

March 17, 2012-
May 31, 2012

THE WALL STREET TO MAIN STREET MESSAGE



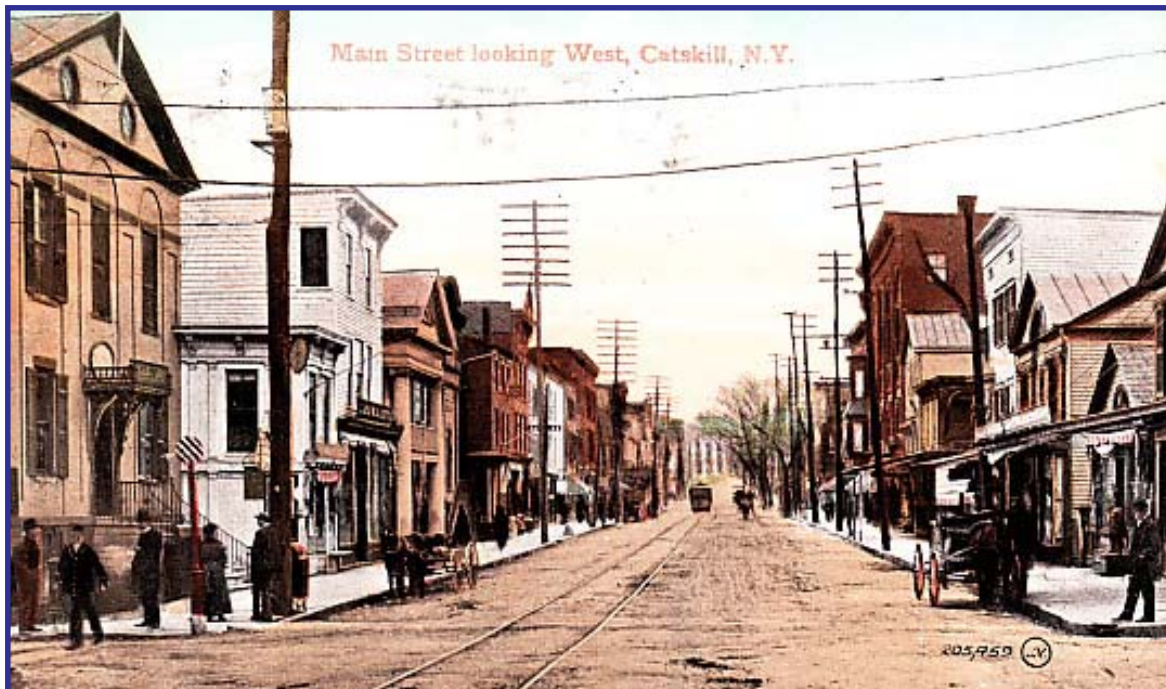
A Brand New Cultural Prototype For Re-Developing America's Main Streets, From Sea To Shining Sea

Looking To Art To Save Our Towns

By Fawn Potash

I admit it. I have never been to an Occupy Wall Street meeting. I have been following the grassroots uprising on the internet. I find myself rooting for the OWS team from my cozy desk chair and have started to work hard on its behalf as best I can from here.

Wall Street to Main Street (MS2WS) brings the protesters' message of change here to Catskill. I am the Director of the Masters on Main Street project hosting this event, but behind that title I am an artist proud of the leadership role artists have been playing in this movement, as well as in the development of this hometown project. Main Street issues such as jobs, health care and tax reform are part of artists' dialogue now, along with matters of land, water and energy use, human rights, and political reform. I am grateful for artists and protesters reminding us that it is our civic duty, and our constitutional right to speak up. We are also ready to look within, at an art world that has historically engaged the 1 percent. Can we possibly change that paradigm, now,
See Home on Page 7



MAIN STREET... There was a time when Catskill had its own tram. Yet cows got run down Main Street every once in a while. The thoroughfare was long mud, but later cobblestoned. It carried visitors up from the Hudson River to coach and then train travel into the distant Catskills, and farther west. It centered people's lives, it catered to achievable, friendly dreams.

Wall Street To Main Street

By Paul McLean

In my hometown, "Main Street" is several streets coursing square-wise through Beckley, West Virginia's nucleus. One of the streets is

called Main Street. Downtown, for me, was an after-school and weekend destination, and I was willing to draw a few dollars from my dad's wallet and dodge bands of hellions to get a burger at Fred Yost's diner, comics and candy at the newsstand, or window-shop for guns and knives at the pawn shop. After I moved away, the artist Richard Haas was commissioned to do a trompe l'oeil painting on one side of the Federal building there. I interviewed Haas once and he talked about artists, "looking at the same thing we're all looking at, but looking at it so differently."

I would suggest that American artists look at Main Street, the same way you look at a sunset.

Main Street is not an absurdity, Disneyfication notwithstanding. The Promised Land that Main Street infers in its capacity as gateway to the American Dream is already occupied territory. If or when the storefronts lining Main Street are left unrented, or empty, a basic function of our society breaks down: local exchange; and not just the exchange of goods, but also the basic, face-to-face social exchange — the ties that bind, the centering intercourse in our free speech continuum. Tyranny hates a corner market or coffee shop on Main Street, because that meeting place in a community exists as a shadow or casual town hall.

See Main Street on Page 6

Catskill Has A Welcoming Tradition

By Paul Smart

Did you know our town's Main Street saw parades, two centuries ago, led by the one and only Uncle Sam, as well as an early imitator of the man himself, who carried on a feisty tradition into the early part of the 20th century? Or that both our state's Roosevelts came here to orate before this town's welcoming, and spirited, townfolk, and the great painter Thomas Cole wrote his influential essays about the role of nature in American thought, and aspirations, while a resident?

Catskill is proud of its history as a key Hudson River port, a gateway to the Catskills and points west, and a longstanding cultural capital of our nation throughout its life. We have long claimed Rip Van Winkle as one of our own, as well as the complex former heavyweight champion, Mike Tyson. Noted journalist Nelly Bly lived here. Now, we've become home to a growing community of working artists, many with global reputations. And yet we've retained our 1920s movie

theater, local banks and restaurants that have lasted on Main Street for decades now. And that same sense of welcoming, and spiritedness, which made us a favorite on the political circuits for centuries now.

In September 1609, Hendrick Hudson is said to have stopped along the river at what is
See Catskill on Page 6

We The People: A Curator's Statement

By Geno Rogriguez

"We The People" is an attempt to reach out to my neighbors in the Hudson Valley. Through photographic images, posters, video and audio, I hope to address the actions and positive potential of the Occupy Wall Street movement and its implications as they affect all of us. What we've put together at the BRIK Gallery is less an art exhibition than an informative project. Having just moved to Catskill, I want to be a part of our community and so I volunteered to work on this show.

Although in solidarity with OWS, I am not a member of any group, and this exhibition is not intended to reflect OWS's policies. I am just one guy trying to share my thoughts, my aspirations and passions, as well as those of the artists I've brought together. As I see it, the Occupy Wall Street movement bravely and without inhibition stands up to corporate greed, government corruption and the lack of accountability for Wall Street's role in the national recession. This movement attempts to speak up on behalf the "99 percent," which I interpret to be you and me. It demands that there be an accounting for the economic and societal consequences of trickle down myths. The mighty bell of change is ringing loud and clear. It's declaration? "Enough is enough!"

See We The People on Page 6



The exhibits will be a mix of all form of arts, geared to explaining a movement intellectually and emotionally, as captured in this painting of Zuccotti Park last September by James Frederick Rose



Welcome, Occupy Artists...

The Village Of Catskill Is Here For You!

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The Village of Catskill would like to welcome you to our community. A community that is

diverse in our culture as well as our arts. With the home of Thomas Cole within our Village limits, we are the center of the Hudson River School of Painters. As we are considered home to the land of Rip Van Winkle, we are also where breath-taking northern Catskills meet the majestic Hudson River.

As the Village of Catskill is lucky to have many art galleries, we are proud of the sophisticated artistic contributions that the Masters on Main Street program has brought to us. The Village is becoming a center for emerging artists. The Masters on Main Street are proud to host a new exhibit which takes current protest themes happening now in America and provide a setting for this momentous experiment. The Village is excited for this event and we look forward to this work-in-progress from artists and some of our own community members.

So, welcome to our Main Street and our beautiful Village, and we hope you treat us as well as we promise to treat you.

VILLAGE OF CATSKILL BOARD OF TRUSTEES

Our Progressive History..

A Roosevelt Speaks For The People



Teddy Roosevelt visited town to give a speech from the steps of the new Courthouse while president. His theme? Progress in America and the need for us to once and for all break the monopolies he felt were threatening our economy and way of life. Years later his cousin FDR also visited town, addressing crowds about his New Deal plans. It's a noble local tradition, stretching back into our nation's early days... and having included visits by the likes of Mark Twain and Henry David Thoreau, Harriet Beecher Stowe and Susan Sontag, Herman Melville and many more great thinkers... all inspired by this most perfect of Main Streets.

Basic Courtesies!

Occupying a symbol is one thing, being asked to share one's art and thinking in the storefronts and on the walls of a small town's Main Street is another. It involves common courtesies, and a respect for the discomfort some of us feel when confronted with things new and different from what we're used to. We ask everyone, on all sides of this dialogue, to be respectful of each other, to acknowledge distances when they exist, and to always act as we would when visiting friends or family, or having the same come into our own homes. And if worried that you've strayed too far... just ask. After all, this IS all about once again sharing our nation's grandest dreams, and common niceties.

Our Library 's Part...

The Catskill Library, located up a series of steps from Main Street to the south of a grand old Presbyterian Church, was considered in its day one of the grandest of Carnegie libraries... and as part of the 66-member Mid Hudson Library System, continues to be a bedrock of shared services, and information, in our greater region. Initially, Wall Street To Main Street had planned to draw on all libraries within the system to have on hold for our audiences a constant collection of films on DVD and video for viewing at the library. But that idea proved too cumbersome, so what we've worked out instead is an access point to one of the great media libraries in our country, fully catalogued, who will make sure any films ordered are in your hands for viewing on the premises, if need be, for you or a group. All we ask is that you put your requests, and any films you think might be of interest for such a virtual collection, on lists that we will then make available to all WS2MS participants, both online and in printout formats. Let's not let our great traditions of progressive film and video perish! The Catskill Library is located at 1 Franklin Street, phone number 518-943-4230, or online at www.midhudson.org.

Support Local Biz!

The lifeblood of small towns are local businesses. In exchange for our merchants' gracious offering of storefronts and wall space to show art, and statement, we ask that everyone buy a little something from a Catskill business while here. How about a nifty haircut from Meo's or Di Stefano's barber shops, a snazzy hat from Sterling Trophies, presents from a host of fine gift shops, or some gaming fun at Kirwan's. We have an old fashioned movie theater, some fine eateries, a great local coffee shop (whose owner came up with this happening's great title), and some truly cool antique stores, food shops, and galleries. We may not have postcards, but there are some great books about who we are, and where we've come from, Help keep Catskill alive for further cultural happenings!

From The ACC...

The Arts and Culture Committee of Occupy Wall Street believes that art is not a luxury item. It is a commonwealth that belongs not just to the 1%, but to all of us. Art-making is not privileged to so-called talent or relegated to extracurricular activity-- it is a universal language that is essential to human growth, learning, happiness, and sustainability.

The occupation itself is art, birthed from a set of values and principles that activate creative, independent, and critical thought. Together, we aim to inspire and empower the 99%, expose specific economic injustices, and envision the alternative future we are building.

- The Arts and Culture Committee

Occupy Paddy's Day

A parable of distributed innovation from the life of Saint Patrick

By John McInerney

The Occupy movement might be surprised that the historical St. Patrick would have anything to teach them about organizing. St. Patrick had considerable success in building a bridge between two separate and quite different belief systems, and by doing so he contributed to the longevity of a rich culture that sustained itself for twelve hundred years despite continuous attempts to destroy it. Elements of that culture could still be traced in the lives of isolated communities in Ireland until the early part of the twentieth century. He pulled off this great feat because he was able to achieve, within himself, a balance between the two forces he had to contend with in the external world — the centralized power of the early Christian Church and the very decentralized and distributed power of Celtic Paganism.

Economists put distributed innovation in opposition to centralized expertise at the heart of their discussions about our economic and social structure. This, in itself, is part of the problem because once you define absolutes, you have to build an ideology or mythology to maintain them, because they're not real to begin with; they're just perceptions that become real because you make them so. You can see the tension around the two positions play out on any Main Street in any small town in America today, with the empty stores downtown at one end of the spectrum, and the crowded parking lots outside Wal-Mart, Lowes, Home Depot and so-on at the other.

The economist Freidrich Hayek thought that a centralized executive cannot account for all the knowledge in the wider system. So it must, by its nature, be reactive. Because of this and regardless of the executives' intent, the general population will experience an incremental erosion of freedoms until they have become slaves to the State, or whatever the executive body is called.

Erich von Hippel, expanded on Hayek's idea and talks about 'sticky' knowledge — how in large complex systems, knowledge is unevenly distributed because it tends to congeal. It's difficult and expensive for government to pull a glob of sticky knowledge from where it lodges, connect it to other globs, spread them all out to get a better look at how things work — and make better policy.

What both these arguments do not take into consideration is that it's not only knowledge that's "sticky" — so are power, influence and wealth. All forces congeal leaving most people, 99 percent as it turns out, with too small a share of the overall resources.

I'm neither an economist nor a theist of any kind, but the upstate New Yorker part of me drives past a now empty St Patrick's school and turns onto a half empty Main Street on a fairly regular basis. These two factors, along with the trend in the Occupy movement toward flattened hierarchy, got me thinking... and if you'll bear with me I'd like to share with you where my thinking takes me.

When Saint Patrick arrived in Ireland in 473 there were more than a hundred semi-isolated, semi-autonomous "kingdoms" in the country. These communities shared a common language and a common legal system called the Brehon Laws, which had probably been formulated in the Middle Iron Age and were locally

administered by a community-based judiciary. There was no centralized state-like body. Christianity had established a contemplative tradition modeled on monastic practices, but it combined indigenous paganism. The Celts' principal god was 'Lugh,' the God of Light. Death and re-birth were part of common experience in nature. so the idea of a resurrected Christ was not have been peculiar. And because they were agrarian, fertility was central to their ritual life so naturally they worshiped more goddesses than gods, which left plenty of room to incorporate an anomaly like a virgin birth.

When Saint Patrick arrived in Ireland, there was enough wiggle room for a smart guy like him to co-opt parts of the pagan story, adapt parts of the Christian story, and put together a narrative that was acceptably Christ-centered and monotheistic, but still animistic enough to resonate in the Celtic heart.

The Celts saw life as what cognitive scientists call an outside-in problem, 'How do we interact with the stuff that's out there, the sun moon and stars, the plants and animals and all the other people, in such a way that we sustain ourselves effectively and efficiently?' If you think that way, you tend to develop structures in which the opportunities for innovation are widely distributed, because it serves your ends. You create processes and patterns with a good deal of openness, flexibility and spontaneous adaptation — otherwise you're sunk.

The Church, on the other hand, operated from the inside-out problem: 'how do we get people out there to conform to what we believe?' In such a system, your structure naturally deplores innovation. If you've got it all figured out, you don't want people challenging you. Most of Western thinking is built around the inside-out problem, which probably goes a long way to explain why Freud thought the Irish were un-analyzable.

The year before they sent Saint Patrick to Ireland, the Roman Church sent Palladius to organize the Celtic Christians. Palladius quickly saw that the problem was too much for him to tackle. But Saint Patrick wasn't fazed by what he saw at all. Rather than focus on the structure, Saint Patrick focused on content, on what people already believed; and on process, or how they implemented their beliefs. He looked for the commonalities in the two systems.

Taking their lead from Patrick, the Celts, or Gaels as they would become known, developed a form of Christianity that was unique. It was grounded in the natural order of the Universe as it was then known, with humans as actors who are part of that order but not separate from it.

Seven hundred years after Patrick, the Church was still unhappy enough with the way Christianity was practiced in Ireland that they encouraged the Normans to invade the country as a kind of surrogate army for Rome. But when the Normans arrived, they liked the people and their life-style so much that they became, as an observer noted, more Irish than the Irish themselves. It would be another five hundred years before Rome acted again; this time, because of the threat posed by the Protestant Reformation in the sixteenth century.

Ironically, the Church was helped on this occasion by the fact that the British were in the process of cutting down the last elements of the old de-centralized and distributed structure of Gaelic society and forming a national centralized government which could more easily oppress religious and social freedoms.

So, what lessons can we take from all of this?

Well, I would suggest that if you approach life with the outside-in question to the fore — "How do I interact with this complex living system of which I am an inter-dependent part, in such a way as to sustain myself?" — then the structures you evolve will be relatively sustainable, innovation will be widely distributed, and your life will be richer. If you go in the other direction and ask, "What do I have to do to achieve salvation?" your world will be less sustainable because you have a pre-determined idea of the end-game, and everything you do will be determined by that fact. You will have less flexibility and less freedom to adapt.

The task is to shift the balance of your belief system so that it is more heavily weighted toward the outside-in question. And that is a task I believe is best suited to individual actors, not one we can or should leave to institutions. To paraphrase Seamus Heaney, if one person does this, it's a poem, if ten people do it it's a movement; if ten thousand people do it it's a culture that is highly sustainable and very difficult to dislodge.

It seems to me that the Occupy movement can, and is, carrying the lamp of this way of doing things in response to the fact that we're in a three-wheeled wagon heading toward a cliff because, as a society, our orientation is weighted too much in the wrong direction.

Compromise and negotiation are the essence of what has made humans successful. In one word, collaboration: co-laboring, working together. Trading ideas, trading goods, trading stories, trading skills. It's our openness to sharing, swapping, bartering, working together, that has enabled us to progress. We teach each other, we learn from each other. In order to negotiate and compromise you have to be able to strike a balance in yourself between the outside-in question and the inside-out question. You have to be able to acknowledge that whatever expertise you think is centralized in you, it will not always be adequate to the problem of how you sustain yourself in your environment. And if you are willing to distribute innovation to someone else, or to the group, you will ultimately do much better.

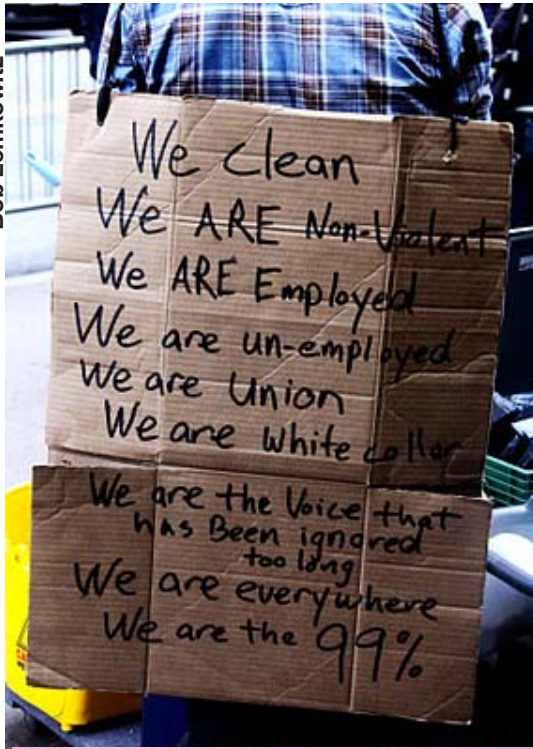
MS2WS Thank You

Thank you to Catskill's generous building owners, merchants, the Village of Catskill, artists and neighbors. Immense thanks to The Hudson Valley's best digital printers, Frank Cuthbert, BRIK Gallery, Richard Edelman for Woodstock Graphics Studio, Chad Kleitsch Rhinecliff Printing Studio, Danette Koke Fine Art, Gilbert Plantinga Photo Graphics. Thanks to the hardworking Catskill Arts Initiative, Pat Ruck, David Chmura, Laura Morgan, Nina Sklansky, Sara Lynn Henry, Jenjoy Roybal and Paul Smart. Endless gratitude to interns, Sarah Brady and Kathleen Menzer. Extra special thanks to curators Geno Rodriguez, Paul McLean, Fawn Potash, Kate Menconeri, Jacqueline Weaver, Imani Brown, Boo Lynn Walsh, Sam Truitt and Arthur Polendo.

Masters on Main Street
398 Main Street, Catskill 12414
www.greenearts.org
518-943-3400

Hudson Valley residents and visitors to Wall Street to Main Street are invited to contribute artwork for an evolving exhibit that showcases the diverse art, artifacts and ephemera that we collectively treasure in a temporary museum called The People's Collection. Pick up your invitation at exhibit locations or online at www.greenearts.org.

Bob Lemkowitz



Claudia McNulty



Norm Magnusson



Bob Lemkowitz



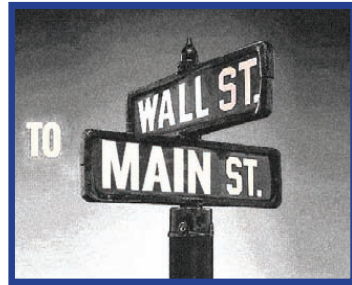
Katharine Gressel



Wall Street to Main Street:

Wall Street to Main Street is a collaborative presentation working with individual artists, curators and organizers from the Occupy Wall Street Arts and Culture Working Group. The Occupy Wall Street (OWS) movement has focused its energy on justice for the 99%. Wall Street to Main Street, a project facilitated by Occupy With Art, offers a platform for creative expression and dialogue focusing attention on a struggling community through a ten-week festival of experiences designed to engage, educate and inspire. Following on the heels of the Arab Spring and European protests, a wave of Occupy Wall Street movements have swept across the United States, with encampments in major cities like Boston, Philadelphia, Washington and Chicago as well as locally in Hudson, Poughkeepsie and Albany. These grassroots movements bring attention to "Main Street" issues that affect everyone— jobs, housing, education and health care— as well as shining a light on the need for financial industry reform, corporate responsibility, constitutional rights and sustainable solutions to energy and resource use.

Wall Street to Main Street highlights the vanguard role of artists in the OWS and protest movements historically. Start your tour of Wall Street to Main Street at BRIK Gallery (473 Main St.) with the immersive



Wall Street to Main Street Main Street Map

A collaboration between
Masters on Main Street
And Occupy with Art

March 17 – May 31, 2012

Opening Reception
Saturday, March 17, 2012
Galleries and Windows 2-5

Party 5-8, BRIK Gallery,
473 Main Street

Mark Skwarek
The King's Boat
augmented reality tour
of Main Street, at dusk

338 Window: James Krewson, *Timeline from Arab Spring to the Present*.
Sidewalk: *A Production of Sisyphus for Catskill* installation/performance.

340 Sara Barker, *Prey Pay Pray*, oil on board.

344 Catskill Community Center, windows: Judy Thomas *Troubles* and *And now a word from our sponsors...*, installations utilizing colorful post consumer waste shopping bags; Boo Lynn Walsh, *Changing of the Season: Spring Forward with Social Transformation*. Opening Friday April 13-May31 Inside: *The People's Collection*, show and tell (without the tell)- everyone is invited to share significant things from their lives with the rest of the community, organized by the Hudson Talbot with help from kids.

347 Catskill Cycles, *Time's Up* prototype of the Energy Bike developed for use at Zucotti Park to charge protesters' cell phones and laptops. Do-it-yourself plans available. Tuesday through Saturday 10-6.

355 Laurie Arbeiter and Sarah Wellington, *We Will Not be Silent* t-shirt project.

365 Elizabeth Blum storefront window installations + inside Maraya Lopez and Arthur Polendo multimedia installation. Open Saturdays 12-4.

372 Mark Skwarek, *The King's Boat*, augmented reality tour of Catskill's Main Street. thekingsboat.blogspot.com

379 *Signs of the Times*, slide show of Occupy protest signs around the world, compiled and edited by Sarah Brady.

384 Claudia McNulty storefront installation.

386 *Faces of the Occupiers*, exhibit showing the diversity of participants in Occupations taking place in Chicago (paintings, posters, zines by Sharon Rosenzweig), in Washington DC (photographs by Maddalina Ugolini), in New York City (portraits by Andrea Kantrowitz), *Greene County Portrait Project* \$5 instant portraits by Vincent Bilotta. Open Fridays 2-6 & Saturdays 12-6 and by appointment 518/678-2411.

Storefront: Melinda DiGiovanna, ceramic tile mosaic.

390 Yinka Orifidaya and Emily Peters collaborative ceramic & fine art construction

Accommodations, Food &

LODGING

Brookside and Indian Ridge campgrounds, on the edges of town, aren't open full time yet but you could try giving them a call at 678-9729 or 943-4513, respectively. There's also camping allowed (but no fires anywhere from now until May 15, per state laws meant to protect everyone from wildfires) in the state forest, which is all around us. Also, ask around about who might be open to sharing their land. For beds and cable television, try the Quality (943-5800) out by the Thruway exit, or Peloke's (943-3310) near the Rip Van Winkle Bridge. Pollace's season starts later but can be tried at 943-3710, as can Forlini's, up on the hill overlooking the creek (943-3321). A bit further afield, out towards the Catskills, are a string of older resort hotels along state route 32, including the Red Ranch (678-3380) and Catskill Motor Court (678-5559). If all else fails, ask at the arts council for ideas (943-3400).

FOOD

Wasana's Thai Restaurant on Main Street is open all the time and serves great family-style

A New American Prototype

introductory exhibit created by the Alternative Museum. The show provides a visual and historical context for the OWS movement showing how one movement builds on the concerns and success of the last.

There are dozens of free events, workshops, concerts, and forums. A few highlights include Canadian graffiti artist Joel Richardson's outdoor stenciling workshop using Richardson's collection of copyright free images and symbols; Salt Lake City artist Jorge Rojas' Low Lives Occupy!, a recorded series of choreography, music and artists' performances projected at night; an augmented reality app for smart phones and tablets (download here soon), enabling you to view an opening day guided tour of Main Street developed by Mark Skwarek's NYU students; The Buckminster Fuller Institute's forum on alternative economies and another on the shared land/water resources connecting upstate and downstate New York; Michael Harris' Awakening the Dreamer/Changing the Dream symposium encouraging an environmentally sustainable, spiritually fulfilling, socially just human presence on the planet.

For more information on Occupy with Art and Arts and Culture, please visit artsandculture.nycga.net, occupywithart.com, occupymuseums.org, artsandlabor.org.

Contact
Fawn Potash, Director
Masters on Main Street

Greene County Council
on the Arts

fawn@greenearts.org
518/943-3400

- 394 **Retrievers Roasters, Katherine Gressel drawings made on site at Occupy Wall Street. Open M-F, 9 AM-2:30 PM.**
- 408 **The Buckminster Fuller Institute, whole systems solutions from the Buckminster Fuller Challenge, artist Matt Bua's drawings of sustainable structures, Architect Jerome Morley Larson's plans for Haiti's green renewal and a teepee made from 100% recycled materials, eco bulb display presented by artist Franc Palaia. Open by appointment 518/943-3400**
- 420 **Matthew Slaats, Zucotti Everywhere, projections, installations, documentary photographs, conversation space connecting Albany, Hudson, Poughkeepsie and the New York City Occupy movements. Open Saturdays 12-4 and for events.**
- 450 **Occupy Books, a ten week experiment in communal reading organized by poet Sam Truitt. A reading and writing room housing books by/for/about Occupy Wall Street.**
- 455 **Rachel Shragis, window mapping the organization of Occupy Wall Street.**
- 462 **Sarah Barker Studio, group exhibit curated by Imani Brown with photographs by David Limm, Cynthia Bittenfield, Cate Woodruff, Pia Ward, James Foehrenbach, Caleb Ferugson, Katie Moore, drawings by James Frederick Rose, sculpture by CB Rendack, paintings by Sarah Barker, proposed "historic markers" by Norm Magnusson, hand made books by Emily Breunig and a slide show of documentary work from New York, Poughkeepsie and Albany from Franc Palaia, Timothy McMurray, and Jane Toby. Open Saturdays 12-4.**
- 473 **BRIK Gallery, We the People, immersive introductory exhibit, poster designs donated by nationwide artists for occuprint.org, installation by Jessica Eis, video by Andres Serrano historical photographs and international documentary photographs of the global Occupy movements, curated by Geno Rodriguez, former Director of the Alternative Museum. Open Saturdays 12-4.**



OCCUPY WITH ART



Round 4



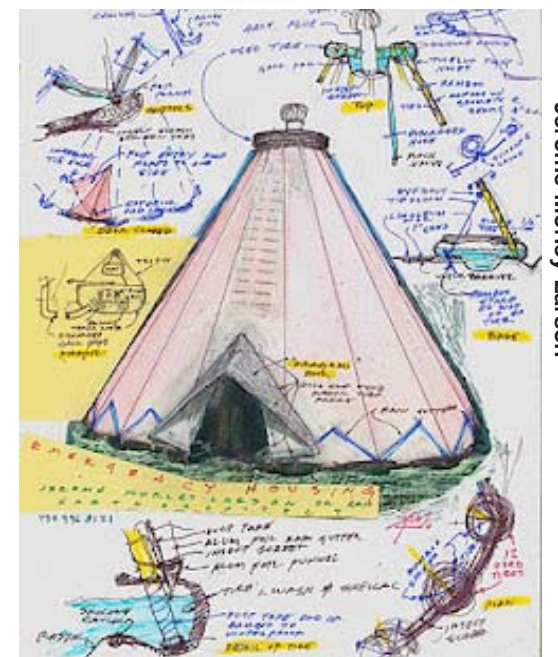
Sharon Rosenzweig



Mark Skwarek



Jos Sances & Rio Yanez



Jerome Morley Larson



Timothy McMurray

& Transportation

Thai specialties... and they love a crowd. La Conca D'Ora is classic red sauce Italian, and a lot of fun... also on Main Street. In between are plenty of lunch spaces and two pizzerias, with Village Pizza being the longest lasting, and something of a local institution. If feeling like a walk, and a view of the river, head all the way down Main Street to Port of Call for seafood and Hudson views. Further afield are other choices. For shopping, there's a supermarket and Wal Mart out on Route 9W a bit; but right on Main Street are some delis and a new market with loads of fresh goods. Plus a bakery and chocolate store, a liquor store, and Retriever Roasters.

TRANSPORTATION

For Trailways to the city or elsewhere, people head north to Albany or south to Kingston. For the train, Amtrak stops in Hudson regularly... but many hereabouts choose to drive an hour south to Poughkeepsie for Metro North, which is about half the price and sometimes even less. Finally, for taxis, call Decker at 943-4530 or Pronto at 822-9500. Or ask around for rides.

OWS Portraits From Washington, D.C.

Maddalena Ugolini



Main Street

(Continued from Page 1)

In towns like Catskill, or my own Beckley, and thousands of others, the proposition of hanging out on Main Street is more a ghost-hunt now and phenomenologically like a William Kennedy (b. Albany, by the by) *Ironweed*-esque reverie. It is, for the local residents of a community, an animated imaginary in very slow motion, a confrontation not with a fabricated nostalgic image, but with a very real and personalized episode of loss and despair, of creative obsolescence, waste and abandonment.

This individualized image of uninvited absence, and corresponding hint of futureless homes, has replaced our Hollywood dreams. And we can only be distracted from this new reality for only so long. People lost in empty architectures and unfunded community plans are today *the* pervading 99 percent community dynamic — not of change or hope, but of self- and collective-consuming entropy. And we should acknowledge the winners in this drama, or at least those who can claim easy victory. The destitution of Main Street is the legacy of extraction processes. There are those among us who switch residences like clothes.

The tough comeuppance is that the Ghost Town is today's *Our Town*. If Occupy Wall Street doesn't figure out how essential Main Street is to a sustainable and meaningful life for we 99 percenters — and OWS likewise fails in the suburbs, where Main Street has been brutally displaced by the mall already — then the movement is lost in America.

The stakes are huge, and the 1 percenters not only recognize that, they are using every means at their substantial disposal to tilt the board their way. The best thing Occupy has going for it is the righteous indignation of everyday people who have been relentlessly exploited by the greedy, leaving our broken Main Streets as examples of the playing boards they have tilted in their favor. The second best thing OWS and the rest of us have going is that the 1%ers can't help but underestimate our chances, and our resolve to be free of their oppression.

Essentially, Main Street is a plaza or town square, constructed as a linear proposition. "Main Street" is also the stuff — buildings, people — that accumulates along the artery which passes into and out of a community. Much of American drama, in literature, theater, cinema and history, is predetermined by the parameters of Main Street in a given or imagined American town. Who controls Main Street? Who guards its borders in and out? How does the town change when a stranger passes through or decides to stay?

Some of the best portraits of Main Street have come to us on postcards. That should tell us something about the nature of it. There's something about Main Street we want to send ahead of or behind us. Yet we have some key representation issues. The pop artist Thomas Kinkaid gets Main Street, for example. He paints the place not as a desert of the real, an ironic vacancy, but as a projection of romantic longing, empty of relational entanglements and contingencies. Because he does, however, Kinkaid is relegated to the marginal mainstream by the new Art Mainstream, and the antipathy he generates among artsies, when he's acknowledged at all.

Is there a solution? If we permanently fall in love again with Main Street, desiring to be native not as occupiers, but as a population whose locus exists for commonwealth, we may magically be able to revive our towns despite their mortal wounds. It's a long shot, sure, but we don't have much else, short of global revolutionary warfare, left among our tools.

A point of clarification: a Heartland is never a Homeland, as the latter operates as a security blanket of deceptions, protecting our communities from imagined or perceived Terror. If we are to re-envision Main Street, our new model will need to be free of fear of what and who exists outside our borders. Art, like a new-fangled smart phone app, doesn't have borders. It has a frame.

Moreover, our new Main Street America will need to provide relief from the wires that link our homes to networks which depict our neighbors as enemies. The longest trip right now for Americans is the one from one's living room out the door and down the street, to our last true common spaces. People have become afraid of what's "out there." A revived Main Street can change that.

What can artists do for Main Street, given that 99 percent artists (and Main Street) won't be getting more than subsistence funding from the "corporate world" in the near future, if at all?

Wall Street to Main Street imagines several scenarios. This publication is filled with possible scenarios, theories, and alternative realities. Best of all, these artists begin a meaningful exploration and dialogue, on what we can all do, redefining art in the meantime.

Abridged by Paul Smart; modification process from original undertaken as collaborative experiment in the spirit of WS2MS.

Catskill

(Continued from Page 1)

now the river-end of Main Street, and been feted by the local native population that had long made the site a special location for celebrations, as well as contemplation and spirit-journeing. Within a generation, a community had built up around what is now the Town of Catskill, and by the time of the Revolution, we were a bustling burg, one of the major stops between New York City and the former colony's capital in what is now Albany.

Uncle Sam Wilson came here to ply his business after becoming a legend during the fateful War of 1812. Martin Van Buren was married in the same building that was once Uncle Sam's home. By the 1830's, Cole had decided to make Catskill his home, the better to focus his career on the aesthetic pleasures offered by the river and its surrounding mountain vistas. His presence brought more artists, and eventually drew the attention of fellow Romantic Washington Irving, who based his renowned story of Mr. Van Winkle within our town borders.

The nation's first great tourist industry, in the famed mountain hotels of the nearby Catskill Mountains, always saw the quaint Yankee village along the river as its base, from which voyagers came and went to and from the nation's greatest city to our south.

Later, during Prohibition, the area became a haunt of some of the nation's Most Wanted; Legs Diamond had a penchant for going on trial here... and getting off.

The town never fully industrialized, and retained a 19th century air that seems to epitomize both this nation's better small town instincts, as well as some of the airs that lent New York its nickname as "The Empire State." It's also suffered years of decline, and neglect — what I have been calling the marginalization of rural America — for decades now.

Yet that neglect has also left Catskill and its Main Street free of much of the poor "Geography of Nowhere" development that's suburbanized so much of our country. Which has given it new promise as a place for fresh beginnings, and rethinkings, of how we choose to model our communities, lives, and political and economic processes. Yet also allowed it to escape many of the "us vs. them" battles of other such towns and cities, as threatened by gentrification as the exurban blight we've all struggled to steer clear of.

Just think of its stronger institutions, becoming more local in the past years, rather than more international. While simultaneously keeping its schools alive as best it can, choosing to stand by its teachers AND not cut favorite programs.

Catskill seems to have always welcomed change. As was true for so much of America, throughout history. Here, Catskillians can point the likes of the town's early attorney, John Van Der Speigle, who was also one of the region's pioneering horticulturalists. Or the 19th century visionaries who not only started the region's first banks, still with us today, but pushed those banks to invest in our nation's first railroad ventures.

Yes, it can get hairy, at times, when local politics, and economics, mirror national trends. But then everyone marches together in an oddball Uncle Sam parade, celebrating the long-haired imitation of the original, as well as Mr. Wilson himself. Or they overcome their second thoughts about New York City and other protest movements, and toss out their welcome mats nevertheless. Because that's what you still do on Main Street

WANT TO PRODUCE MUSIC EVENTS?

Wall Street to Main Street is seeking talented, hardworking volunteers to help put together musical events. Talent is ready to play... We need you to work on the logistics. Contact Fawn at 518-943-3400 or fawn@greenearts.org.

Catskill

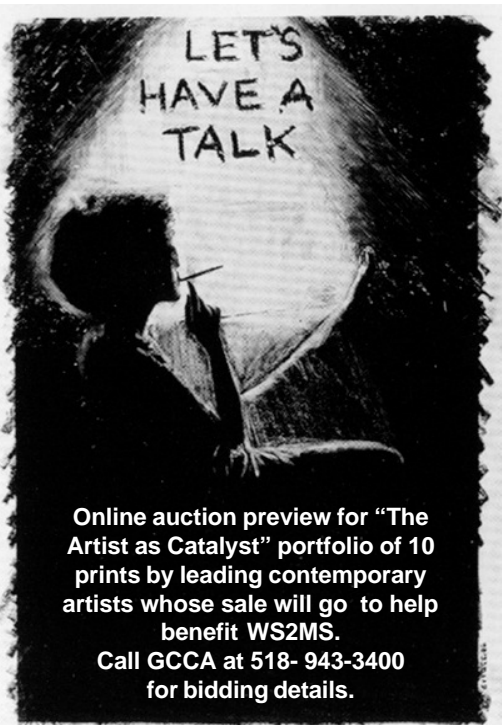
(Continued from Page 1)

Justice and equality movements go way back — remember Spartacus the slave? Or Suffragettes, Wobblies, Civil Rights movement and many other movements that have forged change here in the U.S. and changed the world? Have we already forgotten the 1999 “Battle in Seattle”, the 2009 World Economic Forum in Davos, Switzerland or the major uprisings during that same summit in Genoa, Italy in 2001? What we are now experiencing across the world is not new. It is part of the human instinct to make wrongs right. None of this started in Zucotti Park.

Occupy Wall Street is a peaceful, non-violent extension of earlier demonstrations. The Arab Spring fired up the world’s imagination; people like myself — who for years stood up to entrenched powers by demonstrating, by teaching, by creating challenging social and cultural projects and by speaking back to power. Now comes a burning wind across the land, a fiery whirlwind, and many among us have been re-awakened, recharged and are again ready to go!

My hope is that this exhibit will make it clear that our OWS friends are not alone, and that the Occupy movement is not about hippies, deadbeats, communism, capitalism

Adrian Piper



Online auction preview for “The Artist as Catalyst” portfolio of 10 prints by leading contemporary artists whose sale will go to help benefit WS2MS. Call GCCA at 518-943-3400 for bidding details.

or any other ism. It’s about bricklayers, waiters, doctors, students, steel workers, nurses, therapists, office help, construction workers, shop owners, professors, county workers, young lawyers... and yes, the unemployed, the elderly, the infirmed, and the foreclosed-upon. It’s about “We The People” getting respect, earned shares of a “new cake,” and no more meager slices of that old rotten American pie we’ve been offered for so many years.

I am trying to show, in “We The People,” that many among us are fired up. And that we demand healthcare for all, jobs for all, education for all, and food and shelter for all.

The Occupy cause we are addressing here is not complicated. It is not an elitist intellectual ideology. We have a very simple cause, one where there are no Reds v. Blues, no good guys and no bad guys. It’s a proposition — by the people for the people — called *equality for all*.

We are fired up by the winds of change — real change — and we want you to join us in using this exhibition to understand this moment’s stand for equality.

Geno Rodriguez is Founder/ Director of the Alternative Museum New York City

Timeline Of 2011 Protests...



Jim Krawson

Home

(Continued from Page 1)

to develop public art that is actually meaningful to the public?

This 10-week festival is host to over 50 exhibitors, performances, workshops, panels and seminars that are free to the public, many on view 24/7 in Catskill’s formerly vacant storefront windows. Visual artists from across the globe represent Occupy Wall Street, Boston, Chicago, Philadelphia, Spain, Indonesia, Australia and more, working in traditional media such as painting, drawing, sculpture, installation and performance, as well as newer approaches that include projections, radio broadcasts and augmented reality (where virtual reality meets real life on your smartphone). Musicians from far and wide are planning performances from open mic events to formal concerts, focusing on protest songs and connecting the dots on an international Occupy musical map. Bread and Puppet Theater offers *Uprisings Calisthenics*, a creative circus style street encounter, while San Francisco Art Institute’s Brett Messenger works with want ads for a modern Sisyphus to move rocks, commenting on the labor market’s current frustrations. Forums, panel discussions, symposia and workshops offer art experiences for children and families, as well as inspirational workshops for re-imagining revolution, community and sustainable futures from traditions as diverse as African shamanism and the Buckminster Fuller Institute’s experimental collective *Prototype*.

Wall Street to Main Street’s creative explosion was sparked by the Occupy movement itself, and by new Catskill resident Geno Rodriguez, co-founder and former director of the Alternative Museum in New York City (see his essay on page 3). Good ideas used to start as a doodle on a cocktail napkin. These days they begin as a forwarded email. I sat on Geno’s missive for a week, wondering if Catskill could or would welcome this work by, for and about the Occupy movement. Kay Stamer, the longstanding director of the Greene County Council for the Arts, who oversees the Masters on Main Street project, initially said no. And then yes, on the condition that I sell the Board of Directors on the idea, and interest enough community leaders and Main Street building owners to move forward.

The Masters on Main Street’s advisory

board saw this as a stretch of our original mandate to grant space to top studio art programs nationwide, but they agreed we should move forward. Owners at several key businesses encouraged me and eventually came up with our title, *Wall Street to Main Street*. Catskill Village Trustees, despite ambivalence about the OWS movement on a national and global level, ultimately decided that they were in favor of any effort to bring people and interest to their town, and our Main Street. And our local artists? It takes a village. Literally everyone is helping.

This exhibit was eventually developed with a curatorial panel of artists, writers and curators from the Hudson Valley and New York City, in a collaborative effort in which all involved have tried to practice the ethical standards at the heart of the Occupy movement. Meetings were long and sometimes spiraled away from the work at hand to spirited discussions about transparency, process and our non-existent budget. I learned the new phrase, “subject creep,” as well as the patience required in a meeting with “horizontal structure,” where there is no real moderator and all decisions are reached by consensus. Some used the hand signals associated with OWS’s General Assembly meetings — fingers up for “I like it”; fingers down for “I don’t like it”; the hand forms a “c” for clarification. What I thought was a nervous tic, with fingers wiggling wildly, means “I really like it” in this system. Everything came out immeasurably better because of this process, which I now consider Democracy at its best.

Big thank you’s to Imani Brown, Paul McLean, Kate Menconeri, Arthur Polendo, Geno Rodriguez, Sam Truitt, Boo Lynn Walsh and Jacqueline Weaver and especially my husband, Paul Smart.

This has been an encouraging example of a community’s ability to work together with the sort of volunteer oomph I have rarely seen before. Artists and building owners, village officials, cultural organizations, educational institutions, neighbors, artists, libraries, curators, funders, media, area businesses and even spouses and babysitters are all now partners in an effort that stands as an innovative model for other communities like ours around the region, country and globe. In the next few weeks, we will be offering a database of all our artists’ and presenters’ proposals to other communities and arts organizations as a tool to design their own *Wall Street to Main Street* project. Already we have interest from several Hudson Valley communities, and word that there are pending inquiries coming in now from further afield.

This is a unique opportunity to learn, participate, and re-imagine life, liberty and the pursuit of happiness.

WE NEED TO PAY FOR ALL THIS FUN
Wall Street to Main Street has been put together through volunteer effort and cash outlays. Can you help us out? Donations are needed... but also art sales.
Contact Fawn at 518-943-3400 or fawn@greenarts.org.

WALL STREET TO MAIN STREET CULTURAL CALENDAR..

Saturday 3/17

2:00 to 5:00 PM: **Main Street galleries and windows unveiled**
 5:00 to 8:00 PM: **Opening Party at BRIK Gallery**, 473 Main Street, Catskill NY
 Dusk: **Occupy Hudson Busk street musicians and Mark Skwarek's Catskill Main Street** augmented reality tour, The King's Boat at dusk .

Sunday, 3/25

2:00 PM: **Taha Adawallah, Palestinian visiting artist, screening The Thyme Seller**, a portrait of his mother's struggle to make a living in Palestine's border region, with Q&A following.

Monday, 3/26

11:00 AM: **Bread & Puppet...** musicians, activists and actors, join veteran street performers from Bread and Puppet Theater rehearsing Upriser Calisthenics. Call the GCCA at 518/943-3400 to participate.

Tuesday, 3/27

12 Noon: **Bread and Puppet Theater's Upriser Calisthenics**, legendary street theater at Brandow's Alley and Church Street.

Saturday, 3/31

8:00 PM **Mark Read's shape-shifting van**, The Illuminator lights up Catskill's Main Street. This mobile activist tool converts to an Occupy Wall Street library and cinema.

Sunday, 4/8

6:00 PM **Mark Read, Radio Pacifica**, WGXC 90.7-FM and online at wgxc.org broadcast interviews with Wall Street to Main Street artists and organizers.

Monday 4/9

1:00-3:00 PM, **Puppetry...** artist in residence Boo Lynn Walsh offers puppet shows and hands-on workshops for children and families, at the Catskill Community Center, 344 Main Street. Repeats on Tuesday, April 10, Wednesday, April 11, and Thursday, April 12.

Friday 4/13

10 :00 AM – 12:00 PM: **Garland Making Workshop...** workshop for all ages creating a garland for the Catskill Community Garden fence from shopping bags. Meet at the Catskill Community Center, 344 Main Street.
 5:00 PM - 7:00 PM, **Opening Reception for The People's Collection exhibit**, Catskill Community Center, 344 Main Street.

Saturday 4/14

10 AM-12 PM: **Singalong...** aspiring musicians and singers join Gilbert Gambucci for a free piano piano lesson then learn the words from 1-2 PM. The public is invited to a Family Sing-a-Long from 3-5 PM.

Saturday, 4/21

11 :00 AM –1:00 PM, **Practice Where You Occupy, Session/Teach-In.** Buckminster Fuller Institute, leads a look at the ground tactics and artifacts used for water, energy and food during the Liberty Park (Zucotti Park) occupation. Guest will include the team from Mobile Design Lab that built and installed a mobile water treatment system for the pop-up

kitchen in the park, 408 Main Street.

11:00 AM –1:00 PM, **Solution Sets for Main Street, Session/Teach-In.** Buckminster Fuller Institute session on Catskill's special attributes and challenges. In the second part, we will re-imagine the 'dream' solution set(s) for Catskill/Main Street . 408 Main Street.

1:00 - 5:00 PM, **The Great Tortilla Conspiracy**, bring your own drawings or use one of ours to be magically transferred to a tortilla. Print in ink or chocolate... you bring the medium. BRIK Gallery, 473 Main Street.

Sunday, 4/22

12-2 PM, **Zuccotti everywhere sign making workshop** with guest artist Matthew Slaats, 420 Main Street.

1:00 - 3:00 PM: **Art & The Commons:** A participatory presentation and workshop facilitated by Occupy Wall Street artists Maria Byck and Antonio Serna, alongside The People's Collection exhibit, Catskill Community Center, 344 Main Street.

Saturday, 4/28

12:00 - 4:00 PM, **Meet abcdefgCORP**, an independant, autonomous agency that engages in free group activities with all people. 462 Main Street.

3:00-5:00 PM **Change is in the Air**, workshop/seminar e with Glenn Leisching, an initiated elder of the West African Dagara tribe, offers solutions based on ancient teachings about our relationships with nature and our familial ancestral heritage. Catskill Community Center, 344 Main Street.

5:00 - 7:00 PM: **Transmittal, Opening reception** for international exhibition of artists whose work celebrates the interdisciplinary nature of Transmission Arts made manifest in video, sound, radio, installation, performance, and work-on-paper, 398 Main Street.

Sunday, 4/29

1:00 - 3:00 PM **Hands-on Workshop** with screen printing on t-shirts and patches + simple book making with guest artist Emily Breunig, 462 Main Street.

12 noon - 2:00 PM, **Zuccotti everywhere** sign making workshop with guest artist Matthew Slaats, 420 Main Street.

Saturday, 5/5

8:30 AM – 2:00 PM, **Catskill Village Clean Sweep.** Pitch in! Meet at 422 Main Street to pick up trashbags, gloves and water to help us tidy up our parks, roads and waterfront.

4:00-6:00 PM **Sparrow, Speaking to the Gods** poetry workshop "conversation" between ordinary people and great poets, Occupy Books, 450 Main Street.

2:00-4:00 PM **Zuccotti Everywhere** presentation of films created on OWS with guest artist Matthew Slaats, 420 Main Street.

7:00-8:30 PM, **Ernest Song Project**, with Occupy Hudson Busk and composer Michael Harris. BRIK Gallery, 473 Main Street.

Sunday, 5/6

3:00-7:00 PM Concert with Occupy Hudson Busk, Philadelphia's University of the Arts, Dave Lippman's sing-alongs, OWS musicians, Michael Harris, Dwayne Grunnam's music video project, Gilles Malkine, Carmen Borgia and more, Location to be announced.

Saturday, 5/12

2:00-4:00 PM **Canadian graffiti artist**

Joel Richardson, stencil painting and wheat-pasting workshop. Meet at BRIK, 473 Main St.

2:00-4:00 PM **Sparrow, Silence Poetry workshop**, Occupy Books, 450 Main St.

12 noon - 4:00 PM, **Zuccotti Everywhere** closing party with guest artist Matthew Slaats, 420 Main Street.

3:00 - 4:00 PM, **A Production of Sisyphus for Catskill...** guest artist Brett Messenger walk/talk about his project, between 388 and 340 Main Street.

Saturday, May 12, 4-6, **From Slavery to Freedom: A New Paradigm for Artists and the 99%.** Panel discussion moderated by Director of the Alternative Museum Geno Rodriguez, Wall Street to Main Street curator Paul McLean and other invited guests, BRIK Gallery, 473 Main Street.

Sunday, 5/13

10 AM–12 PM **Awaken the Dreamer/Changing the Dream** inter-active workshop to help bring forth an environmentally sustainable, spiritually fulfilling, socially just human presence on earth. Lunch, 1-3 PM, Catskill Community Center, 344 Main Street.

Saturday, 5/19

11:00 AM – 1:00 PM, 2:00 - 4 :00 PM and 5:00 -7:00 PM, **Three panel discussions exploring the poetic and practical underpinnings of the Occupy Wall Street movement**, organized by Sam Truitt ending with a party from 7-9 PM. Occupy Books, 450 Main Street.

Sunday, 5/20

2:00 -4:00 PM, **Transition Towns**, workshop on climate change/planning to be held at 408 Main Street.

Saturday, 5/26

1:00 AM – 1:00 PM, **Franc Palaia eco-bulb workshop**, demonstrating an entirely green solution to amplifying light in off the grid sheds and other structures, 408 Main Street.

12 noon to 4:00 PM, **Sharon Rosenzweig, on the street portrait painting**, 386 Main Street, weather permitting.

4:00 - 6:00 PM, **Guest artist Matt Bua talk and sustainable structures drawing workshop.** 408 Main Street

10:00 AM - 6:00 PM, **We Will Not Be Silent...** Artist/activists Laurie Arbeiter and Sarah Wellington lead a walk from Woodstock to Catskill distributing t-shirts bearing human rights slogans, ending in a potluck dinner at 6 PM. Location to be announced.

Thursday, 5/31

6:00 - 7:30 PM, **No Room for Wishing** - Danny Bryck one-man play, with dialogue developed from conversations at Occupy Boston. Location to be announced.

Ongoing Fridays

2:00 - 6:00 PM **Greene County Portrait Project...** bring your own background, select an Occupy location or choose from one of Vincent Bilotta's iconic Hudson Valley or Catskill Mountain views. \$5. Appointments (518/678-2411 or amplexis@surferz.net).

Ongoing Saturdays

12 noon - 6:00 PM **Greene County Portrait Project...** bring your own background, select an Occupy location or choose from one of Vincent Bilotta's iconic Hudson Valley or Catskill Mountain views. \$5.

Go Online to www.greenearts.org/occupy for regular updates