*



Edgar Degas, French (1834-1917), *Violinist and Young Woman*, ca. 1871, oil on canvas, 18 1/4 x 22 in.



Edgar Degas, French (1834-1917), *Dancer on the Stage*, ca. 1877-80, oil on canvas, 36 x 46.5 in.

Degas — a major effort undertaken by forty different arts and community organizations presenting some seventy different programs in five separate nearby counties — it is hoped that the experience of viewing "Degas & Music" will prove to bring "spiritual respite in troubled times".

It does. In spite of the serendipitous nature of my opening anecdotes, there are more serious parallels that went into the mounting of this exhibit, the most important being that The Hyde's founder, Charlotte Hyde, was responsible for introducing a strong musical presence in her community and, in particular, a venue for world-class performances in her own home. Indeed, the groundwork for putting together "Degas & Music" was thrashed out in The Hyde's Music Room, still an integral feature of The Hyde Collection. Fitting then, that *this* exhibition of *this* artist in *this*

venue should take place. DeVonyar and Kendall have chosen well. Though the oils are excellent, for me, since he so evidently took Ingres' direction to heart, the trip to Glens Falls to see Degas' drawings of musicians, singers, and dancers was well worth the time. But there is more. In addition to Degas' work, are several vitrines that hold books, mementoes and other paraphernalia, which certainly enhance the exhibit, and even a darkened sitting room in which visitors can relax and listen to the music that inspired the artist. Do not miss this rare opportunity to have your soul inundated in this delightful "ecstasy of sense."

"Degas & Music" (thru Oct 18): The Hyde Collection, 161 Warren St. Glens Falls, NY 518-792-1761. A catalogue of the same name is available (see our New Art Books column for full details). www.hydecollection.org



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Serge Onnen, detail of Planetariummonetarium, 2009

Art Review

"Art & the River" at the Samuel Dorsky Museum of Art

Photos courtesy of the Samuel Dorsky Museum of Art

By **RAYMOND J. STEINER**

GIVEN THE CHANCE to see this show* a second time — I'd breezed through it when it was still at The New York Historical Society where it was concurrently being shown at the exhibit "Drawn by New York", an exhibition I reviewed in our November 2008 Issue — I was pleased at this viewing to give it more of my time. I am not able to easily divide my attention when planning to write about an art exhibition, so when both shows came upstate — "Drawn to New York" presently at The Frances Lehman Loeb Art Center at Vassar College, where it will be on view through November 1 — I took advantage of the opportunity to focus on this important exhibition. Some 45 works — all from the collection of The New York Historical Society — make up the show, all featuring the Hudson Valley/Catskill Region and thus per-

fect for the 400th Quadricentennial Celebration of the Hudson River and its environs. Although the work of some thirty artists are represented, Asher B. Durand appears to be the 'star' of the exhibition — his "Beacon Hills on the Hudson River, Opposite Newburgh — Painted on the Spot" immediately confronting the viewer upon entering the galleries — with seven of his works dominating the walls throughout the several galleries that house the show...and one can hardly fault the happy circumstance since this Greenwich Village native seemed ever in his element while visiting river and forest and mountain in our region. Indeed, the show in its totality might not have found a more appropriate venue than right here in Ulster County, since many of our local visitors will readily recognize so many of the locations these painters captured on canvas. As



Robert Havell, *View of Hudson River from Tarrytown Heights, ca. 1842*



Jasper Francis Cropsey's *Greenwood Lake, New Jersey (1871)*

Sara J. Pasti notes in her Foreword to the accompanying catalogue, "The paintings remind us that the Hudson River Valley landscape that we live in today looks nearly as pristine as it did two hundred years ago" — when a good many of the paintings, in fact, were painted. Though all who visit the show will find their 'favorites', I'd like to point out several that captured my attention for a closer scrutiny: Albert Bierstadt almost always overwhelms the senses, and his "Autumn Woods, Oneida County, New York State" (1886) surely does not disappoint; Jasper Francis Cropsey's delicate rendition of the little island in the middle distance of "Greenwood Lake, New Jersey" (1871) is a gem, as is the dark, moody feeling of John William Casilear's "Landscape" (1852); another of Durand's

that demanded my close attention was "Hastings-on-Hudson" (1860) as did William Hart's "On the Esopus, Meadow Groves" (ca. 1857-8); finally, I suggest you not miss the dramatic sky of Robert Havell's "View of Hudson River from Tarrytown Heights" (ca. 1842) or Thomas Hiram Hotchkiss' "Tree Study, Catskill Clove, N.Y." (1858). Whether weekend day-tripper, historian, nature-lover or landscape painter, this is a show you ought not miss...it will surely fill you with pleasure.

*"Art & the River" (thru Dec 13): Samuel Dorsky Museum of Art, SUNY at New Paltz, NY (845) 257-3245. A catalogue is available. A concurrent exhibit, "Panorama of the Hudson River" by Greg Miller, is also on view.



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Calendar

Continued from Page 8

Thursday, September 10

DARLA BJORK: Water Series-Recent Paintings SOHO20 Chelsea Gallery, 511 W. 25th St, Suite 605, NYC (212) 367-8994 Opening Reception 5-7pm (thru Sep 26) www.darlabjork.com NYC

FACULTY EXHIBITION & OPEN HOUSE WCC Center for the Arts, 196 Central Ave., White Plains, NY (914) 606-7511 Opening Reception 6:30-8:30pm (thru Oct 16) www.sunywcc.edu Westchester

IN PURSUIT OF KNOWLEDGE: Six Hundred Years of Leipzig University, 1409-2009. The Grolier Club, 47 E. 60th St., NYC (212) 838-6690 (thru Nov 21) NYC

JERRE VANDERHOEF: Sailing at the Hook SUNY Rockland Community College, 145 College Rd, Suffern, NY (845) 574-4576 Opening Reception 5-7pm (thru Oct 10) Rockland

THOMAS DAVIES: Book Signing & Gallery Talk OSilas Gallery at Concordia College-NY, 171 White Plains Rd., Bronxville, NY (917) 337-9300 x2173 7pm Westchester

TOSHIKO TOCHIHARA: World of Painting Adirondack Community College, Visual Arts Gallery, 640 Bay Rd., Queensbury, NY (518) 743-2200 Opening Reception 6-8pm (thru Oct 8) Glens Falls

WORD THURSDAY Open Mike, DONALD LEV & PHILIP MEMMER featured Poets Bright Hill Center, 94 Church St, Treadwell, NY (607) 829-5055 7pm Delaware

Friday, September 11

CECILIA ST. KING: Peace Concert AIR Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 8-11pm charge Ulster

DAVID KIEHM: Taking Flight Cooperstown Art Association, 22 Main St., Cooperstown, NY (607) 547-9777 Opening Reception 5-7pm (thru Oct 2) www.cooperstownart.com Otsego

EXHIBITION LECTURE AND RECEPTION Taylor, Rm 102 Hall, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7745 6pm Dutchess

HENRY HUDSON QUADRICENTENNIAL GROUP SHOW Muroff Kotler Visual Arts Gallery, Vanderlyn Hall, 491 Cottekill Rd., Stone Ridge, NY (845) 687-5113 Opening Reception 6-8pm (thru Sep 25) www.hudsonriver400.org/dutchartists Ulster

MICHELLE LEBLANC QUINTET Arts on the Lake 640 Route 52, Kent Lakes, NY (845) 228-2685 8pm charge www.artsonthelake.org Putnam

PASTEL SOCIETY OF AMERICA'S 37th ANNUAL EXHIBITION for "Pastels Only" National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 533-6931 Opening Reception 6-9pm (thru Sept 27) www.pastelsocietyofamerica.org NYC

PHOTOGRAPHS FROM CROATIA: Through the Eyes of Children GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 Opening Reception 6-9pm (thru Oct 4) Rockland

SAME RIVER TWICE / SQUARED OFF Pelham Art Center, 155 Fifth Ave, Pelham, NY (914) 738-2525 Opening Reception 6:30-8pm (thru Oct 31) Westchester

SUSAN ENGLISH & JANIKA PEERNA Installation; JERRY GRETZINGER Installation; TOM HOLMES Sculpture (thru Nov 8) Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 Opening Reception 6-8pm (thru Sep 27) Putnam

WILLIAM SIDNEY MOUNT: Under the Canopy of Heaven The Long Island Museum, 1200 Rte. 25a, Stony Brook, NY (631) 751-0066 x248 (thru Jun 2010) Suffolk

Saturday, September 12

2nd SATURDAY CELEBRATION Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm Dutchess

94th ANNUAL JURIED EXHIBITION New Rochelle Art Assn, New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 632-7878 X34 (thru Oct 24) nraonline.org Westchester

ANNUAL VIRGO BASH AIR Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 8-11pm charge Ulster

ARLENE HORTON: Paintings of Cats New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Sep 26) www.arlenehorton.com NYC

ART IN THE PARK On the Green, Main St., Farmingdale, NY (516) 752-7493 or (631) 694-5145 10-5pm (Raindate Sunday the 13th) Nassau

DUTCH LEGACY Exhibit Van Wyck Homestead Museum, Rt. 9 & I84, Fishkill, NY 10-4pm (thru Oct 4) Dutchess

ERNESTINE RUBEN Exhibit galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 Opening Reception 5-7pm (thru Oct 19) Ulster

FINE ARTS & CRAFTS Rose Squared Productions, Anderson park, Upper Montclair, NJ (908) 874-5247 10-5pm (thru Sep 13) www.rosesquared.com NJ

FIVE ARTISTS EXHIBITION Tom Myott Gallery, Shirt Factory Bldg., 71 Lawrence St. Glens Falls, NY (518) 798-8431 Opening Reception 6-9pm (thru Oct 17) Warren

FRANKLIN ALEXANDER REMEMBERED Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Oct 10) www.woodstockscho-olofart.org Ulster

JULIET HARRISON & SHEILA TINTERA Hay Barn Gallery, Hunt Hill Farm Silo Gallery, 44 Upland Rd., New Milford, CT (860) 355-0300 Reception 3-5pm (thru Oct 18) CT

KAREN ANN SULLIVAN: Beauty from Down Under Kimberlin Nature Education Ctr., At Audubon Green, 613 Riversville Rd., Greenwich, CT (203) 869-5272 Opening Reception 1-4pm (thru Oct 28) CT

KATHARINE DUFAULT Exhibit Anelle Gandelman Fine Art, 1989 Palmer Ave., Larchmont, NY (914) 840-4151 Opening Reception 6-8pm (thru Oct 10) Westchester

KEVIN COOK Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 (thru Oct 21) Ulster

LINDA TOMMASULO & STANLEY BENEROFE: Yellowstone 2x2 Two Seasons, Two Photographers Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception 2-4pm (thru Oct 2) Westchester

MARTIN PURYEAR: A Survey of Prints Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 Opening Reception 5-7pm (thru Oct 18) Ulster

MASTERS & MONSTERS Gallery 506, 506 Main St., Beacon, NY Opening Reception 6-9pm Dutchess

MIA DE BETHUNE: Exhibit Irvington Public Library, 12 South Astor Street, Irvington, NY (914) 591-7840 Opening Reception 2-4pm (thru Sep 25) Westchester

MUSICAL CHEERS! Howland Cultural Center, 477 Main St., Beacon, NY (845) 831-4988 8pm charge Dutchess

PASTEL SOCIETY OF AMERICA'S MATERIALS FAIR National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 533-6931 9-4:30pm www.pastelsocietyofamerica.org NYC

'SCAPES Sussex County Arts & Heritage Council Gallery, 133 Spring St., Newton, NJ (973) 383-0027 Opening Reception 4-7pm (thru Oct 3) NJ

STANLEY BLUM: Abstract Rhythms The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 Opening Reception 6-9pm (thru Sep 26) Dutchess

SUMMER FUN: Exploration in Clay / Closing Reception for INSPIRED BY HERITAGE Blue Door Artist Assn, Westhab, St. John's Church, Yonkers (914) 965-3397 Noon-5pm bluedoorart.org Westchester

THE OTHER SIDE OF THE MOUNTAIN; JENNA LUCENTE Solo; ANNETTE LIEBERMAN Active members wall Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Oct 11) www.woodstockart.org Ulster

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 13) www.wsoae.org NYC

WILL KEFAUVER: Autumn Walks Teatown Lake Reservation, 1600 Spring Valley Rd., Ossining, NY (914) 762-9212 Opening Reception 3-6pm (thru Oct 31) Westchester

WOODSTOCK POETRY SOCIETY AND FESTIVAL: Gioia Timpanelli Woodstock Town Hall, 76 Tinker St., Woodstock, NY (845) 679-7900 2pm Ulster

Continued on Page 24

Variety

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Art Review

Angst, Politics, & Art Appreciation

By GINGER LEE HENDLER

I RECENTLY HAD a conversation with a friend about whether or not having some background about artists and their process enhances appreciation of their work. Does it help to know that van Gogh struggled with mental illness in order to fall in love with "A Starry Night"? Is it necessary to know who inspired Jackson Pollock and what his personal angst was before one can fully appreciate his drip paintings? And do we feel differently about "Guernica" when we research the political leanings of Picasso? Does it add greater meaning if we study the purpose and the process of the artist?

My friend argued that, as an art historian, she felt strongly that knowing about the history and the process is essential when viewing art. Although I agree on some level, I am strongly influenced by my senses, and my experience with art is mostly visceral. I may often be intellectually stimulated by conceptual art, but mostly I am drawn to color and energy. In the two exhibits that I review here, I take both sides under consideration. Sometimes as I walk through a museum or gallery I find myself listening to the conversations around me, and will often revisit a painting if I hear an interesting comment by a total stranger. On occasion I have heard docents give fascinating details about the personal, political, and professional struggles that artists encounter. I always find it illuminating. On the other hand, it doesn't necessarily enhance my enjoyment of a work. They may say that "The Last Supper" is the epitome of classical art, but that doesn't make it my favorite.

On my recent visit to the Emily Lowe Gallery at the Hofstra University Museum, I walked into the inaugural exhibit of the newly renovated space with the intention of inconspicuously reviewing Burton Morris' show, "Pop". Burton Morris had flown in from LA for the opening, and he came up to me and introduced himself. I politely requested that we meet after I had had a chance to view the work alone and take some notes. A reviewer's work is best done with minimal distraction, so choosing an opening reception is almost certainly a conflict, yet I had scheduled enough quiet time prior to the opening. I also wanted to get the initial impression of the work without hearing any of the artist's background, and certainly more so after my recent conversation with aforementioned art historian friend. I was putting myself in the midst of a sociological experiment.

As I wandered around the room, I took in the electric charge emanating from the paintings. I noticed that there were no gradations of color, no shading, and no visible brushstrokes. Morris' images are not subtle. There is nothing quiet about them. They jump out at you, literally pop off the walls. Initially, I was taken by the vibrancy of the color and the strong images of American pop culture that embraced each wall. Several pieces are three-dimensional, with silk-screened pop-outs adding to the dynamism. Perhaps I would bring the family back for another look. My young grandchildren would definitely find it

engaging. What child would not love the images of popcorn, Dick Tracy look-alikes and the Statue of Liberty in bold primary colors? This art is positive, and with the current trend of negativity in art we can all use a dose of Burton Morris' work.

After doing my initial walk-through, I was finally ready to meet the artist. Burton Morris was charming and excited at the prospect of discussing his work and telling his story. Who he was, how he began the work, and why he chose the subject were all essential to this. He developed a connection with comic books at the age of three after breaking his femur bone. He began to draw while bedridden. Initially inspired by the work of Albrecht Dürer, Morris tried to emulate the fine pen and ink work of this classical artist's etchings, using rapidograph pens for his tight drawings. Later he was influenced by the work of Andy Warhol, Tom Wesselman, Roy Lichtenstein, and Keith Haring. He was always looking for symbols that represented American culture: the coffee cup symbolizing the Starbucks revolution, slot machines for the gaming industry, and the popcorn box as the icon for the Hollywood era. In his artist's statement he says, "My artwork celebrates beauty and life while projecting an optimistic sense of high energy and style." Morris feels that "when people are under great stress art has the ability to lift us out. I defy anyone to leave this exhibit without smiling."

He told me that he chooses to "paint objects and icons" and wants "to challenge the way we view everyday ideas in our modern day culture by representing the common object, reducing it to a common graphic form, and adding an energetic and colorful twist." Had I not spoken to the artist and read the expository text I would have left the exhibit whistling a happy tune, but with no deeper understanding of the artist or his purpose. The flatness of the surface may be characteristic of the graphic nature of Pop Art, but the subtext is far from flat and is imbued with meaning. I left with a richer understanding in addition to my strong visceral reaction.

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***"Burton Morris: Pop!" (thru Sep 27): Emily Lowe Gallery, Hofstra University Museum, 112 Hofstra University, Hempstead, NY 11549-1120 (516-463-5672) www.hofstra.edu/museum**

MY NEXT JAUNT was out to Westhampton Beach. I had heard about the Annual Outsider Art in the Hamptons, but always had scheduling issues. I was thrilled at the prospect of finally attending the 4th Annual Outsider Art in the Hamptons. The exhibit, which is taking place at Galerie BelAge in Moniebogue Manor on Moniebogue Lane, consists of over 100 paintings, sculptures, multi-media and video works done by over 40 trained and self-taught artists. I have been a lover of Outsider Art for many years and already had some prior knowledge, but I was determined not to let any of this influence me as I reviewed the exhibit. I wanted to be an innocent as I perused

the work. This would not be easy.

As I mentioned earlier, art for me is very visceral and predominantly sensory, and as I walked through the quaint space I felt as though I had arrived at an amusement park fun-house. Hanging sculptures glared at me as they weaved through the gold brocade drapes in the front room. Wherever I looked I was held captive by bold, colorful images. Walls and floors were filled with dazzling, glittery surfaces and three-dimensional sculptures. Dynamic energy emanated throughout the room from every angle. I have always been inspired by the unconventional of the work, and I wanted to just stand there breathing it all in. This, of course, was my visceral reaction. As the reviewer I would have to move beyond the intuitive and delve into the five W's of journalism. Reason and research would have to merge with the sensory and subjective.

Each piece in the show holds its own vision and appeal, some with greater dynamism and others with quieter more reflective interest. Most were integrated with found objects and all have an unschooled primitive flavor. "Mommy, Daddy & Me", a work by Candyce Brokaw, a self-taught visionary artist consists of six square canvases pieced together in a puzzle-like composition juxtaposing the features of the three figures. The family is broken, yet integrated at the same time. The baby appears to be securely held and is centrally placed. The figurative work is a moving narrative held together with bold brush strokes of color. In order to connect with her work it was not necessary to know that she is the founder of The Survivors Art Foundation, a nonprofit organization dedicated to encourage healing through the arts.

Rondi Casey's work adorns the front room of the gallery. Her figures fly through the air and are reminiscent of characters in children's fairy tales, akin to those by the Brothers Grimm. After reading her bio, and gaining insight into her inspiration, my initial visceral response was not altered. The work of both women stands on its own.

Although I've been a fan of Outsider Art for many years, my visit to Galerie BelAge became an opportunity to expand my understanding of the purpose and process underlying the work. The term was coined in 1972 by art critic Robert Cardinal as a synonym for Art Brut (Raw Art-rough art). The French artist, Jean Dubuffet first used that term to define art created outside the boundaries of official culture. Much Outsider Art illustrates extreme mental states, unconventional ideas, or elaborate fantasy worlds. Visionary Art and Survivor Art are also included in this genre. It is thought that Hieronymus Bosch may have been one



Pop-arazzi B, by Burton Morris 2006, Acrylic on canvas, 60x48" Courtesy of Burton Morris Studios

of the first visionary painters. Picasso and Kandinsky were supporters of Outsider Art in the belief that formal academic training corrupted artists, while self-taught artists were less encumbered by rules. Many of the artists in this exhibit have some degree of formal training, yet their images project a child-like naiveté and rawness, which is characteristic of the genre. Some of the work was reminiscent of Jean Michel Basquiat, the artist who became embraced by the art world in the 80s and died of a heroin overdose at the age of 27.

I have no conclusion to the initial question posed above. Should we even need to concern ourselves with such intellectual constructs when viewing art? Art has a way of elevating us to a higher level and breathing life into our souls. We become enriched by the experience. Suffice it to say, that the appreciation of art remains a very personal process. Please partake of your own art appreciation experiments by visiting the galleries, museums, and outdoor fairs that are currently available throughout our beautiful island.

***"The 4th Annual Outsider Art in the Hamptons" (thru Sep 8): Galerie BelAge, 8 Moniebogue Lane, Westhampton Beach, NY, (631)288-5082 www.galeriebelage.com**

A LOOK AHEAD:

The Long Island Museum Presents "Long Island Masterworks on Paper" Drawings by Robert White, Watercolors by George Constant, Prints from the Screen Print Workshop July 25-October 25, 2009

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THE VENDOME PRESS: Frescoes of the Veneto: Venetian Palaces and Villas by Filippo Pedrocco, Massimo Favilla, and Ruggero Rugolo, w/photography by Luca Sassi. 432 pp.; 10 5/8 x 12 3/4; 430 Color Illus.; Map; Bibliography; Index of Names. \$150.00 Hardcover. A gorgeous production! *****

YALE UNIVERSITY PRESS: Degas in the Norton Simon Museum by Sara Campbell et al. 576 pp.; 10 1/4 x 11 3/4; 600 Illus., 250 in Color; Appendices; List of Exhibitions; List of References; Index. \$95.00 Hardcover. *****

Muralnomad: The Paradox of Wall Painting, Europe 1927-1957 by Romy Golan. 256 pp.; 10 x 11 1/4; 160 Illus., 40 in Color; Notes; Index. \$70.00 Hardcover. *****

Marcel Duchamp: Étant Donnés by Michael R. Taylor. 448 pp.; 9 7/8 x 11 1/4; 460 Illus., 343 in Color; A Select Bibliography; Index. \$65.00 Hardcover. *****

Manual of Instructions: Étant Donnés by Marcel Duchamp. 76 pp.; 10 3/4 x 12 1/8; 137 Color Illus. \$40.00 Hardcover. *****

Adventures in Modern Art: The Charles K. Williams II Collection by Jennifer T. Criss, et al. 336 pp.; 9 3/8 x 11 5/8; Checklist. \$60.00 Hardcover. *****

Isabel Toledo: Fashion from the Inside Out by Valerie Steele and Patricia Mears. 288 pp.; 10 x 12 1/2; 320 Illus., 300 in Color. \$60.00 Hardcover. *****

Tatlin's Tower: Monument to Revolution by Norbert Lynton. 240 pp.; 7 3/4 x 10 1/4; 55 Illus., 10 in Color; Addendum; Notes; Bibliography; Index. \$50.00 Hardcover. *****

Since 1950: Art and Its Criticism by Charles Harrison. 272 pp.; 6 1/2 x 9 1/2; 46 Illus., 36 in Color; Notes; Index. \$45.00 Hardcover. *****

Sol Lewitt: 100 Views by Susan Cross and Denise Markonish. 272 pp.; 8 3/4 x 10; 181 Illus., 93 in Color; List of Plates; Project History; Exhibition Checklist; Exhibition History; Bibliography. \$45.00 Softcover. *****

Augustus Saint-Gaudens in The Metropolitan Museum of Art by Thayer Tolles. 80 pp.; 8 1/2 x 11; 90 Illus., 68 in Color; Exhibition Checklist; Selected Bibliography. \$19.95 Softcover. *****

Corot to Monet: French Landscape Painting by Sarah Herring. 72 pp.; 9 1/8 x 10 5/8; 80 Color Illus.; Captions. \$15.00 Softcover. *****

PRESTEL: Alfons Mucha (Eds.) Agnes Husslein-Arco, et al. 356 pp.; 9 1/2 x 12 1/2; 800 Illus., 700 in Color; Biography; Catalog of Works; Selected Bibliography. \$65.00 Hardcover. Impressive. *****

Frederic, Lord Leighton: A Princely Painter of the Victorian Age (Eds.) Michael Buhrs and Margot Th. Brandl-

huber. 208 pp.; 8 x 11; 130 (Approx.) Color Illus.; List of Plates; Bibliography; Author Notes. \$35.00 Hardcover. A lovely reminder of what art used to be. *****

UNIVERSITY OF WASHINGTON PRESS: Challenging Traditions: Contemporary First Nations Art of the Northwest Coast by Ian M. Thom. 176 pp.; 10 x 11; 85 Color Illus. \$65.00 Hardcover. *****

PRESTON SINGLETARY: Echoes, Fire, and Shadows by Melissa G. Post. 152 pp.; 9 x 12; 115 Illus., 105 in Color; Biography; Selected Bibliography; Checklist. \$45.00 Hardcover. *****

CHAMELEON BOOKS: Gloria in Excelsis Deo: Frank Mason's Life of Christ w/Introduction by James F. Cooper. 160 pp.; 9 1/4 x 12 1/4; B/W & Color Illus.; Biography; One-Man Exhibitions; Group Exhibitions; Collections; Awards. \$60.00 Hardcover. *****

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David Rankin, *Morning Bath*, 1994 (Sarus crane)
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Music

Hear the Song, Read the Book

By FRANK BEHRENS

I HAVE ON my shelves several very large and heavy tomes with titles that contain the "Complete Lyrics" of some well-known lyricist. Sometimes I think, paraphrasing Robert Louis Stevenson, "what can be the use of them is more than I can see." As the years pass, I do indeed find several uses for them, each one helping me to understand better the development of the American popular song and musical.

By definition, a "popular" song is written for "the people." That is to say, not for a small elite audience but for most of the public whose lives need a little or a whole lot of reassurance that their thoughts, hopes, fears, points of view, are shared by most of the population. Hearing them expressed in rhymes to a memorable melody bucks one up, lets him know (or at least think) that he is not alone.

In his book "Word Crazy: Broadway Lyricists from Cohan to Sondheim" (Praeger, 1991), Thomas S. Hirschak points out that the music is so integrated with the words in many songs that "it is a disservice to the lyricist to have his words sitting there on the page naked without benefit of the music." Be that as it may, but I feel that some naked lyrics can stand without shame on their own.

In "The Complete Lyrics of Irving Berlin" (Knopf, 2001), we see for the most part seemingly ingenuous lyrics, using mostly "strong" rhymes. Picking at random, I see in his 1912 "When I lost you" the end rhymes of

the refrain: *roses, blue, rainbow, dew, me, through, gladness, sadness, you.* Skip to the 1950 "Call Me Madam" to find a stanza with these end rhymes: *princess, guy, day, princess, guy, pay, another, bring, another, sing, window, sang, say, today.* This only seems to show little improvement in his rhyming skills over the years.

However from the same show we get these: *analyzing, surprising, nice, patter, matter, twice, shoulder, older, glove, take, ache, love.* The "weak" rhymes make things a lot more interesting, as does the a-a-b-c-b-d-d-e-f-f-e scheme.

Yes, I know it is unfair to pull out three of the more than 3,000 lyrics Berlin wrote. But my point is that reading his lyrics is not nearly as rewarding as reading those of Noel Coward, Cole Porter, and Larry Hart. His songs seldom "tell a story," an exception being "Cohen owes me ninety-seven dollars" from 1915. Berlin's specialty was to express an emotion in the simplest terms

Like many of Gilbert's lyrics, much written by those three can stand alone as pure poetry, a claim that cannot be made for most of Berlin's. Cole Porter's "The tale of the oyster" from his "Fifty Million Frenchmen" can be read as a party piece and bring down the house if read well, with its wonderful punch line, which I'll not reveal here. (You can find it on pp. 87-88 of the Knopf "The Complete Lyrics of Cole Porter" or hear it on the New World CD of the



complete score.)

Now and then, Gilbert would set up a challenge to himself by necessitating rhymes for such unrhymable words as "executioner." Those familiar with "The Mikado" will recall his solutions: *ablutioner, diminutioner, so you shun her.* Porter posed a greater challenge in having to make a long list of things that rhyme with (to give one example for now) "can-can."

His solution was to finish each end-phrase in the first refrain with the word "can" while having the penultimate syllable rhyme with it. The first few results run thus: *Dapper Dan can, Irish Callahan can, Afghanistan can.* In the second refrain, he gives us the following: *swell can, Ravel can; custodian can, Republican can; Cézanne can, Sudan can, Aga Kahn can, caravan can.*

That is, of course, nothing compared with his use of titles in "Brush up your Shakespeare, in which he now and then cheats as in "kick her right

in the Coriolanus" to get a rhyme for "heinous."

Again, a good actor could render many Porter lyrics as straight poems with no recourse to the music at all, except of course for the natural meter of the verses. So a book of Porter lyrics is something of a Golden Treasury of Sophisticated Poetry.

Mention should be made of Ogden Nash, whose poems are remarkable but whose lyrics for such shows as "One Touch of Venus," "Two's Company" and "The Littlest Review" are little quoted out of context. Perhaps "Poems are like liquor but lyrics fade quicker"!

In the next essays, I would like to peek into the lyrics of Larry Hart (of whom I have already written much), Ira Gershwin, and Noel Coward. Until then, perhaps some of my readers could submit their favorite lyrics from Broadway, Hollywood, or Tin Pan Alley—songs that can stand naked without the outer garb of melody.



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Calendar

Continued from Page 14

Sunday, September 13

59th ANNUAL SIDEWALK ART SHOW Art Society of Old Greenwich, Sound Beach Ave., Old Greenwich, CT (203) 637-9949 9-5pm www.sidewalkartshow.com Fairfield, CT

A CAVALCADE OF SONG Hudson Lyric Opera, Trinity United Methodist Church, 47 E. Main St., Stony Point, NY (845) 709-2273 3pm charge www.hudsonlyricopera.org Rockland

BRITISH SUBJECTS: Identity and Self-Fashioning 1967-2009 Neuberger Museum of Art, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Dec 13) Westchester

DOUBLE DUTCH Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 Opening Reception 4-7pm charge (thru Jul 26, 2010) www.hvcca.org Westchester

FROM BROADWAY TO HOLLYWOOD Somers Library, Rte 139, Somers, NY (914) 232-7159 3pm Westchester

GALLERY MEMBERS' FALL SHOW Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru Oct 11) Westchester

HOWARD MEYER: Staged Reading Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 4:30pm charge www.writerscenter.org Westchester

JESSICA MILLER: Landscapes & Portraits Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 Opening Reception 2-5pm (thru Sep 27) Westchester

NUMISMATIC EXHIBIT Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 (thru Nov 8) NJ

PASTEL SOCIETY OF AMERICA'S 37th ANNUAL EXHIBITION for "Pastels Only" National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 533-6931 Awards Ceremony (thru Sept 27) www.pastelsocietyofamerica.org NYC

SEPTEMBER NEW EXHIBITS Silvermine Galleries, 1037 Silvermine Rd., New Canaan, CT (203) 966-9700 x 20 Reception 4-6pm (thru Oct 1) www.silvermineart.org Fairfield, CT

SING WE ENCHANTED New City Library, 220 North Main St., New City, NY (845) 634-4997 x139 2PM Rockland

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 (thru Sep 13) www.wsoae.org NYC

Monday, September 14

AUDUBON ARTISTS 67th ANNUAL JURIED EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Oct 3) www.salmagundi.org NYC

Tuesday, September 15

P.A. JACKSON: Mixed Media New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Sep 26) NYC

RAEFORD DWYER WCC Center for the Arts, 27 North Division St., Peekskill, NY (914) 606-7300 Opening Reception 5:30-7pm thru Oct 10) www.sunywcc.edu Westchester

UNCHARTED: Group Show University Art Museum, University at Albany, 1400 Washington Ave., Albany, NY (518) 442-4038 Opening Reception 5-7pm (thru Dec 13) Albany

Wednesday, September 16

JERRY WRAY: Pioneer Artist of the South National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue@ 14th St., Suite 1405, New York, NY (212) 675-1616 Artist's Reception: 6-8pm (thru Oct 20) nawanet.org NYC

Thursday, September 17

CATHERINE WAGNER MINNERY Piermont Flywheel Gallery, 223 Ash St., Piermont

Landing, Piermont, NY (845) 365-6411 (thru Oct 4) Rockland

FACULTY ART EXHIBIT Art Center of Northern New Jersey, 250 Center St., New Milford, NJ (201) 599-2992 Reception 7-9PM (thru Sep 29) www.artcenter-nnj.org Bergen, NJ

GEORGIA O'KEEFFE: Abstraction Whitney Museum of American Art, 945 Madison Ave., NYC (212) 570-3633 (thru Jan 17) NYC

JOE GOODWIN Solo Show Ferrin Gallery, 69 Church St., Lenox, MA (413) 637-4414 Opening Reception 6-8pm (thru Nov 14) MA

RICHARD BENNETTE EXHIBIT Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 (thru Oct 11) Westchester

Friday, September 18

KANDINSKY / GABRIELE MUNTER & VASILY KANDINSKY: A Life in Photographs Guggenheim Museum, 1071 Fifth Ave., NYC (212) 423-3500 charge (thru Jan 13) NYC

THE HOLLOW An Agatha Christie Mystery Albany Civic Theater 235 Second Avenue Albany, NY (518)462-1297 (thru Oct 4) Albany

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

TIPI OF THE GREAT PLAINS Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru Jan 10) NYC

Saturday, September 19

3rd SATURDAY: Catskill Poughkeepsie, Rhinebeck Arts throughout the town Greene

DONALD AXLEROAD: Prints and Paintings Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 (thru Oct 24) Westchester

EMILY BUCHANAN & TITUS WELLS: Landscapes Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Opening Reception 4-6pm (thru Oct 18) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp Litchfield, CT

FLETCHER MARTIN (1904-1979) Exhibition Fletcher Gallery, 40 Mill Hill Rd., Woodstock, NY (845) 679-4411 Opening Reception 5-7pm (thru Oct 11) www.fletchergallery.com Ulster

FRAN SHALOM, DOUGLAS CULHANE, ERIN WALRATH, GRACE BAKST WAPNER, PETER McCAFFREY, BARRY BARTLETT John Davis Gallery, 36-1/2 Warren St., Hudson, NY (518) 828-5907 Opening Reception 6-8pm (thru Oct 11) Columbia

GREG MILLER: THE HUDSON RIVER: A Great American Treasure; PHILIPPINE HOEGEN & CAROLIEN STIKKER: Riverbank Samuel Dorsky Museum of Art, SUNY New Paltz, 1 Hawk Dr., New Paltz, NY (845) 257-3844 Reception: 4-6PM (thru Nov 29) Ulster

GROUP SHOW The Arts Upstairs, Phoenicians, 60 Main St., Phoenicia, NY (845) 688-2142 Opening Reception 6-10pm (thru Oct 11) Ulster

ISBA: CHORDS, CHILI & CHARACTERS The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 7pm charge Delaware

P.A. JACKSON: Mixed Media New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Sep 26) NYC

REVOLUTIONARY WAR Exhibit Van Wyck Homestead Museum, Rt. 9 & I84, Fishkill, NY 10-4pm (thru Oct 4) Dutchess

Sunday, September 20

GRACE KNOWLTON The Outside In Piermont, 249 Ferdon Ave., Piermont, NY (845) 398-0706 Opening Reception 2-5pm (thru Nov 1) Rockland

NORMAN ROCKWELL Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516) 484-9337 charge (thru Jan 3) Nassau

ROBERT SCULLY, LORING GANTNER, GAIL PEARSON & JEAN GORE: Group Show Government Center, Pine Bush, NY (845) 744-2075 Opening Reception 2-4pm (thru Oct 31) Orange

Continued on Page 24



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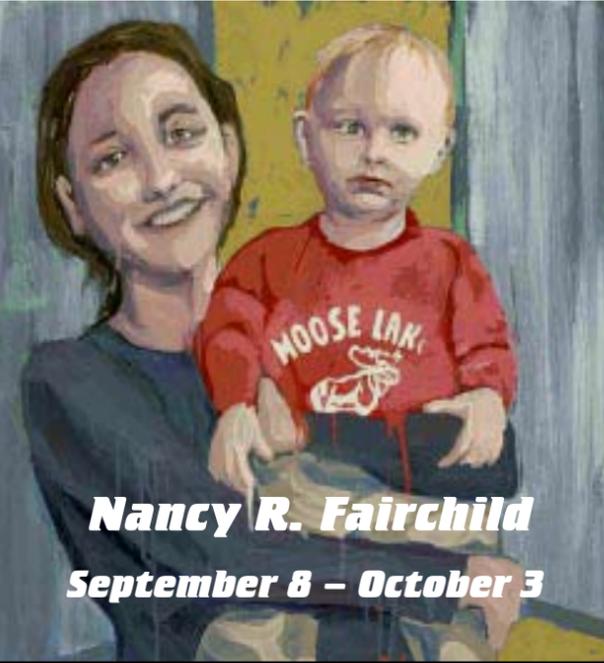
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Theatre

Nudity laid bare – & that about covers it!

By ROBERT W. BETHUNE

I MADE A very brief reference in passing to *Oh, Calcutta!* in my column about nudity on stage a couple of months ago, and got a very full and well-written reply from Claudia Carr Levy, the widow of Jacques Levy, who directed the original production (See her Letter to the Editor on Page 2).

Her basic point is that *Oh, Calcutta!* should not be lightly dismissed. Her point is undoubtedly well taken. A great many very talented and highly successful people worked on it in all sorts of ways. Her spirited defense of the show is well thought through and well substantiated. Of course, the show is far from universally admired. Clive Barnes' well-known review is a pretty good statement for the opposing camp.

However, I must say that I do not think that her points invalidate mine, and Clive Barnes' position doesn't really address it either. My point is this: nudity obscures content. In revealing skin, we cover much.

Consider, for example, *Playboy*. We all read it for the articles, right? Of course right! And in fact, some very famous people have written very good stuff for *Playboy* over the years; so much so that a good defense of the magazine could probably be built on that foundation. Yet mention *Playboy* to anybody who's ever heard of the magazine and there can be little doubt that what pops into the mind is the centerfold, not the prose. Or put it this way: you hear the fine writing that has appeared over the

years in the magazine along with hearing about the centerfold, but not without hearing about the centerfold. The centerfold gets top billing every time.

Nudity obscures content.

A very fine actress I know did one of the roles in *Killer Joe* in which the character is forced at gunpoint by her brutal attacker to strip. And she did the moment and did it completely and did it well, and in the context of the play it's an important thing. And that's pretty much the only moment that got talked about, both among theater people and among the audience in general. If you heard about anything else in connection with the production, you heard about it along with that moment, not without hearing about that moment. That moment of skin got top billing every time.

Nudity obscures content.

Ms. Levy takes me greatly to task for my other passing reference, to Marlon Brando in *Last Tango in Paris*. I think by now you can see where I'm going with that. We could have had the psychology of the story without the skin—but without the

skin would we have *Last Tango in Paris*? We might have the film, but we certainly would not have the cultural event, the world-wide furor, the multi-national censorship, the permanent place in the collective consciousness. The bottom line is that what the broad popular consciousness knows about that film is that Brando gets naked. The film gets buried under the perception.

Nudity obscures content.

Please don't get me wrong. I'm not trying to shut down nudity on stage. The Puritans can go be Puritans on their own without any help from me. My point is that using nudity in the theater—to say nothing of other media—is like applying oils to a painting otherwise done in watercolor. It covers everything, which is certainly an ironic phenomenon. You use it, if you must, greatly at your peril. It can, and probably will, distort and color everything you do. It is the Sorcerer's Apprentice of esthetics, and woe betide you if you are not magus enough to master it. Step boldly if you must, but know well that greater magi than you have failed!



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Artists: Oil, Watermedia, Pastel, Graphics, Sculpture: Allied Artists of America. Seeks entries for 96th Annual National Exhibition Nov 13-Dec 1, 2009 at National Arts Club, NYC. SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889 or website for prospectus. www.alliedartistsofamerica.org. Deadline: Sept 14.

Artists: American Watercolor Society, 47 Fifth Ave, NY, NY 10003. Call for Entries 143rd Annual International Exhibition, Apr 6 - May 2, 2009. SASE TO American Watercolor Society or download from website. (Prospectus avail after Sep 1) www.americanwatercolorociety.org Slide or Digital entries postmarked no later than Nov 16.

Artists: Art Renewal Center, PO Box 837, Glenham, NY 12527. Seeks entries for The Art Renewal Center's International 2009/2010 ARC Salon™ 6th Annual Competition. SASE #10, website or email Katie O' Hagan at arcprogram@artrenewal.org. www.artrenewal.org. Deadline: Oct 31.

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for Expo 29 Annual Juried Competition. No craft. Juror, Cornelia Seckel, ART TIMES. Winners show in March 2010. Call or download prospectus from website. www.bjspokegallery.com. Deadline: Nov 2.

Artists: Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks entries for New Directions '09. 25th Annual National Juried Contemporary Art Exhibition October 17 - November 21. Juror: Joan Young, Department of Contemporary Art, Guggenheim Museum of Art, NYC. Open to Painting, drawing, sculpture, printmaking, photography and mixed media. Send SASE for prospectus to Barrett Art Center or upload from website. www.barrettcenter.org. Deadline Friday, September 18.

Senior Artists: Brookhaven Arts & Humanities Council, Gallery on the Hill, Bicycle Path, Farmingville, NY (631) 451-9070. Seeks entries for The Annual Senior Show Oct 29 - Nov 16. Call or go online for prospectus. brookhavenarts.com Deadline Oct 26

Artists: Brookhaven Arts & Humanities Council, Gallery on the Hill, Bicycle Path, Farmingville, NY (631) 451-9070. Seeks entries for Annual Portrait Show Oct 15-Oct 26. Call or go online for prospectus. brookhavenarts.com Deadline Oct 13.

Artists: Capital Repertory Theatre, Capital Café, 111 N. Pearl St., Albany, NY (518) 462-4531 x 303 Seeks submissions for exhibition relating to upcoming show. Call or email Carrie Vick, House Manager for details. housemanager@capitalrep.org Deadline Oct 2.

Artists: Celebration of the Arts (COTA), New Paltz, NY (845) 430-8470 Seeks entries for 3rd Annual fine and performing arts festival, October 10, 10am to 5pm. Visit website for info, application fees. Deadline Sep 10.

Craftspeople: Dutchess Community College Foundation Seeking crafters for 38th Annual Holiday Craft Fair, Nov. 28 & Nov 29. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Artists: Elmhurst Artists' Guild, 150 Cottage Hill Rd., Elmhurst, IL 60126. (847) 221-7761 Seeking all styles fine art for National Art Premiere 2010 Jan 30-Mar 3. #10 SASE or website for prospectus. info@elmhurstartistsguild.org. www.elmhurstartistsguild.org. Deadline Oct 31.

Artists: Gardiner Assn of Businesses, PO Box 186, Gardiner, NY 12525 (845) 641-4605 Seeks entrants for Plein Air Painting Event & Auction, Saturday Oct 17 rain or shine. Apps and guidelines on website. www.gardinernybusiness.com

Artists: Guild of Creative Art, 620 Broad St., Shrewsbury, NJ 07702 (721) 741-1441 Seeks entries for Annual Open Juried Show Oct 4-28. See website for application, prospectus. www.guildofcreativeart.org Deadline Sep 18.

Artists: Hudson Valley Gallery, PO Box 222, Cornwall-on-Hudson, NY 12520 (845) 401-5443 Seeks submissions of 1" x 2" stretched canvas paintings for 2nd Annual World's Smallest Stretched Canvas Painting Competition, exhibit Dec 4-Jan 10. Send SASE to gallery or download prospectus from website. www.hudsonvalleygallery.com

Craftspeople: Lycian Centre, PO Box 222, Sugar Loaf, NY 10981 (845) 469-2285 Seeks entries for 17th- to 19th-century crafters to demonstrate for Sugar Loaf Fall Festival Oct 10, 11, 12 from noon to 3pm Call or email Dawn Ansbro for details. dawn@lyciancentre.com www.sugarloafnychamber.com Deadline Sep 25.

Craftspeople: Miller Craft Fair Committee, Lake Katrine, NY (845) 943-3941 Seeks vendors of hand-crafted items only for crafts fair Oct 24, 25, 2009 Call or email for app, info. krotella@kingstoncityschool.org

Artists, All Media, Craftspeople: Mohawk Valley Center for the Arts, 401 Canal Place, Little Falls, NY (315) 823-0808. Seek entries for 2010 and 2011 Exhibition seasons. See website or call for guidelines, instructions www.mohawkvalleyarts.org

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks fall membership applications. For details send SASE to NAWA or download from www.nawanet.org. Deadline Sep 15.

Artists: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 94th Annual Open Juried Exhibition, Sept 12 - Oct 24, 2009. \$2500 in prizes. Send SASE or go to website for prospectus. nraaonline.org.

Artists Ceramics, Jewelry, Glass, Fiber: New York Artists Online Seeks artists who have a high quality website for FREE ARTIST WEBSITE LISTINGS (limited time offer) on New York Artists Online (www.newyorkartists.net) Send email gloriarabinowitz@newyorkartists.net www.newyorkartists.net

Artists: Orange County Art Federations, Ritz Theater, 109 B'way, Newburgh, NY (845) 987-8748 Seeks entries for 46th Annual Juried Art Exhibition Oct 9-Nov 29. Call or email for info, prospectus sarah@mchughstudio.com Deadline Sep 21.

Women Artists: Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Seeks submissions for: Home is Where the Art Is: Fine Craft Exhibition and boutique and Fine Craft Boutique Send SASE or Download form from website. www.penandbrush.org Deadline Sept 15.

Women Playwrights: Perishable Theatre, PO Box 23132, Providence, RI (401) 331-2695 x 103 Seeks submissions for 15th Annual Women's Playwriting Festival. Email for info or visit www.perishable.org. wpf@perishable.org Deadline Jan 15, 2010

Artists: Pilgrim Monument and Provincetown Museum, One High Pole Hill Road, PO Box 1125, Provincetown, MA 01657 Seeks design for commemorative wine label celebrating 100th anniversary of dedication of Pilgrim Monument. Entry forms can be downloaded from website. jimbakker@pilgrim-monument.org www.trurovineyardsofcapecod.com Deadline Sep 30

Artists, Craftspeople, Antique Dealers: Port Jervis Tourism Board, PO Box 27, Port Jervis, NY 12771 (845) 856-2727 Seeks vendors for 17th Annual Fall Foliage Festival, Sunday, oct 11, from 10-5pm, rain or shine. Call for info.

Artists: Putnam Arts Council, Tilly Foster Farm, 100 Rte. 312, Brewster, NY (845) 278-0230. Seeking entries for 47th annual Juried Fine Arts Exhibit Oct 17-Nov 6. Call for details or visit online for prospectus www.putnamartscouncil.com. Deadline Oct 10.

Artists, All Media: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for Juried Fine Arts Exhibit Jan 09-Feb 10, Juror Joan Young, Guggenheim Museum. Download prospectus from website. exhibit@stacarts.org www.stacarts.org/exhibits Deadline Nov 10.

Photographers: SOHO Photo Gallery, 15 White St., New York, NY 10013. (201) 906-9315 Invites entries to 5th Annual Alternative Processes Competition, Nov.

3-28, 2009. For prospectus, see website or send SASE to Alternative Processes at the gallery address. Questions: mgm340@optonline.net SASE #10 to Alternative Processes Competition or website for prospectus. mgm340@optonline.net www.sophphoto.com. Deadline Sep 12.

Artists: Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the Annual Open Juried Exhibition "Departures" at the South & East Galleries of the Ben Shahn Galleries, William Paterson University, Wayne, NJ from February 1 to March 5, 2010. \$25 entry fee for three images (CD's only for jpgs; DVD's only for videos). All mediums accepted including videos and installations. Juror: Phong Bui, award-winning professional artist and publisher of the prestigious monthly journal, The Brooklyn Rail. Cash awards. SASE for prospectus or download from website www.studiomontclair.org. Receipt Deadline: October 2, 2009.

Artist Printmakers: The New York Society of Etchers and the Monotype Society of New York, NYC (212) 590-5229 Seeks entries for intaglio and monotype exhibition Nov 2-13 at National Arts Club, NYC. Download prospectus from website. info@nysetchers.org www.nysetchers.org Deadline: Sep 15.

Artists, Craftspeople: Town of Shawangunk (845) 744-3960 Seeks entries for 2nd Annual ART in the Park & Classic Car Show Saturday Oct 3, 9-4pm (rain-date Sunday Oct 4). call or email for apps wvenhancement@yahoo.com www.shawangunk.org Deadline Sep 11.

Artists: TransCultural Exchange, 516 E. Second St., #30, Boston, MA 02127 Seeks visual artists to exhibit around the world during 2011 conference Apr 8-10 in Boston. Contact www.cts.vresp.com www.verticalresponse Deadline Nov 15.

Artists, All Media: Visual Arts Center of New Jersey, 68 Elm Street, NJ 07901 (908) 273-9121 x 27. Seeking entries for 24th Annual Int'l Juried Show, Jan 15, 2010. Juror Susan Kismaric, Curator, Department of Photography, Museum of Modern Art, NY, NY. New Best in Show Prize. SASE, email or download prospectus. jayres@artcenternj.org. www.artcenternj.org Slide and CD entries due: Oct 1.

Artists: Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Invites Artists to participate in the 2nd Annual Woodstock Arts Fair, Sunday, November 29 10-4pm. Email or download for application. woodstockartsfair@yahoo.com www.wjcsul.org. Deadline: Sept 15

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

~ Call to Fine Artists ~
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October 17 - November 6, 2009 ~ Cash Awards
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Jurors: NEIL WATSON, Exec. Director
of Katonah Museum of Art, Katonah, NY
RAE SMITH, professional artist (pastels & oil)
and instructor at Katonah Art Center, Katonah, NY
Prospectus available @ www.putnamartscouncil.com or call 845.278.0230

PUNCTUATED
The world is getting old,
things fall so fast
we cannot catch them.

Everything needs fixing,
even humility.
Downdraft of flames
that would rather rise.
Dots of light across
a sinking hillside.

Tonight, there is a new moon-
sliver,
closing parenthesis
in the sky
—Jean Hollander
Hopewell, NJ

AUTUMN LEAVES
Autumn leaves,
little brown fingers,
curling at
the bottom of a tree,
in a tall bonfire
their ashes keep
looking at me.

Autumn leaves
fall and burn,
the empty tree
keeps looking down.
I burned all
its poetry.
—Marion Schoeberlein
Elmhurst, IL

Film *Little Known but Memorable Movie Scenes*

By HENRY P. RALEIGH

THERE ARE, OF course, those movie scenes we cherish as classic moments and usually these bear a spoken line or two that forever fixes them in memory. To hear the line is to conjure up the scene: Gable's "I don't give a damn" from 'Gone With the Wind', Eastwood's "Make My Day" from 'Dirty Harry'; "Play it Sam" from 'Casablanca' — you know the ones. But there are too many scenes deserving of lasting tribute that, probably because they are accompanied by no catchy lines, are ignored, the acting *tour de force* unsung, for many of the actors their names unknown. Let me offer you a few of these forgotten scenes, the first from the Italian-made 'Ulysses' in 1954 and starring Kirk Douglas. It begins with the fall of Troy and we can see a long wall of crenellated battlements, each opening showing a Trojan, spear poised, ready to hurl down on the invading Greeks. At the very far right of the screen and as the spears are loosed the actor at the end chucks his spear straight into the wall before him, the spear bounding into his face. The film editors let it stand not in carelessness but, as I like to think, in admiration for this anonymous actor who refused to quit. For you see, professional that he was, so dedicated to this craft, that despite what must have been a painful blow to his face, he struggled yet to hurl his spear off, albeit a second or so later than his comrades. How long did he struggle, did he succeed, did his spear wobble over quite alone? We don't know, for the scene ends short of such a dramatic finish.

For sheer acting fortitude, for the most extraordinary focus on a role it's hard to beat a scene with Anna

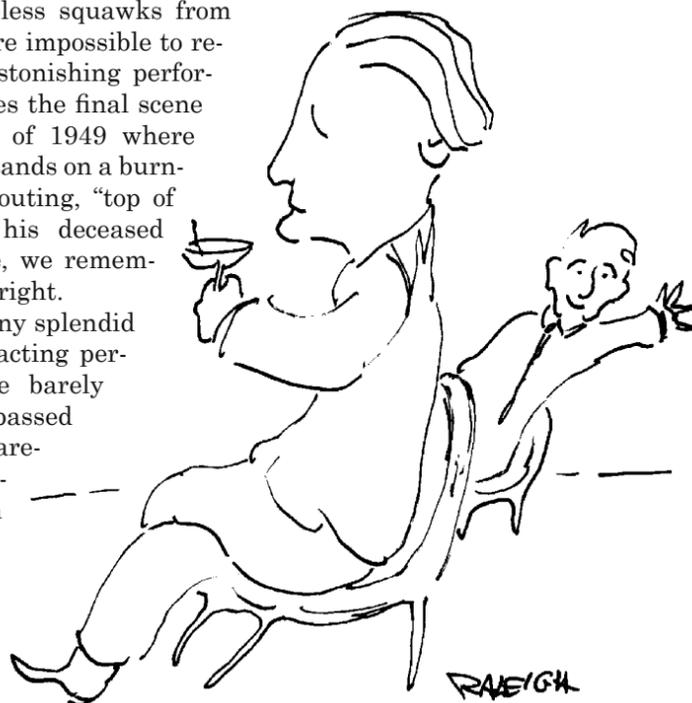
May Wong in the 1929 British film 'Piccadilly'. Miss Wong was a popular actress in American and European films from the '30s through the next several decades. In 'Piccadilly' we are treated to a close shot of Miss Wong's face, her head resting on her bare, upraised arm. As the scene opens we can see a fly on her arm at lower right. At first sight, this might be taken for a spot on the film but then, leisurely, the fly walks up her arm, stops now and then, zigzags a bit, then continues on to disappear in the shadows. Miss Wong doesn't bat an eye, she steadily maintains throughout the fly's journey her signature look of cool seductiveness. How many actors are capable of such concentration? Could you hold a pose while a bug is crawling up the underside of your arm, I ask you? Miss Wong knew well that British films in those days lacked the budget that would permit re-shooting scenes. Trooper to the end, she wasn't going to let the studio down. Someone reading this will be quick to point out that a close-up of Falconetti in the 1928 'Passion of Joan of Arc' also features a fly buzzing about the face of an actress. I say that's a much different challenge. The fly didn't land on her face and set off on a carefree wandering which might certainly have begun a squinting and twitching. Ms. Falconetti did manage to pay no heed to the fly, I'll give her that.

My favorite scene, and I may have mentioned this elsewhere, is in the 1939 'Gunga Din'. Here, Sam Jaffe, clad only in turban and diapers, stands shakily atop a slippery dome blowing a bugle to warn off approaching British troops. He has no lines to speak that might be enshrined in movie history, nothing but a few

discordant, tuneless squawks from the bugle that are impossible to remember. This astonishing performance anticipates the final scene in 'White Heat' of 1949 where James Cagney stands on a burning gas tank shouting, "top of the world", to his deceased mother. You see, we remember that one, all right.

There are many splendid yet unheralded acting performances, some barely noticed, cruelly passed by. Just look carefully at the background actors in any restaurant scene. No, not the one in 'When Harry Met Sally', when Rob Reiner's mother says, "I'll have what she has", where again a spoken line keeps it in memory, but those standard scenes, featured actors up close, bit players far to the rear yet in focus. Seated at a table seemingly eating, conversing. Imagine how difficult this must be, each wishing the camera might turn to them to be seen to good advantage, knowing how slim the chances of movie fame still doggedly chewing at whatever it is that is supposed to serve as food, striving bravely to look engaged in casual dinner conversation. What do they talk about at such times? Are the words sad, hopeless, cynical? Are the actors instructed to mouth only nonsense to prevent lip readers from eavesdropping? We never know. If hidden microphones could secretly pick up what these actors talk about, I bet an entire film could be built around it.

Having brought up 'White Heat' I



am reminded of the truly great acting scene that is never forgotten by legions of nameless actors and bit players. It is an inspirational story that some will say is no more than an urban legend, a tale for the gullible — still, it persists though seldom openly acknowledged. You may recall the scene in the film in which Cagney shoots a hostage in the trunk of a sedan. I'd like to point out to you that *we never see the hostage released from that trunk*. Now you'll probably say the director simply stopped the camera, had the actor hop out and then continued the filming having Cagney riddle an empty trunk with real bullets. That may be, but as the story goes, the actor refused to exit the trunk, claiming that for the integrity of the film, for the artistic necessity of retaining the brutal authenticity, and unwilling to abandon this one last chance of acting stardom, he would remain there until the end — and he did.

Poets' Niche

THE PASS

Scanty panties
no more than a thong,
I imagine,
keeps your secrets
sacred. My hand

tries to thumb a ride
up your bare thigh.

But, spooked by sparks
from blue blazing eyes,
I cease operations
just above the knee.

Hand, feeling like me
mittened in winter,
drops back in my lap.

Making a fist of five
white knuckles, it
fights all urges
with the first of low blows.

TKO below the belt.

Knockout of a girl gone.

—Arthur Gottlieb
Tigard, OR

(WON'T EVER) TELL ON YOU

insides crawl under your
talented fingertips, pray to die before
you get too close, find my heart

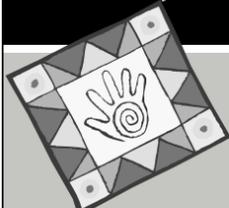
go away, memories of him
one place I've visited too
many times no, I've got

to wake up and scream again
blind hands find the water and the
half-empty bottle of sleeping pills, dreams

of family reunions fade
thick drunk eyes disappear, morning
is too far away.

—Holly Day
Minneapolis, MN

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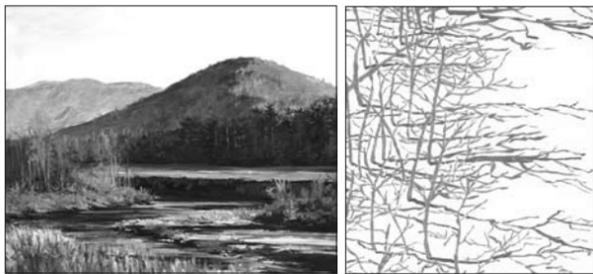
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Fiction

In Athens (circa 1998 A.D.)

By LEONARD COSTOPOULOS

I WAS HAVING coffee. In the distance, along a slope leading from the plains of Attica I could see, even through the haze, a column of smoke spiraling up, dark and foul.

"The Albanians," said an older man, seated at one of the other tables in the outdoor cafe.

"What makes you think it was an Albanian," replied his young companion. "For all we know the blaze could have been set by one of our own. You know, some slick Athenian setting fire to a vacant strip of land so that he then can turn around, buy it dirt cheap and build his villa."

I had heard about the mysterious fires popping up around Athens that summer. Some Greeks blamed the flare-ups on the influx of poor Albanian immigrants who had recently been streaming into Greece. Others opined that it was the dry weather and arid winds coming up from North Africa. Even before I had left Chicago, there had been rumors within the Greek community that the rash of fires had been set by greedy politicians and businessmen intent on grabbing what little land was left around the city for the purposes of building resorts and vacation spas for themselves or for the burgeoning tourist trade. The thought of Greeks themselves putting the torch to the country of my ancestors was something I had managed to repress during my visit. But the sight of the smoke billowing towards Mt. Hymettus and the conversation now ripening at the next table brought the whole festering idea back into focus. I put the post cards and my pen down on the table and ordered another coffee. The tour bus for Sounion wasn't going to leave for an hour. I had time. Despite the contaminated air — and the sound of jackhammers drilling into the earth for a new subway a few blocks away — it was still cool and placid enough to be outdoors.

"What do you know! You may be my grandson, but you're still a pup. Don't let your American college education go to your head, Stratos! You've been away too long, and now you're going to tell me what's going on in Greece? How long have you been back? A week?" The old man sipped some coffee, then took a swipe at his mustache. The intensity in his voice seemed at odds with the tranquil motion of his fingers as he toyed with a noose of amber worry beads.

The younger man, his sunglasses perched up and back into his wavy hair, lit a cigarette. Lounging further back into his chair, he struck a pose like a film director deep in contemplation.

"Sit up! My hearing is not that good."

The grandson sat up. He irreverently flipped his sunglasses back down over his eyes. "Greeks burning Greeks... and their dogs too, just for a few acres of choice land. Not good."

"What are you talking about? 'Greeks burning Greeks'," the older man asked. "Someone who's spent the last seven years in one of the most murderous countries in the world is now going to tell me about crime here in Athens?"

"What I'm talking about is the news on the radio. Firefighters found the crisp remains of a man yesterday, just north of here, on some abandoned property recently burned to the ground. A dog died too."

"An isolated incident." The old man signaled the waiter for more ice water. "It's the Albanians, I tell you. Damn

barbarians want to plunder the entire city. You said a dog *died*?" He enunciated the word 'died' very slowly, very phonetically.

There was a pause in the drilling noise that was coming from down the street. Neither men at the table seemed to notice.

"That's right, grandfather. There was a dead dog." The younger man sat up even closer and removed his sunglasses. His dark eyes, somewhat similar to those of the man across from him, narrowed with indignation. "Why? A man was killed, and you're asking about the death of a dog?"

"Men die. Dogs don't"

"What?"

"I said men die, dogs don't."

The younger man chuckled. "The dog was dead. Dead. Do you understand? Just like the human corpse the police found. Dead. Fini. Kaput."

The older man reached over across the table and slid a cigarette out from his grandson's shirt pocket. He tore off the filter. "Give me a light."

"I thought that you weren't supposed to..."

"Give me a light, damn it." He took a long drag and exhaled. "Now you listen, my boy. Have you forgotten your Greek? Only humans die in the Greek language, all other living things..." and the old man was very deliberate with his pronunciation "...all other living things, *psi-fee-sa-ne*. Say it. *Psi-fee-sa-ne*."

The young man began to mutter something then paused. An image, suddenly fixed in his imagination, seemed to distract him.

A siren began to whine somewhere off in the distance. Down the street, the clanging from a single pneumatic drill started up again, then stopped. There were three or four more short bursts, then silence.

"English. Ha!" the grandfather went on. "Everything *dies* in English. People die. Cars die. Engine batteries die. Frogs die. Phones go dead. Electrical wires. Fires die out. Dead duck. Dead weight." The old man flipped the cigarette butt into the gutter.

"What are you talking about?"

"Don't you see, Stratos... the English language can sometimes warp our perception and sense of humanity. To die is to release the soul. Only humans are capable of such freedom, such miracles. All other things can't possibly *die*, they are soulless. They...they... they expire. That's different. Human beings and dogs, different, very different. Now say it. *Psi-fee-sa-ne*."

"C'mon grandfather, you're making a big deal out of nothing."

"Say it!"

The grandson scrutinized the old man like one might gaze upon a caricature in a wax museum — with off-color speculation. "O.K., *psi-fee-sa-ne*. How's that?"

"Not *psi-fee-sa-ne*. What, are you saying that now dogs should be entitled to vote? It's *psi-fee-sa-ne*. Pso. Pso. Understand? Jesus and Mother Mary, you've forgotten too much of your native tongue, boy. Mess around with language and you mess around with your mind."

"Pso-fee-sa-ne."

"That's better."

The grandson went on. "Maybe it's just that the English language likes to use euphemisms sometimes, but..."

"What did you say?"

"Euphemism. It is a milder, gentler term that's sometimes substituted for

another word which would otherwise sound too harsh or offensive. For example, the American military likes to use the words *collateral damage* in place of *civilian casualties*, so that the tragedy of innocents being maimed or killed, during an air attack for instance, would be less felt." The grandson picked up a table napkin and absent-mindedly began massaging the lenses of his sunglasses. The ponderable expression on his face implied however, that only now, for the first time, did he discern something depraved in what he just said.

"So," the older man said, shaking his head, "so you want to be kind to a dog by saying that it died instead of saying what really may have happened to it? Does that go for cars and their batteries too? And humans as well? It amazes me what sometimes passes for sanity these days. Too much distortion. Too much playing around with words just to make them sound more or less humane depending on the occasion or the situation. Boy, you should go into politics or the diplomatic corps."

"I'm going to law school when I return to Boston."

"Law. In America. Too bad. But I'm sure that you will do well."

The howl from the pulsating siren drew closer. I turned to look, thinking it to be an ambulance or even a fire engine on its way to an accident or another fire. What I finally spotted though was a blinking blue light set atop a speeding white van with the words *University of Athens, Department of Antiquities* scrolled along the door panel. It seemed headed toward the site where the construction workers had been digging. When they saw the van speed by, the other cafe patrons — foreigners mostly — jumped from their chairs and darted toward a crowd which was beginning to gather around the workmen. The combined spectacle of the roaring university vehicle rushing as if to an emergency and people sprinting from the cafe caught me off guard. I, along with the waiter, who was casually strolling around the tables picking up his tips, were the only ones left. Then I noticed the old man from the next table walking toward all the commotion too. And, as if he knew I had just laid my eyes upon him, he stopped dead in his tracks. He turned in my direction, and waving his Panama hat in the air, beckoned me to join him.

I felt embarrassed, like I had just been caught eavesdropping. Surely, the old man, even though he gave no indication, must have been aware of my presence during his conversation with his grandson. But why hadn't he made an issue of it? Why hadn't he tried lowering his voice or turning his back to me since I was within hearing distance? And now he's gesturing to me as if he forgot me? As if I too were an accomplice to whatever drama was taking place? I checked my watch again. The bus for Sounion was due in fifteen minutes. I still had time, at least enough to see what all the commotion was about, and perhaps, to introduce myself to the old one and his grandson who now, having taken him by the arm, was leading him into the madhouse forming around the white van with the winking blue light.

I finally caught up to the old man and his grandson. I greeted him in Greek, explaining that I was a Greek-American just visiting and that I was not intentionally eavesdropping on him back at the cafe. But he looked at me as if who I was or what I was doing had no bearing

whatsoever on anything.

"Quiet," he said. "I think I have a surprise for you!" He took me by the arm and, pushing others aside, pulled me closer to the source of all the excitement. He turned to his grandson. "Stratos, get the camera from the car."

The young man, without a word, left immediately.

By now the Athenian police had cordoned off the work area. The young laborers were milling around smoking cigarettes, their jackhammers lying silently beside them. The conversation taking place between the engineer and the representative from the antiquities department became more discernible as a silence, the type which portends all sorts of vexatious implications, enveloped everyone else.

"What are they?" The construction crew foreman spoke English. His accent, German.

"Human remains. You've unearthed an ancient cemetery," the university official said climbing back up from the excavation area. He continued dusting some soil off a small stainless steel spatula.

"How old?" The construction supervisor asked.

The staff member from the university — maybe he was an anthropologist or archaeologist — did not hesitate. "Two and a half thousand years. Probably a mass burial site. We'll have to stop all operations"

The crowd surged closer to the opened pit, increasing the pressure on the interlocked arms of the local police who were struggling defiantly to maintain their positions.

"I have a deadline to meet." The engineer removed his white hard hat and wiped his brow.

"You will have to wait until the proper governmental authorities decide what to do," said the university official.

"How many times do we have to go through this? Do you Greeks want the damn metro built or not!" The German reached for his cell phone.

"You will have to wait."

"What do you think, my friend?" The old man's face was beaming with the wonder and wild abandonment of a prophet who, to his own surprise, was now convinced that he had actually caused this historic revelation to take place solely for my benefit. "Well?"

The crowd had grown impatient. Everything was in motion. The old man's grip on my arm began to slip as people lunged ahead. "What do you think?" He shouted again, his eyebrows arched over globe-like eyes. "...One minute drinking coffee, and the next thing you know, around the street corner, ancient Greek citizens from the age of Pericles are being resurrected from the dead. Ha!"

I tried to hold on to the old man. Why, I don't know. But the crowd swallowed him up as it made its final surge toward the barricades surrounding the freshly disinterred ruins. I wanted to say something, but my tongue wouldn't budge.

"Welcome ... to the glories of Athens!" I heard him bellow out from somewhere deep within the pandemonium.

Left behind for a moment, I tried to collect my thoughts. Again, I tried to speak, now, if only to myself. Then I remembered the bus. Sounion. Too late. Surely the motor coach is probably way past Salamis by now.

(Leonard Costopoulos lives in Orland Park, IL.)





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Calendar

Continued from Page 18

- Monday, September 21**
- A REFLECTIVE NATURE: Selections from the Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin Newington-Cropsey Foundation, 25 Cropsey La., Hastings-on-Hudson, NY (914) 478-7990 (thru Nov 6) www.newingtoncropsey.com Westchester**
- LONG REACH ARTS CO-OP: River: A Collaborative Mural** The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 (thru Oct 31) www.millstreetloft.org Dutchess
- ZOE LEONARD (thru Sep 2010); SOL LeWITT (thru Nov 2009); IMI KNOEBEL, GEORGE TRAKAS (Ongoing Installations)** Dia Art Foundation, Riggio Galleries, 3 Beekman St., Beacon, NY (845) 440-0100 Dutchess
- Tuesday, September 22**
- DOMINIQUE GONZALEZ-FOERSTER: Chronotypes & Dioramas** Dia Art Foundation, The Hispanic Society of America, NYC Opening Reception 6-8pm (thru Apr 18) NYC
- PHYLLIS TARLOW: Hudson Valley Scenes in Oil** Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru Oct 10) Westchester
- THE ART OF ILLUMINATION (thru Jan 3); IMPERIAL PRIVILEGE: Vienna Porcelain of Du Paquier 1718-44 (thru Mar 21); LOOKING IN: Robert Frank's "The American" (thru Dec 27); WATTEAU, MUSIC & THEATER (thru Nov 29)** Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge NYC
- Thursday, September 24**
- 13th FALL FOR ART FUNDRAISER** Jewish Federation of Ulster County, Wiltwyck Country Club, Kingston, NY (845) 339-6105 6-9pm charge Ulster
- 2009 FALL BRUSH EXHIBITION** The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Oct 18) www.penandbrush.org NYC
- ALLAN LEVINE** Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru Oct 11) Rockland
- LONG REACH ARTS CO-OP: River: A Collaborative Mural** The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 Opening Reception 5-8pm (thru Oct 31) Dutchess
- STEVE TURRE SEXTET** Skinner Hall, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 8pm Dutchess
- THE RIVER** The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 Opening Reception 5-8pm www.millstreetloft.org Dutchess
- WORD THURSDAY Open Mike, SHARON RUETENIK & DANIEL WATERS featured Poets** Bright Hill Center, 94 Church St, Treadwell, NY (607) 829-5055 7pm Delaware
- Friday, September 25**
- 2009 WRITER'S GROUP** YogaPolarity Ctr Annex, 333 Hempstead Ave, Suite 202, Malverne, NY (516) 528-5829 7:30-9pm charge Nassau
- EDUCATOR'S FORUM** The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 6-8pm www.millstreetloft.org Dutchess
- HUDSON 400 EXHIBITION** The Photography Center of the Capital District LLC, 404 River Street Troy NY, 518.273.0100 Opening Reception 5-9pm (thru Nov 1) www.photocenter.troy.org Rensselaer
- Saturday, September 26**
- 11TH ANNUAL COLORS OF FALL ART FESTIVAL** Upper Glen Street, Glens Falls, NY (518) 793-9350 10-4pm Warren
- 47th ANNUAL MEET THE ARTISTS AND ARTISANS FALL SHOW** Denise Morris Curt Presents Meet the Artists & Artisans, Milford Green, Milford, CT (203) 874-5672 10-5pm CT
- ARTISTIC LEGACIES** Hammond Museum & Japanese Stroll Garden, 28 Deveau Rd, North Salem, NY (914) 669-5033 Opening Reception 1-3 (thru Nov 21) Westchester
- CHAMPIONS OF BALLROOM DANCE** Academic Arts Bldg., Fine Arts Gallery, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 8pm charge Westchester
- CLAUDIA SEYMOUR Demonstration** Pastel Society of America, National Arts Club, 15 Gramacy Park South, NYC (212) 533-6931 1pm www.pastelsocietyofamerica.org NYC
- COLLABORATIVE ART SHOW** Arts on the Lake 640 Route 52, Kent Lakes, NY (845) 228-2685 Opening Reception 1-5pm (thru Oct 4) www.artsonthelake.org Putnam
- DONALD AXLEROAD: Prints and Paintings** Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Artist's Reception 2-5pm (thru Oct 24) Westchester
- LESLIE LONG photographs; IVY REIKSTINS drawings; PHYLLIS TARLOW water-colors; ELLEN ASBYLL oils** Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Opening Reception 3-5pm (thru Oct 12) Westchester
- MANETTE VAN HAMEL: Sculpture to Wear Art** Society of Kingston, 97 B'way, Kingston, NY (845) 331-0031 Opening Reception 2-5pm Ulster
- MUSICAL BRIDGE CONCERT** Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-7294 7pm Dutchess
- OPEN STUDIO EVENT** Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 (thru Sep 27) Dutchess
- PHILLIES BRIDGE ART & SILENT AUCTION** Phillies Bridge Farm, 45 Phillies Bridge Rd., New Paltz, NY (845) 255-0680 2-5pm Ulster
- PHYLLIS TARLOW: Hudson Valley Scenes in Oil** Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Reception 3-5pm (thru Oct 10) Westchester
- SONGS ALONG THE HUDSON AIR** Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 1-7pm Ulster
- THE BREAKFAST CLUB: Group Show** GCCA Catskill Gallery, 398 Main St., Catskill, NY (518) 943-3400 Opening Reception: 5-7pm (thru Nov 14) Greene
- TWO PERSON SHOW: COLE AND UNTALAN** Tivoli Artists' Co-op, 60 Broadway, Tivoli, NY, (845) 757-2667 (thru Oct 18) Dutchess
- Sunday, September 27**
- 47th ANNUAL MEET THE ARTISTS AND ARTISANS FALL SHOW** Denise Morris Curt Presents Meet the Artists and Artisans, Milford Green, Milford, CT (203) 874-5672 10-5pm CT
- AUDUBON ARTISTS 67th ANNUAL JURIED EXHIBIT** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception Noon-5pm (thru Oct 3) www.salmagundi.org NYC
- OPEN STUDIO EVENT** Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 Dutchess
- Wednesday, September 30**
- LAURIE CORMIER: Berkshires Vistas** Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru Sep 30) www.nrm.org Berkshire, MA
- MADELEINE ALBRIGHT COLLECTION: READ MY PINS** Museum of Arts and Design, 2 Columbus Circle, NYC (212) 299-7713 (thru Jan 2010) NYC
- STEVE WOLFE: Works on Paper** Whitney Museum of American Art, 945 Madison Ave., NYC (212) 570-3633 (thru Nov 29) NYC



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