

Arts & Entertainment

January 21, 2005

The Scarsdale Inquirer

Page 17

Showcase

'Evening of Chamber Music'

New Choral Society, under the direction of Dr. [Name], and accompanied by its professional orchestra, present "An Evening of Chamber Music" Saturday, at 8 p.m. at Hitchcock Presbyterian Church, 6 [Address] Ave.

Tickets are \$20 for preferred seating; \$15 for general admission; and \$12 for seniors. For information and ticket purchase, call 914-725-1678 or visit the online ticket ordering facility at www.choralsociety.org.

'Age of Disquiet'

An exhibition of sculptures and drawings, "Age of Disquiet," by Sedgwick Coble, will be on display at the Mamaroneck Artists' Guild from Feb. 5 to Feb. 12. Coble's work of clay and steel expresses the pervading sense of anxiety that marks the post-9/11 world.

An opening reception will be held on Friday, Jan. 21, from 5-7 p.m. at the Mamaroneck Artists' Guild, which Coble, who grew up in Scarsdale and maintains a studio here, is a member of.

Coble is an artist for the Westchester Arts Council. She works with puppets, masks and sets for multimedia performances with her husband Kurt Coble, a violinist and a composer. Coble teaches at the Hackley School and has taught sculpture at the Scarsdale Adult School and ceramic arts at the JCC. The gallery is at 2120 Boston Post Road, Mamaroneck. For information, call 834-1117.

'Board Meeting'

Greenville Community Theater will hold its monthly board meeting at Greenville Elementary School on Glendale Avenue on Friday, Jan. 28, at 8 p.m.

Nature sublime



Clay and steel work by Coble.

of "The Board Meeting," an original play written and acted by Greenville Community Theater member Karen Ann. This production, originally scheduled for Dec. 17, is postponed due to illness of cast members.

In "The Board Meeting," three people find themselves in a meeting — but they have no idea where they are, why they are there and who the other people at the meeting are. "The Board Meeting" was performed at NYS (Theater Association of New York State) where it earned best alternate short production as well as best actor award for Kurt Lauer. At the August Fringe Festival, the play garnered multiple awards including best ensemble cast and best director for Quinn. The public is welcome to both the meeting and the free performance. Refreshments will be served. For directions or other info, contact Frank Panzer at 963-8079.

New York Virtuoso Singers

Downtown Music at Grace Church will present the New York Virtuoso Singers, conducted by its founder and artistic director Harold Rosenbaum, Sunday, Jan. 16, at 4 p.m. The group will sing J.S. Bach's "6 Motets" (BWV 225-230).

The singers, now in their 17th season, are dedicated to presenting both seldom-heard works by past and contemporary masters as well as premieres by today's composers. NYVS has been featured twice on Channel 2 WCBS-TV and Channel 11 WPLX-TV, and on two Voice of America worldwide broadcasts.

Rosenbaum, who is also founder and artistic director of the Canticum Novum Singers, has held professorships at four universities, including the Juilliard School. He is currently a professor at the University of Buffalo.

Tickets to the concert are \$20 adults, \$18 for students and seniors. For reservations, call 949-0384. Grace Church is at the intersection of Main and White Plains.

From the Wings

The Fort Hill Players will strut their stuff in a talent showcase "From the Wings," for two nights only, Jan. 28 and 29 at the Rochambeau School, 228 Fisher Ave., White Plains. The show features dancing, one-act plays and scenes from longer plays performed by the familiar faces of the Fort Hill Players and some of the behind-the-scenes players.

Admission is \$5. Fort Hill members admitted free. For more information and directions, see www.forthillplayers.com or call the box office at 309-7278.

Celebrating Jewish film

The Jacob Burns Film Center's (JBFC) Westchester Celebrates Jewish Film 2005 Festival will be held March 17-April 6. As part of a new three-year collaboration with the Pelham Jewish Center (PJC), films will continue to be shown at New Roc City in New Rochelle as well as at the film center.

April Gornik's luminous landscapes excite the imagination

By JENIFER VOGT

Have you ever been engaged by a painting in such a way that — even if only for a moment — you forget your separateness? This is the reaction a viewer gets to "April Gornik: Paintings and Drawings" at the Neuberger Museum. Not only does one feel drawn into her landscapes, but one keeps going deeper until one is completely engulfed.

The show is the first mid-career survey of the artist's work from 1989 to the present and includes nearly 50 monumental paintings, small-scale paintings, and drawings that comprise a startling range of landscape imagery. It both acknowledges and establishes her significance as a contemporary painter. Dede Young, curator of Modern and Contemporary Art, said, "This show was a very big undertaking. It depicts Gornik's work over a period of 24 years and the work we've included reflects the full arc of the artist." Young's inspiration for the show came when she saw "Changing Sky," a 1980 oil painting in the Neuberger's permanent collection.

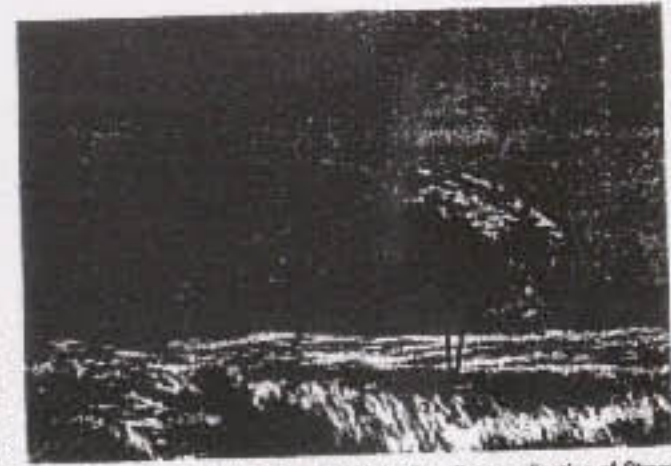
Why is it so easy to jump into Gornik's paint-

ings? Many of the works are large and have a cinematic quality. And, although they are robust with elements of nature, they are unshaded, people-less, so they invite projection. Barren landscapes are terrifically fertile soil for imaginative people and there was a brief moment in front of "Wind and Sea" when this reporter became Joan Fontaine in "Rebecca," the wind blowing my hair; the sea mist rising into my face. What was happening had to do with the array of emotions the painting had evoked.

There is no doubt that certain artists — and Gornik is certainly one of them — are particularly adept at translating the sublime aspects of nature onto the canvas. The viewer feels like a spectator at the base of Mount Everest who just can't stop imagining the possibilities, but at the same time is awestruck by the sheer magnitude of size and scale. This powerful emotional tug borders on the spiritual, and there is a strong mystical element in Gornik's work.

Donald Kuspit refers to Gornik in the show's catalog as a "romantic conceptualist" who brings contemporary relevance to the landscape genre. Young explained, "Painting and drawing have

continued on page 19



Top: "Storm in the Desert," 2002, oil on linen, collection of Steve Martin. Above: "The Fall," 2001, oil on linen, private collection

Steve Ross

Bringing sounds of Astaire to the Bendheim

By JACKIE LUPO

It's not easy being known as one of the most elegant men in Manhattan. Just ask cabaret superstar Steve Ross, who has been called, at various times, the reincarnation of Noel Coward, Cole Porter and Fred Astaire.

"I don't wear silk pajamas and I don't live in a penthouse," protested Ross in an early-morning phone call recently. Ross, who did admit to wearing pajamas for the interview and to living on the top floor of his building on (where else?) Broadway in Manhattan, chatted about his career, his music, and his upcoming appearance at the Bendheim Performing Arts Center Jan. 29



someplace, not necessarily for money," he said. He actually attended a Catholic seminary for a while (an interesting chapter of my life), went to Georgetown University and served in the Army, playing the piano whenever he could.

During college, Ross found jobs playing the piano in cocktail lounges; he worked at what he called a "background piano player." After graduating from Georgetown, Ross moved to New York, where the first club owners to hire him insisted that he sing as well as play. He began taking voice lessons.

"It was a very long process" developing his trademark singing style, a combination of singing, speaking the lyrics, and telling funny

repertoire that audiences identify with. Ross believed that it's the quality of the songs, a quality that is simply timeless.

"They do represent an achievement," he said. "They represent a flowering of certain talents, and those of us who are artistically aware are drawn to something that is well made. But I think the first thing that draws you is the fact that they are beautiful, they're funny, they sound nice, and they make us laugh. They echo our own feelings and say them better."

"They are popular poetry, they're nice to sing along to, to enhance moments of our lives."

Although Ross says he appreciates all the

Movies

SCARSDALE

Clearview Cinema 723-6699
 I. Coach Carter (R): Fri. 4:50, 7:25, 10; Sat. 2, 4:35, 7:20, 9:55; Sun. 11:45, 7:40; Mon. to Thurs. 5, 7:40

WESTCHESTER

New Bronxville Cinema 961-4036
 I. Coach Carter (PG-13): Fri. 4:30, Sat. Sun. 12:30 (9:10 Sat. only)
 II. Assault on Precinct 13 (R): Fri. 8:30; Sat., Sun. 3:30; Mon. to Thurs. 7:30
 III. Elektra (R): Fri. 6:45, 9:30; Sat., Sun. 2:15, 3:15, 6:45 (9:30 Sat. only); Mon. to Thurs. 7:15
 IV. The Aviator (PG-13): Fri. 7, 9:50; Sat. Sun. 1, 4, 7 (9:50 Sat. only); Mon. to Thurs. 7

ROSELAND

Borough Multiplex 592-1500
 I. Assault on Precinct 13 (R): Fri. to Thurs. 1:30, 4:10, 7:10, 10 (12:30 am Fri., Sat. only)
 II. Coach Carter (PG-13): Fri. to Thurs. 3:50, 6:55, 9:55 (12:40 am Fri., Sat. only)
 III. Elektra (PG-13): Fri. to Thurs. 12:50, 3:30, 7:55, 10:20 (12:30 am Fri., Sat. only)
 IV. White Noise (PG-13): Fri. to Thurs. 3:40, 7:05, 9:40 (12:20 am Fri., Sat. only)
 V. Million Dollar Baby (PG-13): Fri. to Thurs. 1, 4:05, 7, 9:45 (11:55 Fri., Sat. only)

VI. The Aviator (PG-13): Fri. to Thurs. 3:30, 7:45 (11:15 Fri., Sat. only)
 VII. Meet the Fockers (PG-13): Fri. to Thurs. 1:45, 4:25, 7:25, 10:05 (12:35 am Fri., Sat. only)

Andrew Lloyd Webber's The Phantom Of The Opera (PG-13): Fri. to Thurs. 2:55, 4, 7:15 10:15; Mon. to Thurs. 3:15, 7:30

Lemony Snicket's A Series Of Unfortunate Events (PG): Fri. to Thurs. 3:45, 6:40, 9:10 (11:40 Fri., Sat. only)
 Ocean's Twelve (PG-13): Fri. to Thurs. 9:35 (12:15 am Fri., Sat. only)
 The Incredibles (PG): Fri. to Thurs. 4:20

MAMARONECK

Clearview Mamaroneck Playhouse 699-2227
 I. Coach Carter (PG-13): Fri. 4, 7:10, 10; Sat., Sun. 12:45, 4, 7:10 (10 Sat. only); Mon. to Thurs. 4, 7:10
 II. Assault on Precinct 13 (R): Fri. 4:30, 7:15, 10:10; Sat., Sun. 12, 2:15, 4:30, 7:15 (10:10 Sat. only); Mon. to Thurs. 4:30, 7:15
 III. Elektra (PG-13): Fri. 5, 7:30, 9:50; Sat., Sun. 12:15, 2:30, 5, 7:30 (9:50 Sat. only); Mon. to Thurs. 5, 7:30
 IV. The Aviator (PG-13): Fri. 4:45, 8:30; Sat. 1, 4:45, 8:30; Sun. 12:05, 3:30, 7; Mon. to Thurs. 7

WHITE PLAINS

City Center 16 Cinema De Lux 747-9000; *Extra charge for Director's Hall
 I. Assault on Precinct 13 (R): Fri. to Thurs. 12, 2:30, 5:10, 7:35, 9:50, 10:25 (12:20, 12:45 am Fri., Sat. only)
 II. Coach Carter (PG-13): Fri., Sat. *12:30, 1:10, *3:30, 4:10, 6:35, 7:10, *9:30, 10:10, *12:30; Sun., Mon. *12:30, *3:30, 4:10, *6:35, 7:10, *9:30, 10:10; Tues. to Thurs. *12:30, 1:10, *3:30, 4:10, *6:35, 7:10, *9:30, 10:10
 III. Racing Stripes (PG): Fri. to Thurs. 12:20, 3:05, 5:30, 8, 10:25 (12:45 am Fri., Sat. only)
 IV. Elektra (PG-13): Fri. to Thurs. 12, 2:30, 5, 7:25, 9:45 (midnight Fri., Sat. only)
 V. In Good Company (PG-13): Fri. to Thurs. 12:05, 2:40, 5:10, 7:45, 10:20 (12:45 am Fri., Sat. only)
 VI. White Noise (PG-13): Fri. to Thurs. 1:35, 4:15, 6:50, 9:25 (11:55 Fri., Sat. only)
 VII. Million Dollar Baby (PG-13): Fri. to Thurs. 12:35, 3:35, 6:40, 9:35 (12:25 am Fri., Sat. only)
 VIII. Fat Albert (PG): Fri. to Thurs. 1:25, 4:30, 7, 10:35; Mon. to Thurs. 1, 4:30, 8
 IX. Meet the Fockers (PG-13): Fri. to Thurs. 1:30, 4:20, 7:05, 9:55 (12:30 am Fri., Sat. only)
 X. Andrew Lloyd Webber's The Phantom Of The Opera (PG-13): Fri. to Thurs. 12:05, 3:15, 6:30, 9:40 (12:35 am Fri., Sat. only)
 XI. Lemony Snicket's A Series Of Unfortunate Events (PG): Fri. to Thurs. 1:15, 3:50, 6:35, 9:15
 XII. Sideways (R): Fri. to Thurs. 12:10, 3:10, 6:25, 9:45 (12:30 am Fri., Sat. only)
 XIII. Ocean's Twelve (PG-13): Fri., Sat. 6:20, 9:05, 11:50; Sun., Mon. 9:05; Tues. to Thurs. 6:20, 9:05
 XIV. The Polar Express (G) in IMAX 3D: Fri. to Thurs. 12:40, 2:55, 5:15, 7:40
 XV. Closer (R): Fri. and Sat. only 11:45

Gornik's landscapes excite the imagination

Continued from page 17

been rejected for nearly two decades as lacking in potential to fully express our contemporary world. April Gornik has chosen to maintain a steady process of exploring the vocabulary of painting and drawing as consistently viable and compelling, utilizing landscape images and light to reference a shared human experience.

Light is the unifying element in all of Gornik's work and the mystical is introduced through her use of light. In fact, light – the lack of it in some works, the overabundance of it in others – becomes the central character. What's remarkable is that rather than being on the canvas the light appears to emanate from within the canvas. Standing in front of works such as "Gulf Light" or "Sun, Storm, Cloud," you feel as though you're basking in light being reflected on to you. "Sun, Storm, Cloud" is one of Gornik's most recent paintings. It is an ethereal picture of white, billowy clouds above a calm sea. On the horizon, the sun begins to emerge victorious from behind the clouds. It's difficult not to contemplate the greater meaning of things when looking at this painting.

Storms appear as a motif in many of Gornik's paintings such as "Storm and Mesa," "Sweeping Storm" and "Storm in the Desert." Other works that don't have the word storm in their titles still depict one. But is this storm moving in or exiting? Works such as "Fresh Light" and "Wind and Sea" leave it up to the viewer to decide.

There is apprehensiveness in all of Gornik's work – equivalent to holding your breath for one single moment in reverence to nature – that is reminiscent of 19th-century landscape painting. Gornik's work invites comparison to Frederick Church, Martin Johnson Heade and John Kensett. These American Luminist painters worked in the mid- to late 1800s and their work shares one unifying element – a 'luminous' quality. Although



"Tiepolo Caribbean," 1997, collection of Steve Martin

*Light – the lack of it in some works,
the overabundance of it in others –
becomes the central character.*

these painters did not directly inspire Gornik she was also not unaware of their work. Young commented, "Gornik brings the movement forward and is aware of reinventing the genre. However, unlike the Luminists, who were recording actual scenes, Gornik's painting doesn't locate you in a specific place. She is imagining." It would be something of an understatement to say that Gornik is simply a landscape painter. Gornik paints almost

entirely from her imagination and, in some cases, memory. What makes her work engaging is that even though the scenes are imaginary, she does aptly depict the curious combination of serenity juxtaposed against a sense of impending doom – precisely what makes nature so sublime. It's the combination of the luminous and the ominous that evokes deep emotion and leaves you to ponder deeper meaning. And there is an element of

humility that coincides with a barren landscape.

By omitting the human element, Gornik opens the stage for a wide range of emotional responses. Surprisingly, Gornik is no recluse. She is married to acclaimed painter Eric Fischl. They lead an exciting life, are frequently 'seen' in New York City and the Hamptons, and are cultural icons to many. It's worth noting that three of the works in the exhibit, "Storm in Desert," "Tiepolo Caribbean" and "Roman Light" are on loan from actor Steve Martin. Another, "Twilight Sea" belongs to director Mike Nichols.

While all of Gornik's landscapes are emotionally engaging almost all place the viewer at a safe distance. But one work does otherwise and the reason is compelling. Young remarked that in "The Fall," "You can see the trampled path coming towards you. This is the first time I see the gesture of an open hand in Gornik's work. She's finally opened up the landscape for me to come in. When I mentioned this to April she responded, 'this is the work I made in response to 9/11.'"

Gornik's landscapes are a metaphor for life, with light and dark spaces, calm and turbulent seas, and surreal and real scenes. She puts forth images that are fresh, timeless and lasting. Gornik has said of painting, "... it holds within itself the history of time, and tale of its formation. The person looking at it is informed, enriched and subliminally able to experience all of the above. The object speaks to us in its physicality and our response is an affirmation of our own physicality, a connection and an interface of time and space, intent and emotion."

The exhibit will be on view at the Neuberger until Sunday, Feb. 13 and will conclude that day with a guided tour led by Young at 2 p.m., followed by a book signing at 3 with Gornik. For more information, call 251-6100 or visit www.neuberger.org.