

of Release will run from 2:30 to 4 p.m. on Sunday, October 20, whatever the weather. In case of rain, bring an umbrella and wear boots.

Laugh-Cryathon: Interactive Sounds of Release

Sunday, Oct. 20, 2:30-4 p.m.

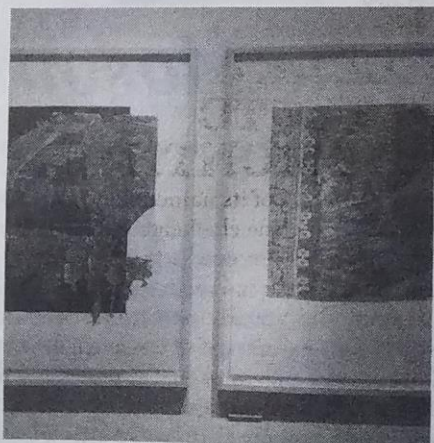
Free

Saugerties Public Library  
91 Washington Ave., Saugerties

## Actors & Writers perform *Willem and the Werewolf* at Opus 40 on Friday

*A MEDIEVAL LOVE Story: Willem and the Werewolf*, a recreation by Tad Richards of an anonymous ballad, will receive a staged reading at Opus 40 on Friday, October 18 at 8 p.m. Originally written in Old French and translated into Middle English circa 1350, Richards found a prose version online and reworked it into verse. The story, involving changelings, knights in armor, a sorceress and more, is as strangely haunting as such better-known medieval tales as *Troilus and Sir Gawain and the Green Knight*. It will be read by 10 regional actors, including several members of Actors & Writers. Admission is by donation. For more info, visit [www.shoutoutsaugerties.org](http://www.shoutoutsaugerties.org).

## "No People, No Trees" on view through Oct. 27 at Wired Gallery



Without a hint of sentimentality, Pat Travis Rosenberg's richly hued monotypes transform scraps of lace and vintage clothing she discovered in her mother-in-law's attic into distressed terrains, splayed specimen-like across the white ground, as if they were the fragments of a map or, in one case, a desiccated, fossilized creature resembling a discarded snakeskin.

**T**HE CURRENT SHOW at the Wired Gallery, titled "No People, No Trees," consists of works by four artists that share certain characteristics. After guest curator Ward Mintz was invited by gallery-owner Sevan Melikyan to organize a show, Mintz chose Kathy Erteman, Deborah Freedman, Lara Giordano and Pat Travis Rosenberg based on the fact that each, as he eloquently explained in a statement, eschews Minimalism and sees "abstraction through a variety of lenses: the forces of nature, textile fragments and memory, sacred geometry, bold texture and complex color." Also, each lives within a short distance of the gallery (another of his requirements and a tribute to the robustness of the local arts community, in that one doesn't have to travel far to discover work that engages both the mind and the spirit).

Though the show is small, confined to one room, there's a lot to look at. Each body of work represents an extended invitation to the eye; consisting mainly of paintings and monotypes, each series also complements the others, even as they take the viewer on a separate journey. On the back wall are arrayed Deborah Freedman's acrylic paintings, which channel waves, waterfalls and other natural forces and phenomena by means of expressive brushwork, lush color harmonies, often infused with deep tones of blue or green, and landscape-inspired compositions, which suggest deep space and churning movement (though, as the title of the show indicates, the landscape reference isn't so literal as to depict a tree).

Without a hint of sentimentality, Pat Travis Rosenberg's richly hued monotypes transform scraps of lace and vintage clothing she discovered in her mother-in-law's attic into distressed terrains, splayed specimen-like across the white ground, as if they were the fragments of a map or, in one case, a desiccated, fossilized creature resembling a discarded snakeskin. Contemplating them, one experiences sensual pleasure as well as a kind of cognitive dissonance: Spotting lace, a shirt and other recognizable objects, one wonders about their former owners while simultaneously being mesmerized by rivulets of patterned paint suggesting organic decay and the surface of an alien planet.

Lara Giordano's diagrammatic paintings of vessels - each intriguing form filling the paper, as if it were a heraldic shield - are

straightforward, but also imbued with subtle distinctions and half-erased marks, with some reading as silhouetted graphic forms, others outlined delicately in red, adorned with designs, or solidly colored and radiating pale, luminous washes of color. Also on display are several of her mixed-media *Sacred Geometry* pieces, which depict small, three-dimensional diagrammatic geometric forms enigmatically floating in a wash of delicate color, in which there's a hint of spectral patterns, as if the meditative vision were appearing before our very eyes. Each piece signifies a dawning awareness and fresh discovery that celebrate the process of creation itself.

Kathy Erteman, the sole ceramicist (besides making her own art pieces, Erteman designs ceramics for Tiffany, Crate & Barrel and other brands), is represented by one of her stunning oblong vessel pieces and several monotypes. The rough, striated surface texture of the piece, which is broken by two horizontal black rectangles - a Minimalist design that yet conveys a sense of ancient tradition - clearly relates to Erteman's monotypes and wall pieces, which are mostly in black-and-white and depict oblong forms, like standing stones, against a textured ground.

Mintz said that yet another reason he chose these artists is that their work isn't necessarily familiar to the locals. "Kathy is known in the ceramics world, but not in the broader one of fine artists," he said. "Pat has only shown once, in a lifestyle gallery. Deborah has shown everywhere, but not in the Hudson Valley, and Lara is known as the art teacher extraordinaire," he noted, referring in this last instance to Giordano's former career at Kingston High School and the two art education programs she runs in Kingston. It's a satisfying debut for Mintz as well, who in his long career as a museum administrator organized hundreds of shows, but hasn't curated an art exhibit in the mid-Hudson Valley until now.

- Lynn Woods

*"No People, No Trees: Four Artists and Abstraction - Kathy Erteman, Deborah Freedman, Lara Giordano, Pat Travis Rosenberg," curated by Ward Mintz, Saturday/Sunday through October 27, 11 a.m.-4 p.m., Wired Gallery, 11 Mohonk Road, High Falls; [thewiredgallery@gmail.com](mailto:thewiredgallery@gmail.com), (682) 564-5613.*