

MAINstreet

MAGAZINE



ROCK-TOBER!

The month of October will rock – I can feel it! October possesses some of my most favorite elements about living in the Northeast like the amazing smell of fall, the awe-striking colors of the leaves with the sideways slanting light of the lowering sun shining through them, perfect temperatures, and this is the best weather to go horseback riding in. I absolutely love it!

With the excitement of October upon us, we bring you a pretty exciting (I hope you'll find) issue on the following pages. The cover is of a local beauty: Kent Falls in Kent, CT by our very own Steven Steele Cawman, who also brings you a very interesting story about the evolution of painter Steve Rosenzweig. Our healthy living column is an interview with Kristina Proper who's a wife, mother of two young boys, and a teacher at a local high school – but she's also an amazing athlete who's passionate about maintaining a healthy lifestyle.

Christine Bates brings you an interview with entrepreneur Kirk Kneller, owner of the Brad Peck Insurance company in Copake, NY. Christine also brings you a variation of her real estate series, this time examining conservation easements and what they mean for land owners, and the land.

If you're hungry, you can learn all about a restaurant in Philmont called Local 111. Memoree Joelle, our farm groupie, also brings you a story about Daisi-Hill Farm and all of their delicious and interesting products. She also included a recipe that is perfect for the month of October!

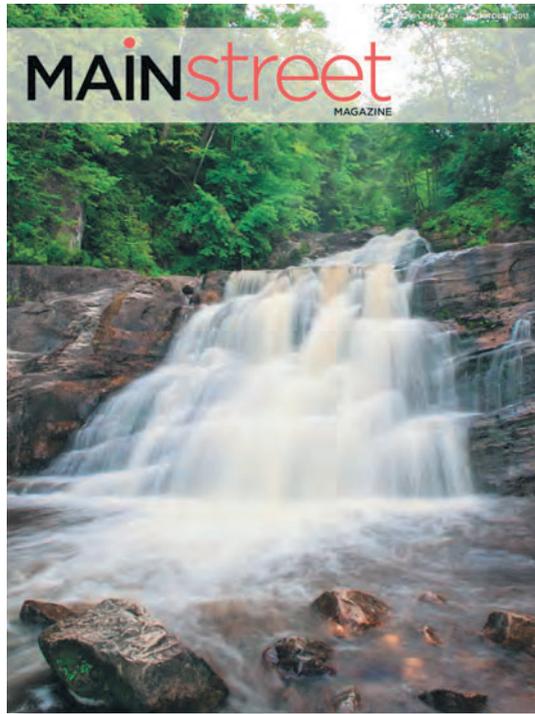
We have some celebrations this month in the form of the Millerton Antiques Center celebrating 20 years on Main Street in Millerton, and we have a great backstory on the evolution of their business.

Have you ever seen a whole building being moved down a major road? You're going to get a chance to see just such a thing, right here in Millerton in the month of October. The Irondale Schoolhouse is being moved 1.7 miles from its current location in Irondale to Millerton, to learn more take a look at the story on page 27.

Our advertisers

I can't thank all of our dedicated and amazing advertisers enough for their advertising support. Remember, free publications such as this aren't possible without our advertisers. So please thank them by shopping in their stores and or using their services. And remember to tell them that you saw their ad in this magazine! Thank you.

- *Thorunn Kristjansdottir*



OCTOBER 2013

Kent Falls in Kent, CT

Kent Falls Connecticut State Park, is located in the northeastern section of the town of Kent. The park began in 1919 with an initial gift of 200 acres by the White Memorial Foundation, additional acreage has been donated or purchased over the years and the current park is over 290 acres.

<http://www.ct.gov> and search "Kent Falls."

Cover photo by Steven Steele Cawman

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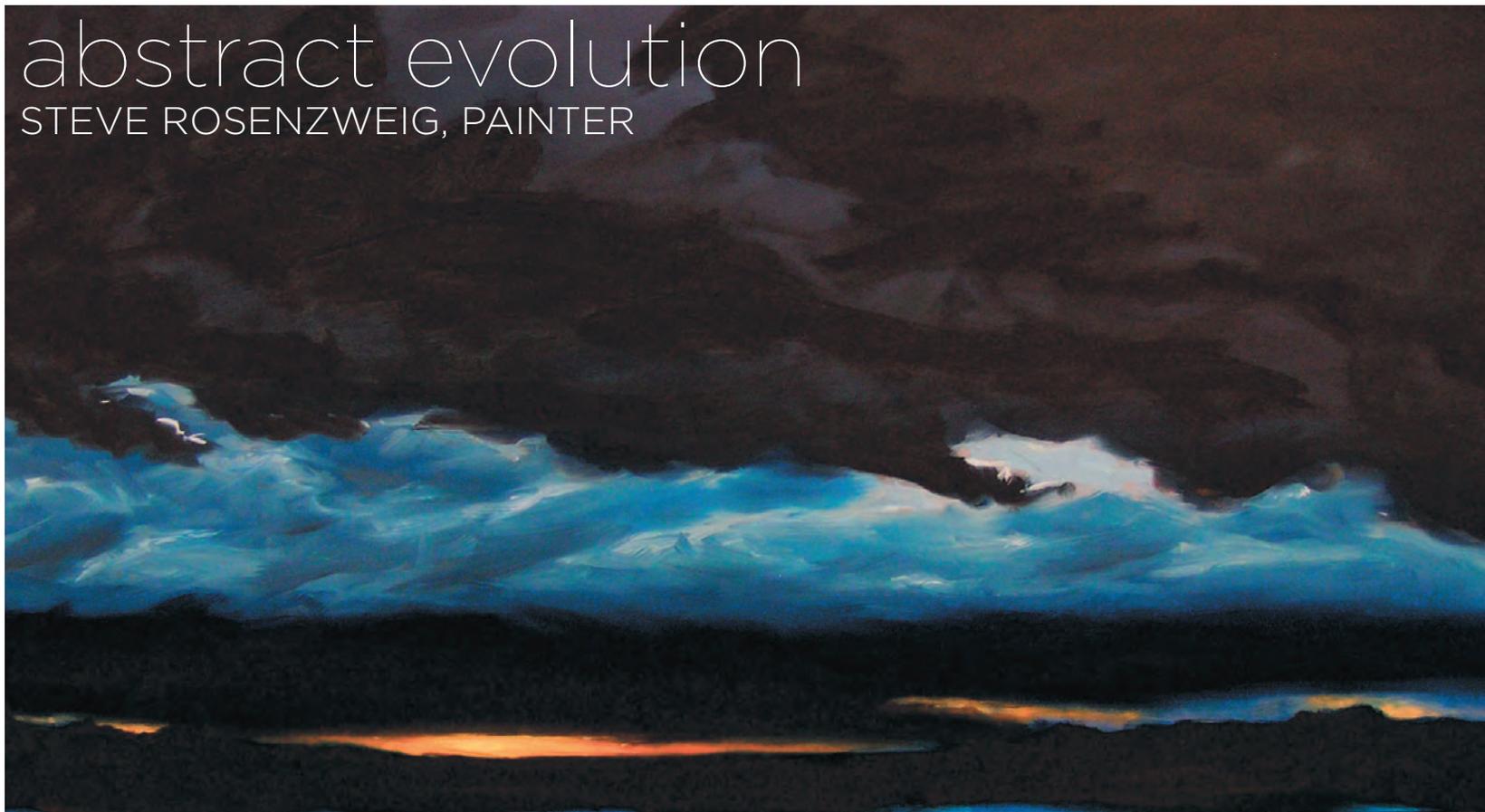
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abstract evolution

STEVE ROSENZWEIG, PAINTER



Above: *Passive Aggressive*. 2008. Oil on canvas. 24x48" - image slightly cropped.

By *Steven Steele Cawman*
arts@mainstreetmag.com

Tucked just behind the commercial buildings on Church Street in Copake, New York, is the studio of painter Steve Rosenzweig. His portfolio of work is as diverse and varied as the landscape that first drew him to purchase a home here in 1999. Originally, his plan was to spend only his weekends in Copake in his own "Fortress of Solitude" in order to get away from the hectic and often repetitive life in Metropolis. Soon enough however, he found himself living there full time. A strong yearning for something genuine and unique not only informs Rosenzweig's geographical choices but his artistic ones as well.

An advertising career with the Madison Avenue crowd - not for me after all ...

Steve grew up in New Jersey and studied art at SUNY Purchase, where he received a degree in Painting and Printmaking. Initially, he thought he would pursue a career in advertising and be a part of the Mad Men, Madison Avenue crowd. Much like the buzz of a three-martini lunch however, his feelings quickly changed and the novelty of a career in advertising wore off during his freshman year.

As he had already enrolled in a visual arts curriculum, his change of direction did not impact the length of his studies. The change also exposed him to a variety of new thoughts and perspectives while studying at SUNY, where he befriended a number of people in the university's large film department. He was inspired by the collaborative efforts and teamwork needed to create film and how the individualized efforts of many people

created a piece of art.

New York City, the Village Voice, and Red Grooms

After graduation, Steve moved to New York and worked in the pre-press department at the Village Voice, preparing final layouts before they went to print. When there was an opening for a studio assistant for the artist Red Grooms, a friend in New York lured Steve away from the Village Voice and back to the arts. Grooms is a well-known and prolific artist working across many disciplines including painting, drawing, printmaking and multimedia constructions. He is probably best known for his whimsical, three-dimensional, mixed media constructions of sculpto-pictoramas of frenetic cityscapes. His installation, *Tut's Fever Movie Palace*, at the Museum of the Moving Image is a monumental scaled, and whimsical interpretation of the Egyptian-style movie theaters popular in the 1920s and 1930s.

As a member of the studio team, Rosenzweig worked closely with the artist and the other assistants to bring Grooms' small, two-dimensional sketches to life as large three-dimensional pieces. This often meant fabricating elaborate frameworks and constructions out of wood, paper mache, metal, and other materials that would be incorporated into the piece.

Rosenzweig loved the years he spent working under the tutelage of Grooms, who exposed him to new and interesting challenges.

"Grooms was a great boss," Steve says. "He was incredibly successful, but totally unpretentious.

He had a way of always keeping his work fresh. He never repeated himself. That is something I really admired."

Lights. Camera. Action!

Eventually, the opportunity presented itself for Rosenzweig to transition his work away from the artist's studio and into the movie studio. One of his friends was making movies and offered him a job as a production designer. His work with Grooms using techniques and materials like latex, spray-foam, and clay gave him the perfect experience to successfully create sets and other three-dimensional pieces for productions. His innovative style, flexibility and ease in working collaboratively with other people led to a successful 20-year career as a Production Designer for the film industry. He collaborated with such directors as Ang Lee, Steve Buscemi, Hal Hartley, and Barry Levinson. In that time, he designed everything from Independent Films to Children's Television programs and even an opera at the Salzburg Opera Festival.

In 1999, Rosenzweig purchased a home in Copake not far from where his studio is now. In fact, he could often be seen on his bicycle, going from his home to the studio. Rosenzweig was drawn to Copake by the still and quiet of the area and by the abundant geographical diversity found within it. He recalls how he was astonished to drive over a small hill and come upon a valley completely different from what was passed only a mile back. He continues to be astounded by the area's natural beauty to this day. Rosenzweig is sensitive to visual changes, especially when he feels they affect the



Above top: Spidey's Day. 2010. Oil on panel. 32x80" – Above middle, L to R: Late Summer Sky. 2008. Oil on canvas. 32x47" – Am I Awake? 2011. Oil on canvas. 40x24" – Hello Yellow. 2012. Oil on canvas. 12x12" – Above bottom: Century Farm. 2010. Oil on panel. 36x80"

Above top, L to R: Sky, Farm, Cellophane. 2011. Oil on canvas. 60x48" – Bash Bish Creek. 2009. Oil on canvas. 50x41" – Pill Party. 2013. Oil on canvas. 50x36" – Above: The Taconics. 2008. Oil on panel. 14x24"

existing rural aesthetic.

"I am always the first person to notice when they clear an area for a new house or tear down an old barn," he says. So, there is something about the uniqueness and allure of the community that ties him to the area. He admits that if they ever build a strip mall with a CVS, a Starbucks, or a branch of large bank in the area, he will be the first person to put his home on the market.

Pastoral scenes to abstraction

At the time Rosenzweig settled in Copake, his work was more representational and he focused his brush on capturing landscapes inspired by the area. The eighteenth century British Romantic landscape painter J.W.M. Turner was the inspiration for many of these works. The pastoral scenes are infused with an air of the ominous by a foreboding and often stormy sky. As he began spending more and more time in the area, his work changed as well. He moved away from a palette of natural colors and began experimenting with works that emphasized more painterly qualities and stronger use of color. These transitional works have something in common with the early twentieth-century fauve painters. Take for example his 2010 piece *Century Farm*, oil on panel (see image of painting above). In it, Rosenzweig moved toward more frenetic brushwork, saturated colors, simplification and abstraction. The image depicts the high-vantage point of a view from a farm silo, looking down onto the fields below. The deconstructed landscape and sky were created with rich saturated colors.

The final evolution for Rosenzweig came as he

moved completely away from anything representational and completely embraced abstraction. To create these pieces, he starts with blank primed canvas and nothing in mind. He uses primarily oil paints but also uses wax, spray paint and varnishes to add texture to his work. Initially, he applies washes of color with no predetermined idea of where he will go. What follows is a series of reactions to what he has done in previous sessions, creating an incredible layering of paint and texture. He recognizes and celebrates the materials that he uses and will sometimes apply paint directly from the tube to the canvas and then creates additional patterns and texture by dragging his palette knife or something similar through the thick areas of paint. He repeats this process until he feels that every area of the canvas is interesting in itself, but also works in the larger piece as a whole. His work relies heavily on a trinity of contrast, balance and harmony.

Rosenzweig continually strives to keep his work fresh and his approach and methods help ensure that each of his paintings will be unique. No two of his canvases are alike and they each display an incredible depth and range. They span the gamut from dark to light, some more organic while others have strongly geometric qualities. Currently, Rosenzweig seeks to challenge himself by working on the largest canvases he has yet tackled. These upcoming works will be so large that they will need to be assembled in his studio. One can rest assured that much like his previous works; these new creations will garner interest and make a bold statement that is uniquely Rosenzweig's. ●



How to Stay Alive in the Woods. 2012. Oil on canvas. 40x30"

If you are interested in learning more about Steve Rosenzweig and his work, visit his website www.steverosenzweig.com or you can email him at srosy@fairpoint.net.

Are you an artist and interested in being featured in Main Street Magazine? Send a brief bio, artist's statement and a link to your work to arts@mainstreetmag.com.