

June 1984

ARTS-NEW JERSEY



Statement from the Executive Director

The articles appearing in this issue of ARTS NEW JERSEY are an accurate reflection not only of the arts in New Jersey, but also of the multi-faceted activities of the New Jersey State Council on the Arts (NJSCA). A feature story on The Newark Museum celebrating its 75th anniversary and thriving in one of the state's oldest inner cities juxtaposes nicely with a story on the one year-old Noyes Museum in more rural South Jersey.

The Haddonfield Symphony, representative of the 155 arts organizations funded by the State Arts Council in 1983, traces its successful evolution, which bodes well for the future of southern New Jersey, where the population and the arts continue to grow steadily. A statement by the Chairman of the Paper Mill Playhouse describes how a recent court decision concerning the Playhouse will affect every private, non-profit arts group in the state.

Articles on the Council's Crafts Program, which has attracted national attention through its Mid-Atlantic States Crafts Conference scheduled for this month; a recent Arts Inclusion Project; the Summer Parks Program; the NJSCA Choreography Fellowship recipients; and the meetings that brought together state, regional and national representatives of the arts illustrate the diverse activities occupying the NJSCA staff, as well as the goals of the Council to strengthen the cooperative network among arts organizations and individual artists and to offer New Jersey residents the finest in cultural programming.

The potential for further growth in the state's performing, visual and literary arts is great. The arts community eagerly awaits the passage of the Arts Council's 1984-85 budget for which Governor Kean has recommended an unprecedented 2.1 million dollar increase.

In the next fiscal year, the Council members and staff will continue to monitor and evaluate Council policies and procedures, maintaining close contact with the field. The grants process will be further refined and articulated, and the needs of the general public and special constituencies in New Jersey will be reviewed, with the Council addressing areas such as the development of modern dance, state/county partnerships, minority arts groups, special audiences, South Jersey arts issues, regional cultural centers, and touring and block booking.

The Council intends to develop an artistic focus for the state, and thereby help foster a positive image of New Jersey at the national level. The Governor's recommended 2.1 million dollar increase would greatly enhance our national stature; however, money alone cannot guarantee achieving national prominence for the arts in a state.

What brings recognition to any state are: a commitment, on the part of its state arts agency, to all the arts at all levels; artistic quality of artists and companies; and professionalism of arts institutions.

New Jersey is fortunate, for it has a Governor, a Secretary of State, and a State Arts Council who are sincerely dedicated to promoting the arts; we have a great number

of artists and arts organizations who meet the highest standards of artistic quality; and we can boast of institutions who have consistently distinguished themselves for the professional services they offer residents of and visitors to New Jersey. With this combination, I look forward to another year of growth, progress and achievement.



Parks '84 from the Mountains to the Shore

Once again the New Jersey State Council on the Arts and the Department of Environmental Protection have planned a summer of outstanding cultural arts programming that will set feet tapping and hands clapping in state parks throughout New Jersey.

Summer Festival '84 has a new and fresh look, with three major festivals, six mini-festi-

vals and one crafts fair scheduled from July through August, featuring New Jersey's finest musicians, dancers and actors, as well as internationally known guest stars. The dazzling schedule of summer events is listed below. For additional information, call the State Arts Council at (609) 292-6130. Note that all the programs are free except for **SYMPHONY, DANCE AND YOU**.

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| June 23 | Celebration of the Delaware and Raritan Canal with strolling troubadors. Time and site to be announced. | July 22 | Ragtime Music Festival
Senator Farley Marina (Atlantic County) 3-6 p.m. |
| July 1 | A Potpourri of Music, Dance and Theatre
High Point State Park (Sussex County) 2-5 p.m. | July 29 | FOLK AND BLUEGRASS MUSIC FESTIVAL featuring eight to ten New Jersey groups joined by two special guest stars to be announced. |
| July 8 | Folk Music and Storytelling
Spruce Run State Park (Hunterdon County) 2-5 p.m. | August 5 | BROADWAY MUSIC AND ALL THAT JAZZ
Peter Howard, musical conductor for Broadway's current hit "Baby", as well as for "Annie", "Barnum", and many more, will present Broadway medleys, conducting guest musicians from Broadway orchestras. New Jersey groups will also perform. |
| July 14 | SYMPHONY, DANCE AND YOU featuring dance stars currently appearing on Broadway, along with members of the Princeton Ballet, New Jersey Ballet, and Newark Dance Theatre, and the New Jersey Symphony Orchestra.
Liberty State Park (Hudson County) 7:30 p.m.
Tickets, which are \$7.50 (\$5.00 for senior citizens and students with ID), are available through Ticketron. \$5.00 tickets for groups of 20 or more are also available through the Arts Council. | August 12 | The Caribbean Beat featuring steel drums and calypso music.
Absecon State Park (Atlantic County) 4-6 p.m. |
| July 21 | 5th Annual Allaire Crafts Festival featuring a bluegrass music group and New Jersey's outstanding craftspeople who will exhibit, demonstrate and sell their work.
Allaire State Park (Monmouth County) 10 a.m.-4 p.m. | August 18 | Country Western and Bluegrass Music Festival
Atsion/Wharton State Forest (Burlington County) 3-5 p.m. |
| | | August 18 | Country Western and Bluegrass Music Festival
Belle Plain State Park (Cape May County) 7-9 p.m. |

The New Newark Museum

This year marks The Newark Museum's 75th anniversary, and there is cause for celebration. Attendance is high, and membership is on the increase. A sense of vitality fills the marble halls as each year 350,000 people from around the state visit the exhibits and participate in a wide variety of activities that include lecture and film programs, Sunday afternoon concerts, children's Saturday art and science classes, Junior Museum festivals, summer garden events and more.

In the past year alone, the Museum has experienced considerable growth in its collections and special exhibits. Major exhibitions highlighting the 1983 season included the unveiling of the Museum's extensive collection of "Southwest Indian Pottery" and the Rockwell Collection of Japanese art on which the Museum was founded in 1909. "Japan: The Enduring Heritage" featured eight exhibitions and 32 special events. 1984's season of special exhibitions will pay a 75th anniversary salute to the Museum's permanent American collections.

The Newark Museum is on the move in more ways than one. At a press conference held on March 28, Museum officials announced an ambitious 7 million dollar development campaign to support a major renovation of its facilities. The plan involves no new buildings, but rather rehabilitation of three structures within the Museum's three-acre complex.

According to Samuel C. Miller, the Director of the Museum since 1968, the present physical complex located at 49 Washington Street, "was built in 1926 to house a completely different world. We have experienced 75 years of collecting and 75 years of activity. This kind of growth creates urgent needs."

Seated in his office, surrounded by books and art, Mr. Miller described the current situation which he clearly finds disquieting.

"Limited exhibition space makes it necessary to store more than two-thirds of the collection at any one time. Our American painting and sculpture collection, for instance, represents American art from the 18th century to the present, with a focus on the 19th and 20th century work. Yet visitors to the Museum only see a piecemeal sampling, maybe a 20 year span at one time."

Referring to Joseph Stella's five companion panels comprising "The Voice of the City of New York Interpreted", which was acquired by the Museum in 1937 and is currently on exhibit, Mr. Miller said, "They have only been shown together five times during the past 15 years. There are still things I have yet to see."

The Newark Museum's holdings are indeed extensive and diverse. The oriental collection is highlighted by the collection of Tibetan art and artifacts that many scholars consider to be among the best and most

complex in the western world. The Museum also possesses a distinctive collection of American decorative arts housed in the Ballentine House, a lavish Victorian mansion adjoining the Museum, as well as a collection of folk art, ancient glass coins, classical antiquities, European art, and African, In-



From left to right, Princeton architect Michael Graves, Gov. Thomas Kean and Newark Museum Director Samuel C. Miller look over a scale model of the completed "Museum Complex."

Indian, and South Pacific objects. A substantial science collection completes the list.

The Newark Museum has indisputably evolved from a local museum, which began in the Newark Public Library, to one of national significance. In the process, however, it has upheld the principles of its founding father John Cotton Dana to "be first of all an institution of and for active service to the people of the community."

"We pride ourselves on our outreach programs that bring people into the Museum," noted Mr. Miller, "and if we are to do justice to our mandate of service to the community, we must expand. The biggest challenge we face is to plan the use of the space most effectively, balancing the needs of the community and the needs of the collections."

At the March 28th press conference announcing the expansion plans, internationally known architect Michael Graves of Princeton unveiled his plans for the renovation which will involve the Museum's present complex and the adaptive re-use of the adjacent five-story building at 53 Washington Street, which was presented to the Museum by the City of Newark in 1982. This plan will double exhibition space to 60,000 square feet and provide thoroughly modern climate-controlled art and science galleries.

Other design features include new facilities for the Museum's active Education Department and community programming. The renovation will also incorporate climatized storage areas and the relocation of administrative and support facilities. A prominent feature of the renovation will be the construction of a 350 seat auditorium

in the 53 Washington Street Building.

According to Mr. Graves, whose association with the Museum dates back to 1968, "One of the major goals has been to coordinate the disparate buildings into a unified design scheme to better present the Museum's many offerings."

Mr. Miller is confident this challenge can be met. "Graves' brilliant design for the new galleries not only allows space for our

treasures, but presents the collection in a more spectacular way than ever before possible. The designs for the Museum complex as a whole," he continued, "remind me of the visionary spirit of John Cotton Dana who first gave our Museum life, energy and direction."

Interestingly enough, when the Museum moved from its first home at the Library into its present complex in 1926, Dana liked the location and style for it was no "Greek temple in a park," but an accessible structure honest to its place, time and function.

Mr. Graves' own style is a highly personal adaptation of classical elements that exhibit a concern with detail, symmetry and muted colors. "He combines innovation with tradition," explains Mr. Miller. "When we talked about how he would convert the undistinguished office space into something splendid, Michael reminded me that the Uffizzi Gallery in Florence originated as an office building."

The Museum receives financial support from city, county and state sources, with the City of Newark providing two-thirds of its 3 million dollar budget. These annual appropriations help meet the cost of operations and maintenance. However, the cost of acquisitions and capital expansion is not met by public funds, but rather by gifts, contributions, membership solicitations and an endowment, which explains the current need for the fund campaign.

Major gifts from trustees and friends of the Museum, and a \$750,000 Challenge Grant from the National Endowment for the

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Dance Portraits: New Jersey Choreographers

The New Jersey State Council on the Arts awards fellowships each year to individual artists who use the funds to complete works in progress or create new works. Fellowships are offered in choreography, crafts, film and video, graphics, mixed media, music composition, painting, photography, playwriting, poetry, prose, and sculpture.

In fiscal year 1984, the Council awarded six fellowships in choreography to Craig Babcock of Rockaway; Virginia Laidlaw-Chu of Weehawken; Mark Morris of Hoboken; Nicholas Rodriguez of Paterson; Brunilda Ruiz of Waldwick; and Spencer Snyder of New Brunswick.

ARTS NEW JERSEY recently caught up with four of the six artists and invited them to share their thoughts about their work and their early experiences in dance, and to review the past year and speculate about the future.

After a rigorous summer of training with Hanya Holm in Colorado, Spencer returned to New York and enrolled in professional classes with Nikolais. "I had gone through the initiation rites, and felt very charged. I discovered that for me dance is truly a unified art form that integrates theatre, the visual arts and music. I also realized how my early experiences in the visual arts and music helped me in the choreography classes I was taking."

Spencer danced with the Nikolais Theatre Company for several creative years, and then in 1965, he stopped. "I had a car accident, and though I walked away from the accident, I was emotionally paralyzed. My partner was seriously injured and was told

dience into another plane of experience. I might make a social statement, or present a philosophical point of view, but I must achieve it through movement and emotion.

"A choreographer, an artist, puts a tremendous amount of inner stuff into the creative process, putting himself or herself on the line. For me, receiving the fellowship meant that I was communicating and was being recognized for my work; it is very rewarding. The Arts Council's fellowship also meant that I could pay my dancers for their work.

"During the past year, I created two pieces choreographed to original music. At the Fellowship Showcase in June, the solo piece will be accompanied by a saxophone and feature Cynthia Reynolds, a dancer with the Erik Hawkins Dance Company, who in exchange for performing at the Showcase will take the dance back to the Company to add to their repertoire. The second piece is choreographed for six dancers to a harpsichord sonata."

This summer, Spencer will begin a new project through a grant from the Research Council at Rutgers University, creating an original piece for video. "I just hope this wonderful momentum continues."



When speaking with mime **Craig Babcock**, one quickly senses the serious commitment to and genuine love he has for his craft, especially when discussing the relationship between choreography and mime.

"I see many strong similarities between dance and mime, as well as important differences. I create or "choreograph" all my sketches and pieces, which involves blocked movement, but I use no music. My intention also differs. Mime is not as abstract. I need to be clear and communicate what I am doing, to communicate an underlying meaning and message.

"I began as a theatre student and was pursuing work as an improvisational actor; then I saw Jacques Le Coq perform. That was 16 years ago. The experience deeply affected me and I changed my direction to mime. I am not completely a traditional mime, though. I don't use white face and I talk in between sketches to create and maintain a rapport with the audience."

Craig's desire to touch his audience determines the nature of his work. "I try to create characters that tend to appeal to the audience, an Everyman character whom people can identify with. I deal with themes which tie together my full length programs such as "American Portraits." In this pro-

Spencer Snyder

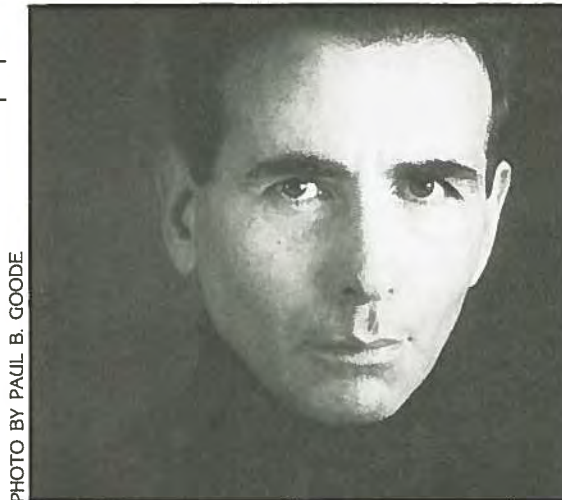


PHOTO BY PAUL B. GOODE

Spencer Snyder, a professor of dance at Rutgers, the State University, has a kaleidoscopic history in the arts that has deeply affected his work as a choreographer.

"When I attended the High School of Music and Art in Manhattan and focused on the visual arts and music, I often thought about studying dance, but my family discouraged me because I was a boy. After I left high school, I enrolled in ballet classes but felt very dissatisfied and stopped taking classes."

At the age of twenty, he fortuitously found an office job at the Henry Street Playhouse, the home base for Alwin Nikolais and Murray Louis, two modern dance giants. "I was the house manager for all the concerts, but when the theatre was dark, I was a dance student. With some classes behind me, I decided to audition for the road show of "West Side Story" and made it to the semifinals. I realized then that if I could get so far with so little training, I had potential."

by her doctor that she could never dance again. I, too, made a dramatic break in my dance career and went west to study cinema at UCLA."

Another major turning point came ten years later, when his own doctor advised him to exercise to recover from an illness. "I figured if I was going to have to exercise, I might as well dance. Suddenly I realized how much I had missed it."

Another summer spent with Hanya Holm convinced him to return to dance. "Once again, I realized that the experiences I had had over the years were valuable and rewarding. I had not wasted time." After receiving a masters degree in choreography at UCLA, he returned east.

Spencer's approach to choreography reflects these different stages in his life. "I work hard to create a total environmental theatre work. My work is modern in that it concerns the exploration for a new vocabulary and a search for new forms. It's usually conceptual and abstract. I try to make a statement in terms of transcendence, taking the au-

gram, the link is "inventiveness." One segment is called "The Wild Fire Gazelle 2A" which is about a man's love/hate relationship with his car. The piece is a reflection of our culture and something all car owners can empathize with."

The fellowship from the Arts Council brought new insights into his work as a mime. "Since I perform a great deal in public schools, I decided to write new material for young audiences and explore new avenues, combining storytelling and mime. The two just didn't work for me. I found myself taking out more and more words and adding more mime. The fellowship gave me this opportunity to make a mistake and learn from it.

"I also received a 1983 fellowship from the National Endowment for the Arts, which enabled me to organize 36 pieces of material for "American Portraits" and write a few new pieces. I was thrilled to be recognized as a mime of national ranking."

Craig spoke with great animation about the future. "I have toured mostly east of the Mississippi and would like to expand my territory. But I also want to make my existence felt in my own community and to cultivate a home base. I enjoy performing in local schools, teaching at the Whole Theatre Company in Montclair, and giving benefit performances for local community groups."



Craig Babcock

Nicholas Rodriguez has fond memories of his initial introduction into the world of dance. "In 1975, when I was 12 years old, I started taking classes with the Inner City Ensemble Theatre and Dance Company based in Paterson. Originally the dance program leaned more to dramatic movement

and mime, but when the Company started introducing more technique classes in ballet and modern, and the theatre and dance departments became more distinct, I made the choice to study dance.

"I started creating movement in my junior year but I didn't call it choreography. I just became more aware of my own way of moving and got more exposure to and knowledge of the incredible variety in dance such as Graham, Limon and Broadway dance. It was an exciting awakening."

Nicholas' decision to continue studying dance full-time and to live in New York propelled him to audition at the Juilliard School to which he was accepted. During his four years there, he has had the opportunity to perform and tour and has gained theatre experience which he says has enhanced his dancing.

The fellowship money "made life a little softer," he said sheepishly. "I have a lot of student loans from the government, and the financial support let me concentrate more on artistic concerns. During the year, I created a new piece entitled "Arte Lande and the Rubisa Patrol," a group piece performed to contemporary jazz. The music is more structured than improvisational jazz, so I could structure sections, but it still has a very free feeling to it. I have incorporated modern dance movement into jazz movement."

Though his future plans are uncertain, Nicholas is certain about his goals. "I know I want to challenge myself, to find and take my body to my limits, experiment with and experience as many forms of movement as I can. I will continue working with Ballet Hispanic of New York through the summer and then make some decisions."

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Hikari Baba and Nicholas Rodriguez in "Axolotl," a dance by Nicholas Rodriguez.

The Crafts Connection

Public acceptance of and appreciation for crafts in New Jersey has distinguished the Garden State as a fertile environment for professional craftspeople and crafts enthusiasts. Much of the credit for this exceptionally receptive attitude can be attributed to the sustained support of crafts by public and private institutions throughout the state.

New Jersey's museums and galleries have played an instrumental role, incorporating crafts into their programs and confirming the status of crafts as a fine art. As far back as the mid-70's, major museums, such as The Newark Museum and the Morris Museum of Arts and Sciences, have exhibited the work of prominent craftspeople.

One of the major steps forward regarding a museum's involvement with crafts has taken place under the leadership of Leah Slosberg, director of the New Jersey State Museum in Trenton. The State Museum has exhibited works of New Jersey artists and craftspeople in group, one-person and juried exhibitions for many years. In 1980, the New Jersey Artist Series was initiated for the purpose of exhibiting contemporary fine arts by one artist at a time. The success of the series proved the need for a comparable forum for the work of the many extraordinarily talented craftspeople who live and work in New Jersey.

Consequently, in July 1983, the State Museum incorporated "craftsmen-artists" in the New Jersey Artists Series, featuring the work of such artists as Don Gonzales and Leonard DiNardo, glass artists; William McCreath, ceramist; and Patricia Malarcher, fiber artist.

Another testament to the popularity of crafts in New Jersey is the Morristown CraftMarket, which began as a small, local fundraiser back in 1976 and now ranks as one of the very best annual craft shows in the country. Applications for participation in the show have increased dramatically, as has attendance from throughout the metropolitan area, which exceeded 17,000 in 1983.

New Jersey is one of the few states that offers continuing coverage to crafts on television and in print journalism. "State of the Arts," a weekly program aired on New Jersey Network, is devoted to promoting arts in the state, and does much to provide frequent visibility for crafts and craftspeople alike. *The New York Times* devotes a full-page column to the subject in the paper's New Jersey Sunday section, with columnist Patricia Malarcher, the fiber artist, writing informative articles about the current developments in crafts.

In 1980, the New Jersey State Council on the Arts created the office of Crafts Coordinator, the first of its kind among state arts

agencies. This appointment was especially significant because it was the first official recognition of crafts as a valid art form deemed worthy of state support.

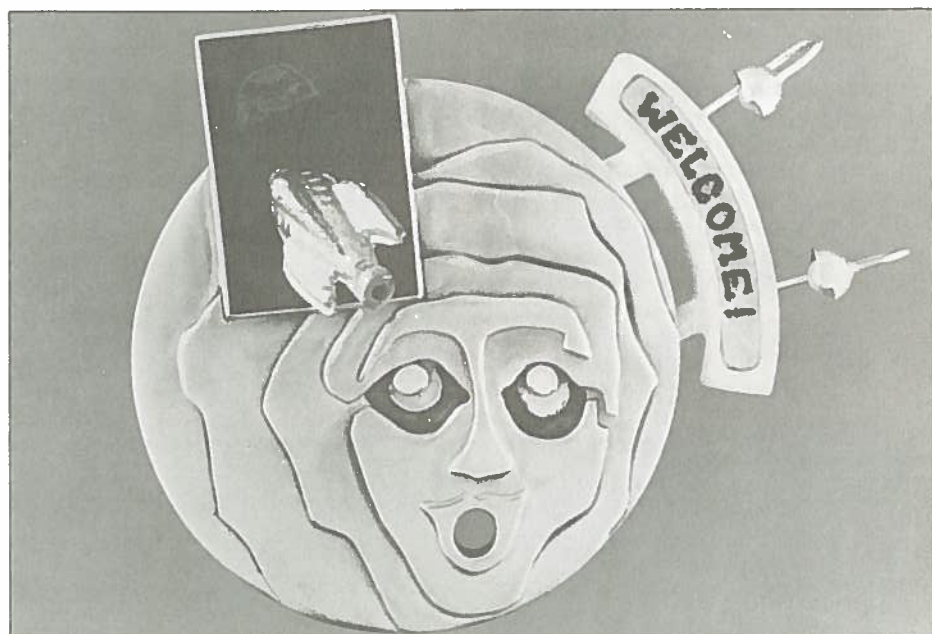
Today under the leadership of Jeffrey A. Kesper and Hortense Green, Crafts Coordinator, the State Arts Council continues to promote and support the crafts movement in New Jersey. The Council provides grants to deserving craftspeople and sponsors exhibits for its fellowship artists. In the past, it has funded the New Jersey Designer Craftsmen; First Mountain Crafters; the Old Church Cultural Center; and Peter's Valley, a residence craft co-operative.

The most recent project emanating from

seum; and Michael Scott, editor of *The Crafts Report*.

Special features of the three-day event are an exhibition in the College Art Gallery of work by the 1984 NJSCA Craft Fellowship winners and Paul Soldner and George Nakashima, entitled "Fellows and Friends," which will be on view from June 3 through July 6, and a Crafts Film Festival, which will be shown the first night of the conference.

According to Jeffrey Kesper, "This conference serves as a testimony not only to the Council's own commitment to nurture and promote crafts as a respected art form, but also to the more than 5,000 professional craftspeople in New Jersey who have impressed upon the public the significant cultural and economic impact crafts has on the state. New Jersey can be proud of the leadership role it has taken in the American craft movement."



"Amulet for Travellers to the Moon," 1983; 2 1/4" x 3" x 7/8" by Lori Heninger-Lowell, 1984 NJSCA Crafts Fellowship recipient. This pin is made of sterling, slate, ivory, pearls, paper, marker, toy rocket, with an etched and engraved satin and high polish finish.

the Arts Council is the three day regional crafts conference, **MID ATLANTIC STATES CRAFTS CONFERENCE: MAKING CONNECTIONS**, to be held at Montclair State College on June 29-July 1. An impressive group of speakers and panelists will address various subjects related to marketing, business and legal aspects of the crafts profession. The roster includes two internationally known craftsmen, potter Paul Soldner, who adapted the Japanese method of raku and developed what is known as the reduction technique, and woodworker George Nakashima, who recently received the Third Order of the Sacred Treasure from the government of Japan, an honor comparable to the national living treasure award.

Other speakers include Adrian King, Regional Representative of the National Endowment for the Arts; Professor Leonard DuBoff of Lewis and Clark Law School; Robert Koenig, Director of the Montclair Art Mu-

MAKING CONNECTIONS is co-sponsored by the School of Fine and Performing Arts, Montclair State College, in cooperation with New Jersey Designer Craftsmen; First Mountain Crafters, and the Northwest Bergen Craft Guild. For further information, call the Arts Council at (609) 292-6130.

By Hortense Green and Ronnie Weyl

The Noyes Museum: A South Jersey Gem

The Noyes Museum in Oceanville, the first fine art museum south of Trenton, has been a welcome addition to the South Jersey landscape. Situated by Lily Lake and adjacent to the Brigantine National Wildlife

Refuge, the Museum is celebrating its first anniversary this month with three exciting exhibitions of crafts, printmaking and sculpture.

The Noyes Museum was founded by the Mr. and Mrs. Fred Winslow Noyes Foundation, a non-profit cultural and civic organization. The Foundation was created with the intention of forming a broad-based art museum which would also reflect the Noyes' interest in the vernacular arts and crafts of southern New Jersey.

The Museum opened its doors to the public on June 12, 1983 with the inaugural exhibition, *A Celebration of New Jersey Artists*. This exhibition included such giants of American art as George Segal, Richard Anuszkiewicz and Walter Darby Bannard, and an impressive body of work by a selection of professional artists of outstanding caliber who live and work in New Jersey. The opening exhibition also unveiled the Museum's permanent collection of wildlife decoys in an installation designed by Richard C. Meyer. Decoy carving demonstrations are a daily event in the turn-of-the-century woodcarver's workshop which is located at the rear of the gallery.

In one year, the Noyes Museum's director, Anne Fabbri Butera, has established a strong foundation of high quality exhibitions. She also believes that one of the many functions of an art museum is to support and foster appreciation for all of the arts. In October of 1983, a concert of chamber music, performed by the Kappelle Woodwind Trio, marked the first of what the Museum hopes will evolve into an ongoing series of musical performances. The Atlantic String Quartet will perform on the eve of the opening of this summer's exhibitions, jointly sponsored by the Noyes Museum, the Composer's Guild of New Jersey, and Meet the Composer, Inc.

The summer's exhibitions should inspire anyone who has not yet had the opportunity to visit the Noyes Museum to make the trip. *Elements of Craft* will showcase the work of sixteen craft artists who are the recipients of the 1983-84 New Jersey State Council on the Arts Crafts Fellowships. These craftspeople were selected for their outstanding accomplishments in various media. Their work exemplifies the innovation alive in the craft world today that defies the boundary separating crafts from fine art.

Ten contemporary American printmakers have been selected by Margo Dolan, Director of Associated American Artists/Philadelphia, for inclusion in *Impressions: Experimental Prints*. This important exhibition chronicles the innovations of individual artists experimenting with traditional printmaking techniques. The show opened at the Institute of Contemporary Art of the Museum of Fine Art in Richmond, Virginia, and pending funding from the National Endowment for the Arts, may travel nationally and internationally after its installation at the Noyes.

Minimalist sculpture by Michel Gerard, an



The Noyes Museum

eminent French sculptor and presently an exchange instructor at Rutgers University, will complete the list of summer exhibitions. Mr. Gerard works in bronze and forged steel, and his pieces emit a powerful presence and a mysterious sense of the spirit of the past residing in the metals.

During its first year of operation, the Noyes Museum has received an enthusiastic response from the residents of the surrounding communities and from the many visitors to southern New Jersey's scenic coastal resorts. Approximately 12,000 people visited the Museum during the first

six months, and the fall calendar was crowded with scheduled tours from area schools. If its first year of existence is any indication of the Museum's future, then it will surely be a bright one.

The Noyes Museum is open from Wednesday to Saturday from 11-4, and Sunday from 12-4. The Museum is located just off Route 9 in Oceanville, approximately 12 miles north of Atlantic City, and is easily accessible from the Garden State Parkway. More information can be obtained by calling the Museum at (609) 652-8848.

By Jane Carroll

Dance (continued from page 4)

1983-84 has proved a fruitful year for **Mark Morris**. In addition to the fellowship he received from the State Arts Council, he was also awarded a choreography fellowship from the National Endowment for the Arts in 1983 and just recently won a second NEA fellowship for fiscal year 1984.

Mark's energy is just as bountiful. "I work with causal and naturalistic interpretations of formal structures. I like to make people think about how they experience dance and how they perceive male and female sex roles, the spatial relationships between dancers and the geometrical structure of the dance.

"I have always had a special interest in ethnic dance and music, and have had formal training in Flamenco dancing as well as in ballet, piano and music theory. I often create works based on personal interpretations of folk forms from Yugoslavia, India and Spain."

"The Council's fellowship enabled me to create a new work, a duet for two women, danced to a Beethoven minuet for two flutes. The NEA fellowships also relieved some of the financial pressure of studio rent and lightened my workshop teaching load. I can also spend more time contacting dance companies who might consider producing my work."

By Ronnie Weyl

The works of Virginia Laidlaw-Chu, Craig Babcock, Nicholas Rodriguez, Spencer Snyder and Mark Morris will be presented in a "**Fellowship Showcase**" at the Mill Hill Playhouse in Trenton on June 22 and 23 at 8 p.m. and June 24 at 4 p.m. The program, sponsored by the State Arts Council and the Center for the Performing Arts, is part of the Mill Hill Dance Series. For tickets, call (609) 989-3038.



Representatives of sister agencies within the Department of State meet Adrian King, NEA Regional Representative, when he visited NJ in March. Seated from left to right: Jeffrey A. Kesper, NJSCA Executive Director; Adrian King; Secretary of State Jane Burgio; Leah Slosberg, Director, The New Jersey State Museum. Standing from left to right: Alvin Felzenberg, Assistant Secretary of State; Bernard Bush, Director, New Jersey Historical Commission; Barbara Russo, NJSCA Assistant Executive Director.

NEA Rep Visits NJ

Traveling to what he referred to as the "farthest outreaches of his territory", Adrian King, New Jersey's Regional Representative of the National Endowment for the Arts, spent five days in New Jersey familiarizing himself with the state's arts community and informing the public about the Endowment's services and programs.

During his sojourn, he covered more than 800 miles, met over 250 representatives of arts organizations and individual artists, visited three museums, four galleries/art centers, two arts high schools and a university, and four theatres, discovering cultural activity thriving in every corner of the state.

Eight county arts agencies worked with the State Arts Council to coordinate his itinerary and serve as hosts to Mr. King and the surrounding counties. They are the Essex County Division of Cultural Affairs; the Arts Council of Northwest Essex; Bergen County

Office of Cultural and Historic Affairs; Middlesex County Cultural and Heritage Commission; Atlantic County Office of Cultural Affairs; Salem County Cultural and Heritage Commission; and Camden County Cultural and Heritage Commission. Each deserves commendation for its efforts.

"Adrian's visit generated a wonderful spirit of cooperation and activated the partnerships existing at the national, state and local levels," commented Jeffrey A. Kesper.

"The planning involved close contact between Mr. King's office and my office, and between my office and the eight county arts agencies. These agencies, in turn, had to work closely with their sister arts agencies to reach out to the maximum number of arts constituents around the state. I always knew this structural partnership could work, but it was wonderful to see it tested and work so beautifully."

Newark Museum

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Arts, awarded last fall, have brought the development fund to a little more than \$3.5 million, as of early April, according to Kevin Shanley, Vice President of Fidelity Union Bank, General Chairman of the Newark Museum Campaign, and board member of the New Jersey State Council on the Arts. Special committees have also been formed to help reach the 7 million dollar goal. "With the tremendous commitment on the part of the trustees, with community involvement and fundraising activities, we are certain to raise the money," Mr. Miller said with undaunted enthusiasm.

An editorial appearing in *The Star Ledger* soon after the public announcement of the campaign stated very eloquently that the challenge, "should be readily acknowledged as an overdue debt of regional gratitude.

This is a worthwhile cause deserving of generous, broadbased support, a response that acknowledges the esteem in which this revered, venerable institution is held by a constituency it has culturally enriched for generations."

The expansion of the Museum will have an impact not only on the City of Newark, but on the state and the entire metropolitan area. "A visit to the new Newark Museum will be a must for anyone interested in art and modern architecture," Mr. Miller beamed.

An exhibit of Michael Graves' forty-seven color drawings and his model of the new Museum will remain on view at the Museum through the end of the year. For additional information, call The Newark Museum, (201) 733-6600.

By Ronnie Weyl

Council Welcomes Governor and NEA Chairman

Governor Thomas H. Kean and Francis C. Hodsoll, Chairman of the National Endowment for the Arts, addressed the New Jersey State Council on the Arts at its monthly meeting on March 27th in New Brunswick, and were warmly greeted by a 150 member audience comprised of artists, representatives of performing and visual arts groups, leaders of arts institutions, government officials, and business leaders. The Council had extended an invitation to the Governor and Mr. Hodsoll as part of its endeavor to draw greater attention to the state's artistic vitality, and the day's session achieved that goal.

In the morning session, Jane Tublin, Arts Administrator for the City of New Brunswick, traced the city's development from urban blight and decay to a thriving cultural center. A slide presentation illustrating the city's cultural renaissance confirmed her point that, "When the arts are used as a revitalization tool, benefits accrue for the city and its citizens, the arts and the artists."

The afternoon featured presentations by Governor Kean and Mr. Hodsoll. Mr. Hodsoll discussed policy and programming at the national level and outlined the Endowment's five year plan, stating that, "We do not and should not plan the arts; but we can and must plan for the support of the arts ... to have a positive lasting impact upon the health of the arts in our country."

The NEA's plan covers four basic points: 1. strengthening the support for individual artists, whose real earnings between 1970 and 1980 declined 42% according to census information that Mr. Hodsoll quoted. 2. exploring the conflict that plagues many performing arts institutions regarding "financial stability vs. artistic deficits." 3. promoting audience development. 4. expanding arts education programs.

In reference to the work being done by State Arts Agencies and their partnership with the Endowment, Mr. Hodsoll acknowledged "the particular needs, opportunities and priorities that influence the response and programs at the state level.

"New Jersey presents a classic case which Benjamin Franklin humorously characterized as that of 'a barrel tapped at both ends'. But with increasingly strong leadership from the State Council on the Arts, the New Jersey barrel is dispensing a rich and flavorful brew of artistic diversity to enthusiastic and equally diverse New Jersey audiences."

An essential ingredient to that mixture is sustained support from the state legislature and the Governor. The following remarks excerpted from the speech he presented at the Council meeting illustrate the Governor's heartfelt commitment to the arts.

By Ronnie Weyl

Remarks of Governor Thomas H. Kean

The emphasis we place on the arts says a lot about the values we hold as a people and the quality of life we hope to build in our state. There was a time not long ago when people in government and in business looked on the arts as something out of their realms. This is no longer the case.

Many offices now have outstanding galleries of their own. Many corporations sponsor performances and productions. The public, through its government, supports the arts and enjoys their fruits. Americans, in both their public and private capacities, are saying that they value and appreciate the arts.

Our history tells us that wherever the arts flourish, there is a society that appreciates the creative impulses within humanity and



Governor Thomas H. Kean (l) and Frank Hodsohl, Chairman of the National Endowment for the Arts.

the qualities which we love best about our state—the things that make it attractive to out-of-state visitors and that make it special to us as New Jerseyans. These are some of the points I made when I was going over last year's budget with my staff. Despite a short-

much more for us than bring visitors and generate revenue.

You know, New Jersey is known as an industrial state: but "industry without art is brutality" (John Ruskin), and as Governor, I want to foster our State's artistic achievements.

The National Endowment for the Arts supports an outstanding program here in New Jersey: the Artist-in-Education Program. NEA gives us matching grants for the program, which brings art into the lives of thousands of New Jersey children—more than 100,000 children between 1978 and 1983, in all 21 of our counties.

We appreciate that support, just as we appreciate Mr. Hodsohl's taking the time to be here despite his busy schedule. We have long known the treasures and talents residing in our state. Now we have the chance to show them off!

Oscar Wilde once said that life imitates art. Art is a constant process of renewal and discovery, and that is what I want to see in New Jersey. We are rediscovering our finest qualities and assets; we are renewing ourselves. With the Council's help—especially in its work to identify facilities which can become nationally prominent—New Jersey can learn a lot from art.



Frank Hodsohl shakes hands with NJSCA Board Member Carol Friedland as other Council members gather around to meet Mr. Hodsohl at the March 27th meeting in New Brunswick.

the forms through which we express ourselves. In recent years, we have come to see them not as frills but essentials.

In a more pragmatic view—the arts are also good for business. The truth is that the arts are actually an important source of jobs in New Jersey. Last year, the Port Authority of New York and New Jersey released a study which shows that the arts brought more than \$5 billion to the metropolitan area last year. The Council reported that the arts brought \$200 million into New Jersey's economy in 1981.

New Jersey's professional non-profit theatres contributed a significant portion of the \$200 million. The New Jersey Theatre Group estimates that New Jersey's eleven non-profit theatres contributed \$30 million to the State's economy. Every dollar spent on theatres, museums, art galleries and other cultural activities brings in as much as \$4 to their communities.

In this sense, support for the arts is very close to support for promoting tourism. Both bring money and attention to New Jersey. Both tell the world what is wonderful about New Jersey, and both help us to foster

fall in revenues and some severe money crunches, I was determined to maintain our funding for the arts.

But of course, support for the arts means much more than money, and the arts do



From left to right Clement Alexander Price, Chairman of the New Jersey State Council on the Arts, Jeffrey A. Kesper, Executive Director, and Frank Hodsohl pause for a picture during the March 27th Council meeting.

Barry Blair: Dynamism of Technology/Belief in Nature

Editor's Note: ARTS NEW JERSEY exists as a service to the state's arts community to provide information about the Council's programs and services. As an "arts magazine", it also seeks to report on the arts scene at the local, state and national level. If you are interested in submitting articles for ARTS NEW JERSEY that would entertain and edify the state's visual artists, dancers, actors, musicians, writers, museum directors, artistic directors of theatres and everyone else connected with the arts, contact the Arts Council.

The following article, written by Tom Moran, the Council's Visual Arts Coordinator, places in an historical context the sculpture of New Jersey artist Barry Blair.

A SOURCE

Earth (stone) and iron (steel) are elements that serve as testaments to the fire from which nature evolved and to the human technological evolution which has shaped the modern world.

The works of contemporary sculptors, most notably Tony Smith, serve as paradigms of the degree of actualization that

spawned a multitude of transgressional issues about such earthworks. Not since the monumental achievements of earlier civilizations had art and nature been transformed to such austere serenity as in the works of Smithson and some of his contemporaries. His revolutionary vision broke the boundaries of thought regarding art as object, art in the marketplace and the physical relationship of art to the viewer.

An essential aspect of an earth artist's intent was often an earthwork's location in remote and undisturbed areas of the environment. Grand scale illusion, direct process, heroicness and intellect melded, challenging one's perceptions of art and notions that modern man is most often a disruptive and chaotic presence in nature.

These works provoked artists to further investigate issues regarding art and nature within an urban topology. In some cases, art in public places programs helped to further these investigations by providing the artists with urban arenas in which to work. Carl Andre's *Stone Field Sculpture* 1977 in downtown Hartford, Connecticut is an example of such work. Earth pieces emerged, which utilized natural materials as direct sculptural elements, and fostered the realm of more object-oriented sculpture in the seventies.

NEXUS

In the mid-seventies, Barry Blair of Hoboken began working on sculpture that

The artist's underlying intent in creating this particular work for the site not only centered upon the formal considerations of such a large piece, but also upon the geographic and symbolic inferences of the sculptures. *Nexus* positions basalt, a quarried stone typical to New Jersey, upon an interlocked planar cavity of triangular corten steel. The configuration of the steel structure acts as a sculptural metaphor for molecular frameworks or structures found in the studies of science. The stone elements merge with the steel, as two disparate materials form a serenely powerful counterbalance between nature and technology.

By Tom Moran

*Administered by the New Jersey State Council on the Arts and the New Jersey Division of Building and Construction.

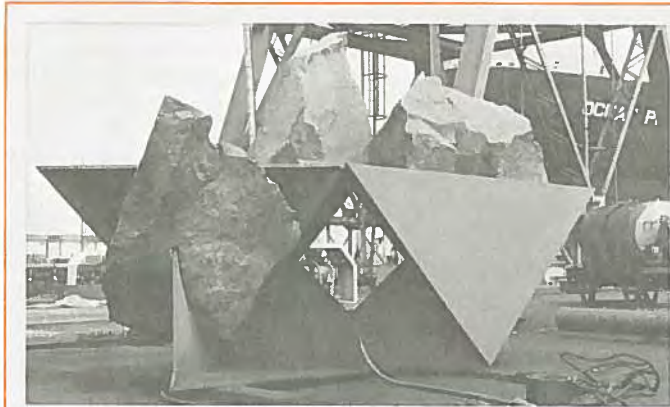
Notes from the Haddonfield Symphony

Editor's Note: The Haddonfield Symphony represents one of the many performing arts groups in New Jersey which has contributed dramatically to the cultural life of the region in which it is based. Both the New Jersey State Council on the Arts and the National Endowment for the Arts have recognized the Symphony for its artistic achievement, financial stability and potential for growth. ARTS NEW JERSEY invited a representative of the Symphony to give a profile of the group and explain why the mention of the Haddonfield Symphony causes people to sit up and take note.

A combination of factors distinguishes the Haddonfield Symphony as a unique organization. The Symphony has more than survived, it has flourished for over three decades; it programs non-traditional, challenging works and helps prepare young musicians for professional careers; and it has set national standards for community outreach projects.

From its humble beginnings in 1953 with 25 players rehearsing in the basement of one member's home, the Haddonfield Symphony has developed into a major musical force. One of the primary reasons for this success is the innovative spirit of the Symphony's Music Director and Conductor, Arthur Cohn. Mr. Cohn's credentials were firmly established long before he took to the podium in Haddonfield 26 years ago. He directed the Fleisher Collection of Orchestral Music of the Free Library of Philadelphia, served as Executive Director of the Settlement Music School, and has conducted throughout the Delaware Valley, New York and Mexico. He currently serves as Director of Serious Music for Carl Fischer, Inc. Music Publishers in New York.

During his tenure with the Symphony, Mr. Cohn has created a unique musical ex-



NEXUS, a sculpture by Barry Blair, at the Hoboken Shipyards prior to installation at the Camden site.

PHOTO BY BARRY BLAIR

man's technology has had in the realm of sculpture. Smith's elemental structures of profound intellectual complexity and systematic logic, evident in works such as *Gracehoper* 1962/72, defined an arena of possibilities which many sculptors of the sixties and seventies elected to explore.

A CONTEXT

More than fifteen years ago, Robert Smithson attempted to redefine the parameters surrounding art, nature and the modern world. *Incidents of Mirror-Travel in the Yucatan*, a temporal series of pieces documented through photographs and writings during Smithson's excursions in Mexico, and *Spiral Jetty* 1969-70, located at Rozelle Point, Great Salt Lake, Utah,

incorporated natural materials, such as stone and sand, into steel structures of resolute clarity. His intentions centered upon developing an illusory and symbolic bond between object and materials, nature and technology.

Nexus, a 22,000 pound work designed in 1979 and commissioned by the State of New Jersey under the Public Building Arts Inclusion Act of 1978*, is the largest of the steel and stone works Blair has completed to date. Standing at 5' by 10' by 15' with four large fragments of basalt, each one weighing between 5,000 and 7,000 pounds, *Nexus* was selected in 1981 by an art expert panel for the site of the new Teaching and Research Facility at the University of Medicine and Dentistry of New Jersey in Camden.

perience for both his orchestra and its audience by presenting American contemporary music rarely attempted by other orchestras. Adventurous programming that has included works by Henry Brant, Randall Thompson and Ulysses Kay has earned the Haddonfield Symphony four American Society of Composers, Authors and Publishers (ASCAP) awards.

The Symphony seems to have as much to offer its musicians as it does to its audience. A number of players who received their early training with the Symphony now perform with major orchestras. Several nationally acclaimed solo artists launched their careers by winning the Symphony's Young Artist Solo Competitions. Moreover, each season, the Symphony features a stellar list of guest artists from New York and Philadelphia, giving Symphony members the opportunity to work with these people, and at

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Paper Mill's Day in Court

On March 15, 1984, the New Jersey State Supreme Court published its decision in the property tax case between the Paper Mill Playhouse, the state theatre in New Jersey, and Millburn Township, the theatre's home. The Supreme Court decided in favor of Paper Mill, thereby reversing an appeals court ruling and exempting the Playhouse from local property taxes beginning with the 1978 tax year.

The Court found that the Playhouse met the requirements of a 1913 state law that exempts from local property taxes all property used exclusively by non-profit corporations for "mental and moral improvement" of New Jersey residents, and that although the Playhouse made a profit of \$275,000 in 1978, the income and the surplus were channeled back into the operation of the theatre.

Floyd H. Bragg, Chairman of the Board for the Paper Mill Playhouse, prepared a statement immediately following the ruling and agreed to share it with ARTS NEW JERSEY.

STATEMENT BY FLOYD H. BRAGG

Paper Mill was founded as a non-profit cultural organization in 1934. At that time, there were few guidelines for such organizations to follow as Paper Mill was one of the first non-profit theatres in the country. The Playhouse sought and received tax-exempt status from the federal and state governments, but did not at that time seek exemption from local property taxes. Paper Mill's real property was assessed and the



Interior view of the Paper Mill Playhouse.

PHOTO BY TERENCE A. GILL

Playhouse has been paying taxes on that property since the 1930's.

By the mid-1970's, there were many non-profit theatres in the United States. The Trustees of the Paper Mill Playhouse noted that these organizations generally enjoyed exemption from local property taxes. The Trustees began discussions with officials of Millburn Township on this matter. It was agreed that the Playhouse Trustees and Millburn officials each had a public trust to serve their constituencies' best interests, and that a "friendly action" would be initiated by the Playhouse. It was left to the courts to determine Paper Mill's property tax status.

The impact of the Supreme Court's decision reaches far beyond the Playhouse. Paper Mill was joined in its case by many of New Jersey's leading cultural organizations and private individuals concerned with the welfare of the arts in the State*. At issue was the ability of any municipality to deny an exemption from property taxes based on its own judgment of a non-profit organization's cultural purpose or cultural merit.

To qualify for an exemption, a non-profit organization must contribute to the "moral and mental improvement" of society. Millburn Township argued that Paper Mill did not meet this requirement since many of its productions were of a "popular" nature and were produced using paid professionals. In its majority opinion, the Supreme Court Justices disagreed, noting:

"There is no evidence that popular productions fail to further society's moral and mental improvement simply because, coincidentally, they are entertaining. It is well-known that some of today's popular shows become tomorrow's classics... Must a play be unpopular and poorly produced for it to have cultural value? Obviously not. In fact, the reverse is more likely to be the case. Popularity may go in tandem with quality. A professionally and well-produced production generates more popular attraction, and ultimately a greater number of people will be

culturally enriched." Majority Opinion, p. 19

This decision by the Supreme Court helps to clarify the property tax status of all of New Jersey's non-profit cultural organizations. It is likely that this decision will also be used as a legal precedent for arts groups throughout the United States. It should be noted that the Supreme Court's ruling helps to create a more favorable climate for the arts in New Jersey. In a similar situation, New York City recently decided not to seek property taxes from non-profit arts organizations.

The chief benefit to Paper Mill of the Supreme Court's decision will be to shift those resources that had been committed to paying taxes into improving the Playhouse's artistic programs and increasing its level of service to the public. The first page of yesterday's *New York Times* carried an article outlining the financial problems of the country's non-profit theatres. Like all of these theatres, Paper Mill has been subjected to enormous pressure to limit the size and scope of its productions. Financial survival has required that shows with smaller casts and limited scenery be done. Now, the Playhouse will have at least a limited amount of artistic flexibility.

This property tax decision will also clarify Paper Mill's status with its contributors. The Playhouse has received over \$3 million in contributions over the last several years from over 3,000 donors. These gifts were deductible for income tax purposes, owing to Paper Mill's federal tax-exempt status. But because of the publicity given to this property tax case, some potential donors were confused as to the deductibility of their gifts. Now that Paper Mill enjoys exemption from taxes on the municipal level as well, the Playhouse will be aided in its fund raising efforts.

*The amici curiae, or friends of the court who supported the Playhouse, included the George Street Playhouse in New Brunswick, the New Jersey Theatre Group, an association of the state's 11 non-profit theatres, New Jersey Ballet Co., New Jersey Symphony Orchestra, New Jersey State Opera and several individuals including the Hon. Brendan T. Byrne, the Honorable William T. Cahill, and Maureen Ogden and Margaret Q. Hager, ex-officio member and vice-chairman of the State Arts Council respectively.

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Haddonfield

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the same time attracting subscribers throughout a 60-mile radius of Haddonfield.

As part of its educational outreach program, both the Symphony and the six-year-old Haddonfield Symphony Chorus perform at universities throughout the Delaware Valley, and its ensemble groups lecture and perform in schools, churches and other institutions. The Chorus, directed by Jerrold Fisher, will perform in four European countries this summer. Members of the Symphony and Chorus represent some 45 different communities from Camden, Burlington, and Gloucester counties and Philadelphia and its suburbs.

This year, the Haddonfield Symphony presented an innovative special constituencies project that has become a national model for orchestras interested in community outreach to handicapped audiences. The Symphony has established a "normalization" program with The Bancroft School in Haddonfield to mainstream developmentally disabled children and adults into the symphony hall. This endeavor responds to the NEA's call to the nation's arts organizations to encourage the disabled to

participate in the arts. At the invitation of the NEA, Dorothy Clouser, the Symphony's manager, presented this project to American Symphony Orchestra League (ASOL) Conferences in February and June of this year.

Additional information about the Haddonfield Symphony, which receives support

from the State Arts Council, the NEA, Meet the Composer, and several foundations, corporations and individuals, is available by writing to the Haddonfield Symphony Society, P.O. Box 212, Haddonfield, NJ 08033 or calling (609) 429-1880.

By Marsha Baloff

ON THE COVER

Mark Thibodeau, Shari Nyce and Jennifer Benton, members of The Princeton Ballet Company, perform in "Mummers," choreographed by Marcus Schulkind.

Six years ago, The Princeton Ballet Society, which maintains the Princeton Ballet School incorporated in 1954, achieved its ultimate goal when it formed a professional dance company of high artistic merit. In this brief span of time, the Company has gained an impressive reputation within the state and nationwide.

In 1981, The Princeton Ballet was named resident company of the State Theatre in New Brunswick, and has just recently taken up residence in that city's new cultural center complex adjacent to the theatre itself.

This residency adds to Princeton Ballet's other "homes"—McCarter Theatre and Trenton's War Memorial Auditorium—giving The Princeton Ballet three bases of operation.

The Princeton Ballet Company also performs throughout the state, from Cape May to Morristown, and in 1982 began touring out-of-state under the auspices of the Mid Atlantic States Arts Consortium. Services include full-length ballets, a wide selection of repertoire evenings tailored to suit developing as well as sophisticated audiences, "family" programs, lecture demonstrations, master classes, workshops and residencies.

PHOTO BY CHARLES J. DMINE