

A R T S

N E W J E R S E Y



FROM THE EXECUTIVE DIRECTOR

The following statement was excerpted from the executive director's report made at the Council's annual meeting held on July 28, 1987.

An artist begins with a vision and works intently to give form to his or her idea. Creating art is a process. In this process, the artist, whether he or she works independently or as a member of an ensemble, strives for excellence.

The arts administrator plays a part in this process, working to create an environment in which the arts can thrive. By providing financial support, technical assistance, or managerial expertise, the arts administrator strives to encourage the artist's professional development, to foster a spirit of exploration and creativity, and to promote public appreciation for and an interest in the arts. All this takes careful planning.

At the New Jersey State

Council on the Arts (NJSCA), the planning process has become a vital and basic agency function. We have rejected crisis management, arbitrary decisions, and accidents of good fortune as a means of operating. As the state's principal resource, advocate, and facilitator for arts development, we recognize the need for carefully crafted and comprehensive long-range plans that turn our problems into opportunities and advance us forward towards excellence.

The Council's *Five-Year Plan: 1986-1990* has proved to be an invaluable guide, charting the way for NJSCA board members and staff to respond to the needs and interests of the state's arts community. Perhaps the Council's grants program illustrates most dramatically the agency's responsiveness to our constituency. With dramatic budget increases in the past four years, from \$3.2 million to over \$20 million, the Council has been in a better position to develop and institute new funding initiatives and categories.

We created a Distinguished Arts Organization category, major impact status, and artistic focus funding to award and support the state's pre-eminent groups which have achieved the highest level of artistry.

This year we initiated an endowment grant program that has two facets. One represents Phase II of the Council's Southern New Jersey Arts Initiative Program. Five of southern New Jersey's finest arts organizations have received endowment grants to encourage their long-range financial stability. The second facet of the endowment program challenges ten organizations designated as Distinguished Arts Organizations to help them guard against financial fluctuations and thereby help generate a dependable source of income.

The Council's commitment to foster and accelerate the development of New Jersey's emerging arts groups has prompted us to refine the technical assistance grants and formalize the development and

challenge grant categories. These grants also encourage and assist groups interested in developing their own long-range plans.

The Council, in partnership with all of the minority arts organizations which receive NJSCA funding, has also addressed the needs of the state's emerging and developing minority arts organizations, developing a multi-faceted plan that calls for a variety of policy and program actions including the adoption of a Minority Arts Organizations Stabilization Initiative, and closer work with county arts agencies and the private sector to ensure minority arts support on a local and corporate level.

The Council has taken several strategic funding actions to address the needs of minority audiences and groups that serve those needs. As part of the Council's search for excellence, an additional \$100,000 has been awarded to Crossroads Theatre, the pre-

Continued on inside back cover.

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This issue introduces the magazine's first wrap-around cover featuring Kay WalkingStick's diptych *Rio Verde, II*.

On the Cover

Rio Verde, II

1986

Kay WalkingStick

Oilstick on gessoed paper

20" x 40"

MAKING CONNECTIONS: EXPLORING CRAFTS WITH THE MASTERS

by Barbara Mayer

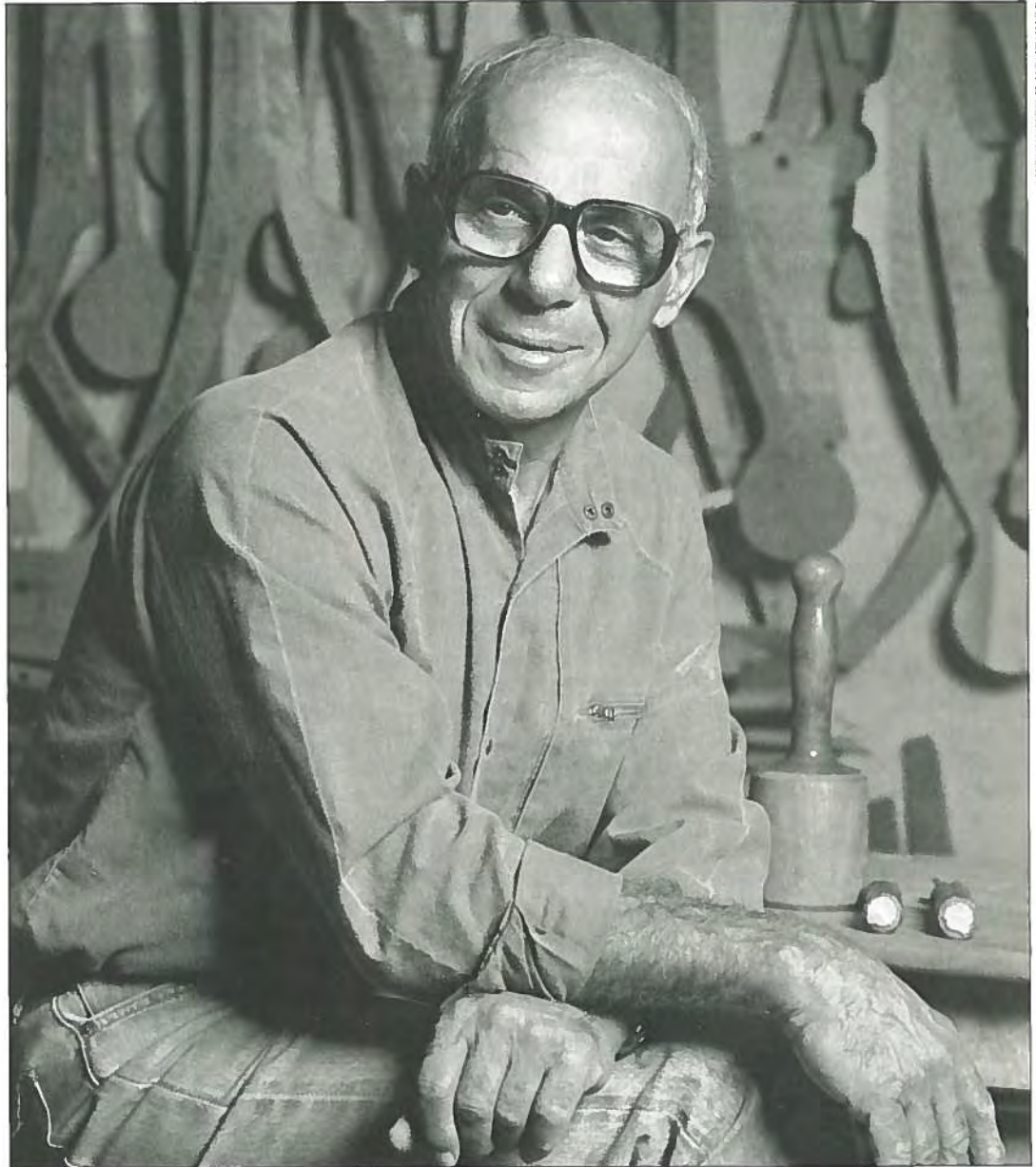
Three decades of achievement have marked the American craft movement. What started after World War II as a tentative revival of handicraft has flowered into a strong plant with branches in both the art world and the decorative arts trade.

This success, however, is producing its own tensions and these will be explored October 22 to 24 at *Making Connections III*, the third in a series of crafts conferences sponsored by the New Jersey State Council on the Arts (NJSCA). Cosponsors for this year's conference are Kean College and Montclair State College. The meetings, which will be held at the two schools, will provide the New Jersey crafts community with an opportunity for mutual exchange, according to Hortense Green, NJSCA crafts coordinator and an organizer of the event.

Making Connections III will also offer a national perspective as well as a rare opportunity to meet ceramist Wayne Higby and furniture maker Sam Maloof, two of America's most revered craftsmen.

A distinguished roster of nationally known authorities, including Betty Freudenheim, a weaver, writer and coauthor of the new book, *Interlacing: The Elemental Fabric*; Michael Scott, editor of *The Crafts Report*; and Leonard DuBoff, an attorney specializing in art law, will join Maloof and Higby to discuss the state of crafts, its relation to the larger art world, and a variety of legal and marketing issues.

Administrators of national,



SCHEINER & SCHEINER

Furniture maker Sam Maloof



Ceramist Wayne Higby in his workshop.



state, and regional crafts organizations will also attend the conference, meeting together for a special session to discuss issues that cut across state lines.

The conference will also mark the opening of a new exhibition at Montclair State College's art gallery, featuring the work of Higby and Maloof and 1986-87 NJSCA crafts fellowship winners.

Current Craft Directions

Making Connections III comes at a time when, nationwide, voices are raised in disagreement about the future of the American studio craft movement, which has heretofore made a unique contribution to American culture and art. Many see the once-cohesive movement splintering into subgroups, as some craftspeople seek recognition as artists and others pursue success in the marketplace.

In interviews this summer, both Wayne Higby and Sam

Maloof voiced some of their concerns about current craft directions. Higby advanced the view that an emphasis on marketing is a wrong turn and is holding back acceptance of craft art in the art-world mainstream. Maloof questioned the value to craftsmen of pursuing the latest design fads in an effort to increase sales.

"There are fewer young people going into craft, and the idealism that was once present is being turned into a product merchandising system, reducing visionary elements to the marketplace in a banal, mundane, slick way," according to Higby. "It is time for museums and arts councils to jettison their relationship to that marketing system," he added, asserting that "it is impossible for crafts to reach maturity as an art form so long as the craft fairs are the major way of marketing crafts."

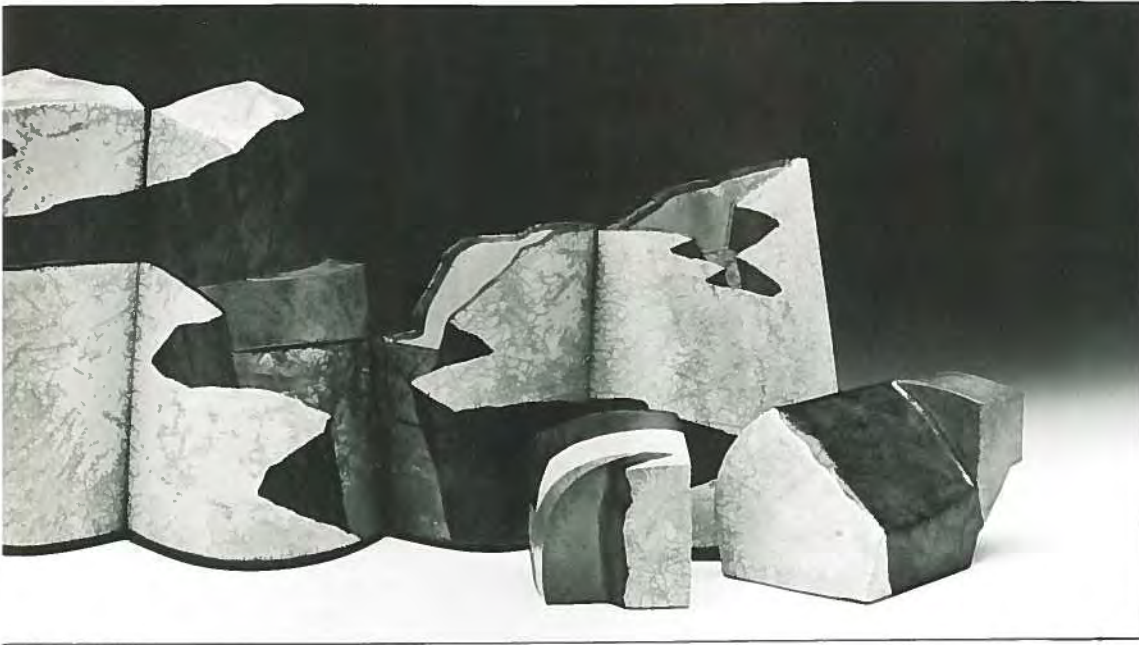
Maloof questioned what he regards as a tendency for furniture makers to pay more attention to commercial trends than they have in the past. He also commented on the increasing prices of craft art which he finds worrisome. "Pricing an artwork according to what the market will bear is

not comfortable for me," he said, adding that naturally it is each craftsman's prerogative to follow his own path.

Both men noted that the acceptance of crafts has opened more doors and thus created problems of success, with more options making it harder for individuals to make decisions. Graduate students have to continually reevaluate their goals, considering anew their commitment to being an artist, Higby believes.

Despite greater demands on craftsmen, Maloof pointed out that the need for the handmade object is as great today as it was when craftsmen first took up their work. "People continue to hunger for the handmade object today as an antidote to industrialized society and because the creativity and pleasure experienced in its making is communicated to them," he said.

Within their own person and careers, Wayne Higby and Sam



Cathedral Canyon
1985
Wayne Higby
Handbuilt earthenware
Raku technique
13 5/8" H x 34" W x 8 1/2" D
View with lids off

Maloof are living examples of the milestones of the preceding decades. Higby has combined the life of a teacher and artist, gathering many laurels in both fields, while Maloof is a shining example of studio craftsmen who have succeeded by flying in the face of industrialized production methods.

Wayne Higby

Wayne Higby's career is an archetypical one for a craftsman who came of age in the 1960s. For virtually all his working life, he has combined work as an artist with a commitment as a teacher. He is a professor and chairman of the ceramic art division of the New York State College of Ceramics at Alfred University. He also exhibits his work widely across the country.

Although as a child he was good at and enjoyed art, Higby went to the University of Colorado with a law career in mind. "The first time I thought about being a potter was in a museum in Crete where I saw some Minoan pots." He recalled recently that these ancient vessels suggested to him the possibility of a life in which work would be fully

integrated with relationships and recreation.

Returning to college (he graduated in 1966) he found his way to the ceramics department which "was in the basement of a building far, far away from the art department. There were no rules there."

After receiving a bachelor's degree in art education and painting, he earned a master of fine arts degree in ceramics at the University of Michigan. He married, had two children, and found a teaching job at the University of Nebraska.

Two years later he was hired by the Rhode Island School of Design and then in 1973 he came to Alfred where he has remained, fulfilling playing a role of "facilitator" and intellectual goad to his students. He says that he "enjoys asking questions that have no answers." In his strongly-worded criticisms of what he calls a marketing approach to crafts, Higby admits he is "raising an issue without any answer on how to deal with it."

The ceramist whose work is in many museum collections,

including that of the Metropolitan and Philadelphia Museums of Art, said his method of dealing with conflicting demands between teaching and exhibiting is to work whenever and wherever he can. To meet his own standards for productivity, he said he frequently schedules exhibitions as a means of ensuring he will find time to work.

Higby admits that he is ambitious for recognition in the larger art world. "I would like to have a one-man show at the Museum of Modern Art. Why not?"

Bay Cliffs Mesa Landscape
Bowl
Wayne Higby
Wheel thrown and corrected
earthenware
Raku technique
11" H x 19" W x 16" D





Sam Maloof

In 1985, Sam Maloof was named a Fellow of the MacArthur Foundation. He is the only craftsman who has been honored in this way. The annual awards are given to individual Americans of great distinction who may use the money for any purpose they choose.

In characteristically low-key fashion, Maloof commented on his achievement by noting that "it was a shock and a very humbling feeling." He refers to himself as "a stand-in for so many craftsmen who were quietly working and never got the recognition they deserved."

His attitudes about his work are reminiscent of the early days of craft. He prefers to "march to his own drummer," unaffected by what others are doing. "I still work in the mode in which I began. I don't allow fads or trends to sway me. I may have enhanced, but

Two examples of furniture created by Sam Maloof. The walnut rocker is the only piece of contemporary craft to be included in the White House collection in Washington, D.C.

I haven't changed my direction." His high level of craftsmanship and the power of his simple but rigorous standards have led many to his workshop in southern California.

You cannot talk to Sam Maloof for long without learning that his wife Freda and the home and studio they have jointly built in a lemon grove are central to his life. If that way of life seems to be quite comfortable, he has worked hard for it, a point which is important to him.

After getting out of the army after World War II, he became a commercial artist and made his first furniture for himself. The furniture he designed and built for his own small tract house was photographed by a national magazine and the resulting publicity brought him his first commission.

On the strength of that order, he quit his job and opened a woodworking studio. For quite a while, the jobs were few and far between, but

eventually the beautifully grained, finely constructed, solid walnut, mahogany, and oak furniture for which he has become famous attracted attention and brought new commissions, and he soon had more work than he could handle.

Today, Sam Maloof's furniture is found in many major museums and private collections, and the honors come in a steady stream. In 1984, he was made a fellow of the National Endowment for the Arts, receiving a \$25,000 award. The same year, he was named a Living Resource of California by the State Legislature, along with several other eminent craftspeople.

Although Maloof is a modest man, he is also proud of his accomplishments, as the following anecdote makes clear. "You haven't changed your work in years, Sam. You ought to take a year off and go in a different direction," somebody told me recently. "That's your opinion. I must be doing something right because the Los Angeles County Museum of Art purchased four pieces and the

Metropolitan wants one, too, all within the last six months," I replied."

Making Connections

Maloof's and Higby's careers and goals will be amplified in their lectures, demonstrations, and slide presentations at the upcoming conference. In his day-long workshop on October 22 at Kean College, Maloof will describe and demonstrate his methods of furniture making by constructing a chair.

Hortense Green anticipates a large turnout for *Making Connections III*, given the fact that more than five thousand professional craftspeople alone live in New Jersey. "The conference has been planned for all those interested in crafts, including craftspeople, collectors, museum and gallery directors, and the general public," Green said, "and all are welcome." Information about the conference is available by calling Hortense Green at (609) 292-6130. ■

Barbara Mayer is a free-lance writer who often contributes to *New Jersey Goodlife* magazine.



MUSICAL THEATRE IS ALIVE AND WELL AT THE PAPER MILL PLAYHOUSE

by Robert J. Andreach

The American musical theatre, in the grand tradition of *Carousel*, *Showboat*, and *Oklahoma*, has a rich heritage that is woven into the very fabric of American culture. In recent years, however, this tradition has been faltering. One look at the current Broadway fare confirms this observation. Most of the big musicals are British imports.

"The American musical theatre is in danger of becoming a museum," commented Philip W. McKinley, Paper Mill Playhouse's Musical Theatre Project coordinator. "Unless it creates the conditions for new life, it will cease to be a vital force in the community."

Committed to the revitalization and preservation of America's musical theatre heritage, and to the creation and development of new musical projects, the Paper Mill Playhouse in Millburn established a Musical Theatre Project in 1985 which has helped create just the right conditions for musical theatre to thrive. The New Jersey State Council on the Arts recognized the significance of such an undertaking and awarded the theatre artistic focus grants in fiscal years 1986, 1987 and again in 1988 to fund the project. The National Endowment for the Arts also awarded Paper Mill Playhouse funding this year to support the Musical Theatre Project and the musical theatre portion of its 1987-88 season.

Robert Johanson, Paper Mill's artistic director, says the project's objective is "to en-



Eileen Hawkins and Stanley Wayne Mathis in the staged reading of *Juba*.

Hana-Ogi, played by June Angela (with hand raised), and the Takarazuka Girls in the Paper Mill Playhouse staged reading of *Sayonara*.

courage composers, lyricists, and bookwriters to create and develop new musicals by offering them a forum for their works. The project encompasses three phases: staged readings of selected scripts, one piece selected from these readings for the lab phase, and finally a mainstage production of that piece. The results have been very exciting."

In its first year, the process began with Maryan F. Stephens', the theatre's literary advisor, and McKinley's reviewing more than 250 manuscripts that had accumulated over a period of several months. "We placed no restrictions on mode or style," explains Johanson, "and accepted all submissions."

Aided by the theatre's artistic and administrative staff, Stephens and McKinley completed this herculean task, and Paper Mill inaugurated the Musical Theatre Project in November 1985 with two performances of musical selections from four different works. The first, full-staged reading occurred that same month, featuring *Honky Tonk and Heartaches*, a story of a family of country-western performers living in Nashville. Paper Mill presented five more staged readings in 1986, including *Going Hollywood*, a musical adaptation of Kaufman and Hart's *Once in a Lifetime*.

Last season, four new manuscripts were accepted for development and presentation in the staged reading phase. They were *Kingfish*, based on the life of Huey Long; *Juba*, the true story of a black



dancer in nineteenth-century New York; *Sayonara*, a musicalization of James A. Michener's novel; and *One More Song*, a musical inspired by the life of Judy Garland. The fate of *Sayonara* is the "stuff" of which dreams are made.

"When I first read the script of *Sayonara* back in April 1986, I knew it had prospects," recalls Stephens. "I made arrangements to hear the score in New York and soon after that, invited composer George Fiscoff and lyricist Hy Gilbert to repeat the audition at Paper Mill for the project's artistic staff."

Both Fiscoff and Gilbert are recognized figures in the music world. Fiscoff composed the music for the Tony nominated Broadway musical *Georgy* and

the acclaimed Phoenix Theatre revival of *Abe Lincoln in Illinois*, while Gilbert's songs have been recorded on every major label.

Based on that private audition, *Sayonara* was given two, staged-reading performances in December 1986. The audience's response was so enthusiastic, Paper Mill decided to move *Sayonara* into the laboratory phase, with eight public performances scheduled in February 1987. For this phase, the musical had the benefit of four weeks of rehearsals. The cast memorized the script, and director Johanson staged the scenes.

Sayonara is a dramatic, romantic musical, says Johanson. Visually and melodically it sweeps from the tension of clashing cultures to spectacular numbers featuring members of the Takarazuka Theatre, to more tender moments devoted to love duets. It tells the story of two American servicemen who fall in love with two Japanese women during the Korean War and wish to bring the women back to the United States but



MARTHA SWOPE ASSOCIATES — CAROL ROSEGG



Seated, left to right, Hy Gilbert, lyricist; William Luce, author; and George Fischhoff, composer. Standing, left to right: Robert Johanson, Paper Mill's artistic director, and Angelo Del Rossi, Paper Mill's executive producer.

didn't want to entrust it to just anyone; we wanted the right organization to produce it."

Johanson assembled a sterling team of artists to work on the project including choreographer Susan Stroman and consultant-performer Ako; they joined Paper Mill regulars, musical director Ted Kociolek and set designer Michael Anania. Now a New Jersey resident, Ako is a former member of the Takarazuka Company, a traditional theatre company in Japan composed of women who perform both male and female roles.

According to Stephens, Paper Mill Playhouse looks forward to presenting six more staged readings during its 1987-88 season. "We receive manuscripts on an ongoing basis and review them regularly," she explains. "Based on the merit of the works we choose to present in the staged readings, we will take one or two into the lab phases and wait to see what happens next."

For further information about Paper Mill's Musical Theatre Project or for tickets to *Sayonara*, which will run through October 28, call Paper Mill Playhouse, (201) 379-3636. ■

Robert J. Andreach is a former theatre reviewer for the *Star-Ledger* and the author of books and articles.

are denied permission. Pleased with the exciting results of the laboratory phase, Paper Mill chose *Sayonara* to open its 1987-88 season. Rehearsals commenced in August and the mainstage production opened September 16.

Sayonara did not meet with success overnight. Some ten years ago, Fischhoff and Gilbert approached James Michener for the rights to his novel *Sayonara*. Once they secured the rights, they joined forces with Tony-award winner William Luce, author of *The Belle of Amherst*.

"Although I knew both the novel and the film version," Luce recalls, "I knew I had research to do. No serious writer fudges details."

The play continued to evolve, with revisions made and new numbers created up until this past June, when Gilbert, Fischhoff, and Luce (who lives in California) met in Millburn for a week of intensive work.

"We had faith in our vision," Gilbert summarized the ten years from conception to mainstage production. "We



From left to right: Leonard Oxley, musical director, and Luther Henderson, musical supervisor and arranger, with Donna Theodore and Mark Jacoby who appeared in the staged reading of *One More Song*.

THEATRE FOR THE HEART AND MIND

by Jim O'Quinn

Editor's Note:

Jim O'Quinn, editor of *American Theatre* magazine, attended the prestigious thirteen-nation Theater der Welt festival in Stuttgart, West Germany this past summer, and, in his own words, "got to know American theatre a little better by seeing it performed next to the choicest items of world theatre." *Arts New Jersey* invited O'Quinn to share with our readers his impression of the festival. His report follows.

A section of *Raumtilogie* by West German theorist and theatre maker Achim Freyer was shown at the Spiel Raume festival in Kassel this past summer.

Germans love theatre. That stereotype is proven true every summer as a flurry of festivals supplements the already rich diet of West Germany's devoted and literate theatregoers with imported highlights of the world repertoire. It matters little whether the scene is a culture-conscious metropolis like Berlin or Munich; a medium-sized city like Stuttgart, the picturesque industrial center which hosted this year's international festival Theater der Welt in July and August; or a provincial center such as Kassel, the tidy little town within a stone's throw of the East German border where the Documenta, a giant international art exhibition held every five years, was accompanied this summer by a bustling festival of some sixty performances of theatre, music, and dance. In the city or the coun-

tryside, you can count on the theatre seats being filled.

What's harder to predict is what these savvy German audiences will take to heart, what they'll cheer for—and here the stereotype comes up a cropper. The historic German penchant for the rational, the discursive, the analytical, was seldom in evidence in reactions to the bountiful offerings in Stuttgart and Kassel. There were bravos and ovations aplenty, but they almost inevitably came in response to works that made their appeal to the emotions rather than the intellect—works that trafficked in hearty theatricalism, even sentimentality, rather than ideas or polemics.

A case in point was the Theatre der Welt's single Latin American entry, *A Hora e Vez de Augusto Matraga* (*Augusto Matraga's Finest Hour*), a passionate new work by the Brazilian collective Macunaima. Working with whirlwind energy on a bare, light-flooded stage, the troupe unspooled a richly detailed fable of a cynical, peasant blackguard redeemed by suffering. In homespun costumes and with the simplest poor-theatre props, the company evoked the classic images of Mexican painter Diego Rivera and Latin religious art; a swelling musical score intensified the sensuous imagery. The fact that the plot-heavy text was delivered in untranslated Portuguese mattered not a whit: the ovation was thunderous.

And it continued past a dozen bows, till the tearful Brazilian actors began tossing the roses they'd been handed into the cheering crowd, and the crowd tossed roses back. Such outpourings were not uncommon during the Theater der Welt's twelve nights of sixty-odd performances. The wave of approval washed over bad-boy choreographers Mark Morris of the United States and Michael Clark of Britain; over Peter Sellars, especially for his love-it-or-leave-it updating of Mozart's *Così fan tutte*, set in an all-night diner; over France's Compagnie Jérôme Deschamps, a trio of deft, film-inspired comedians whose wordless routines in *C'est Dimanche* roused one audience to ten solid minutes of foot-stomping approbation (Americans had their chance to laugh at the subsequent Pepsico Summerfare performance in Purchase, N.Y.); and, mixed with a smattering of angry boos, over San Francisco's George Coates Performance Works, whose abstract technological and musical extravaganza *Actual Shō* knocked the socks off a majority of viewers but struck a vocal few as pretentious and empty.

In both Stuttgart and Kassel the audiences were about eighty percent local, with the balance made up of international festival visitors, in-

And it continued past a



THOMAS HUTHER



cluding many festival organizers and other cultural scouts shopping for new talent. Particularly at the Theater der Welt, many were under thirty, members of a second post-war generation—the same young Germans, one imagines, who groove on American rock strummed in the city parks and who cast their sympathies with the Talking Heads' famous catchphrase "Stop Making Sense," which I saw scrawled as graffiti in more than one location. Issues and ideas were not what this audience came to the theatre to find. Indeed, in a culture perceived as mistrustful of sentiment and emotionality in both its arts and public life, theatre can become a safe arena for the celebration of disorderly and irrational impulses.

Theater der Welt boasted at least one authentic masterpiece. It came from the Soviet Union, where the studio theatre movement, that nation's alternative theatre conducted outside the state-supported system, has been

imbued by *glasnost* with a new legitimacy and a euphoric sense of possibility. Two studio companies, Oleg Tabakov's Moscow Studiotheatre and the Studiotheatre Vasilyev, once associated with the Taganka Theatre, appeared in Stuttgart for the first time outside the U.S.S.R. Tabakov's troupe, only recently organized, offered a game but soft-edged reading, in Russian, of Britisher Barrie Keeffe's *Gotcha*, in which a rebellious teen biker wore a *Chorus Line* T-shirt and there were flashes of nudity.

But the important news from the Soviet Union came in the form of a four-and-a-half hour post-Chekavian epic called *Cerceau*. Described by advance press as the sensation of last year's Moscow theatre season, the play emerged from a three-year collaboration between contemporary playwright Vic-

tor Slavkin, the charismatic director Anatoli Vasilyev, and a company of seven distinguished Soviet film and stage actors that Vasilyev has drawn together for long-term experimentation. Material from the actors' own lives was reportedly incorporated into Slavkin's story of a circle of well-to-do but disaffected young Muscovites who gather for a long weekend of games and self-revelation at the dilapidated, pre-Revolutionary *dacha* one of them has inherited.

Even without benefit of understanding Russian or the simultaneous German translation via headsets, the play powerfully communicated its characters' ravaging need for intimacy and their shifting allegiances. Vasilyev's staging (on a magnificent cutaway set designed by David Borowsky, exiled director Yuri Lyubimov's long-time collaborator at the Taganka) was a stunning blend of incisive psychological naturalism and defiantly artificial, no-holds-barred theatricalism.

Vasilyev himself, a lanky fellow with the wild eyes and shaggy black hair of a bene-

A raucous band of militiamen celebrates in *Augusto Matraga's Finest Hour*, a passionate new work by the Brazilian theatre troupe Macunaima which earned bravos at the Theater der Welt in Stuttgart.

volent Rasputin, conceded at a festival press conference that he has become known as the Soviet Union's "slowest director" (he rehearsed a production of Beckett's *Happy Days* for so long that the elderly actors he had cast died before the show could open). But the three years that Vasilyev and his company devoted to *Cerceau* might serve as one more reminder to those who work in the American system of fast-food theatre that more often than not it takes more than four weeks to create theatre art that makes a difference—that appeals to hearts *and* minds. ■

Jim O'Quinn is the editor of *American Theatre* magazine.

NANCY HOLT BRINGS THE HEAVENS DOWN TO EARTH

by Carey Lovelace

Climbing up a steep grade towards a desolate landfill in the middle of the New Jersey Meadowlands, artist Nancy Holt stops to gesture at an Amtrak train. "Ninety trains a day," she says. The uninhabited plateau, strewn with bottles and bits of trash, lies in a triangle bordered by the New Jersey Turnpike, and the Amtrak and New Jersey Transit train lines. Overhead is the well-traveled flight corridor leading into Newark Airport.

This site, which is probably one of the most visible garbage dumps in the world, holds special meaning to Holt, for it is on this spongy earth she will create her latest work of art. Part sculptured park, part land-reclamation project, Holt's *Sky Mound*, covering fifty-seven acres, will be the largest piece of art in the Northeast, and one of the largest in the world, a site that "will be seen and visited by millions of people for generations to come," according to Richard Andrews of the National Endowment for the Arts which is partially funding the project.

Commissioned by the Hackensack Meadowlands Development Corporation, the modern-day Stonehenge will occupy one of the four remaining active landfills targeted to be closed and environmentally sealed. Holt plans to transform "her" landfill into a grassy, flat-topped pyramid covered

with radiating gravel paths and smaller earth mounds that will serve as a naked-eye observatory where people will be able to view the sun, the moon, and several major stars on important astronomical dates each year.

Sky Mound is a unique example of public art that is becoming involved in a broader context with function and social purpose. Over the past fifteen years, a quiet revolution has taken place in public art—one that goes far beyond statues in public parks or even geometric shapes in front of office buildings. In the book *Earthworks and Beyond*, art historian John Beardsley explains that "most recent art is entirely without the commemorative functions or narrative content of traditional public art."

He continues, "there has been a genuine sense that contemporary art, when introduced to the public environment, often looks out of place, embarrassed, even naked...to suddenly take the most recent expression of this privately-generated art and insert it into the public space is bound to cause discomfort all around." Richard Serra's *Tilted Arc* is a perfect case in point. More than one thousand office workers rebelled against this minimal, site-specific, rusty, metal wall that bisects Federal Plaza in New York City where they work.

Thus, as Beardsley points out, an increasing number of artists have been turning to collaborative efforts with people more accustomed to working in a public sphere; often, this involves artists' collaborating with heretofore unusual bedfellows: engineers, landscape architects, city of-

ficials, and scientists. City officials, recognizing the public art problem, have started to bring in artists at the outset of building projects to create designs directly integrated into the space.

In this evolving genre, some artists have begun doing landscape works in blighted areas, in coal mines, abandoned quarries, and gravel pits. Others have concentrated on a more metaphoric approach, staging dramatic works to point to some non-art social problem, like Mierle Ukeles's performance works with the New York Department of Sanitation. (In the performance work *Touch Sanitation*, she personally shook hands and thanked each of the city's sanitation workers.)

Holt, whose matter-of-fact demeanor belies the fact that she is perhaps the most significant public artist living, is at the forefront of public art that addresses site-specific problems. Her *Dark Star Park* (1979-84), in Arlington, Virginia, broke new ground as the first of such large-scale collaborations with architects and city agencies. Her work turned a rubble-strewn intersection into a sculptured park with meandering walkways, large spheres, and walk-through tunnels.

It was perhaps because they were aware of these recent developments in public art that two former Hackensack Meadowlands Development Corporation (HMDC) employees—landscape architect Cassandra

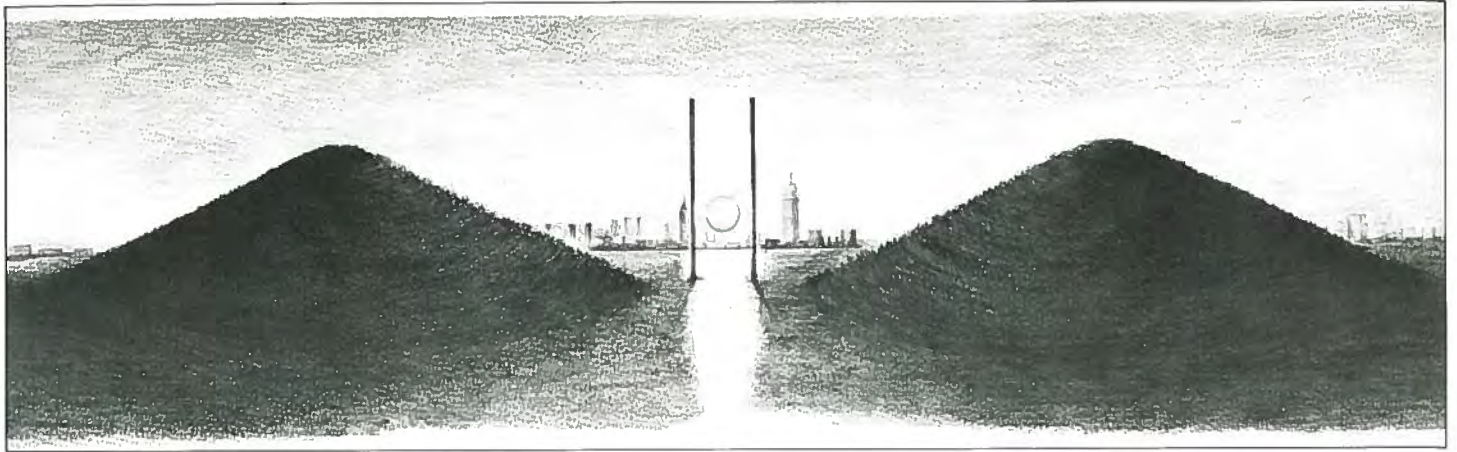
Wilday and wetlands expert Tabor Hand—were emboldened to begin seeking artists to initiate an imaginative art project in the New Jersey Meadowlands. The HMDC, a quasi-governmental agency, oversees the twenty thousand-acre area of salt and fresh water wetlands. It is charged with the conflicting missions of regulating the development that is encroaching on this area and preserving the delicate balance of nature, while overseeing waste disposal that continues to occur. Before Essex County agreed to find an alternative site for waste disposal, as of July 31, 1987, nearly one third of New Jersey's garbage was being dumped there, around eleven thousand tons a day.

Holt was selected for the project and in many ways is a perfect choice for the site. The forty-nine-year-old artist, who grew up in Clifton, New Jersey, has completed major commissions in, among other places, Washington, D.C.; Toronto, Canada; Dublin, Ireland; Alaska; Ohio; Washington state; and Michigan, all of them involving wide-reaching collaborations with astro-physicists, engineers, architects, construction crews, stonemasons, supply companies, and government agencies. She was one of the earliest practitioners of earthworks, the artform launched in the late '60s that used landscape as its material and that spawned much of the increasingly site-specific approach of public art. She was married to Robert Smithson, the visionary pioneer of earthworks, who died in a plane crash in 1973 while making an aerial inspection of a staked-out site in Amarillo, Texas.

Sky Mound will incorporate



Nancy Holt standing near the site of *Sky Mound*, her current project that will transform a 57-acre landfill in the Meadowlands, near Kearny, into a work of public art.



A rendering of *Sunrise on the Equinoxes* by Nancy Holt.

a celestial vocabulary that has been a recurring factor in Holt's work: the use of sculptural elements on the ground to mirror, or to act as siting elements for the movement of the sun, moon, or stars.

Her interest in the sky dates back to the early '70s, when the artist spent time in the Utah desert and found herself enraptured, aware for the first time of the movement of the sun and stars. "I became very conscious of the sun...I was struck by the West. I had an incredible experience where my inner landscape and the outer, desert landscape were the same."

That experience led to *Sun Tunnels* (1973-76): four walk-through pipes in the desert laid in an open "X" form so that their apertures mark the rising and setting points of the sun at the summer and winter solstices, the longest and shortest days of the year. Her other pieces began to use the same idea. *Hydra's Head* (1974), in upstate New York's Artpark, has seven pools in the shape of the head of that

constellation, acting, at the same time, as the mirror of the heavens. Even as recently as *Dark Star Park* in the Rosslyn section of Arlington, gunite spheres and poles are accompanied by asphalt shadow patterns, marking where shadows fell at 9:32 A.M. on August 1, 1860, the day land was bought that would later become Rosslyn.

Sky Mound will incorporate many of these elements. The design will be dominated by a sunviewing section. A steel ring held aloft by two twenty-foot poles will cast a shadow that will align with a ring on the ground at noon on the summer solstice, the longest day of the year, usually on June 21 or 22. From this central point, gravel paths will spill down the edges of the hill, radiating like rays from the sun. Pairs of poles will surround this towering structure, each pair centered over one of the paths. Standing under this solar structure, a viewer will be able to see the sun "framed" between two of the poles (and over one of the gravel paths) as it rises and sets not only on the solstices, but also on the equinoxes (March 21 and September 21). "It'll be very dramatic," Holt says, "like measuring the universe, framing the sun."

The moon-viewing section will feature a large, gunite sphere that sits on a grassy island which can be reached

by means of a bridge. Surrounding the island will be a ring of metal arches that will act as siting points to mark the extreme positions of the moon in its 18.6-year cycle. And, like another piece, *Star Crossed*, in Oxford, Ohio—a mound pierced by two tunnels, one of which can be walked through—*Sky Mound* will include a star viewing section that features small hills with observation areas at the top; tunnels ten feet across will line up on certain days with Sirius (the brightest star in the sky) and Vega (the brightest winter star).

Like Stonehenge and other primitive structures, *Sky Mound* has been designed to function as a kind of calendar marking the seasons. Holt, however, insists she has never been influenced by such archaic structures. "I have my own development," she says, but adds that an individual may, instinctively as it were, mirror the development of other cultures. "It's innate in human beings [to think about the stars.] You don't have to have seen the art of older cultures. In biology, there's a term: 'ontogeny recapitulates phylogeny,'" she says. "All of us

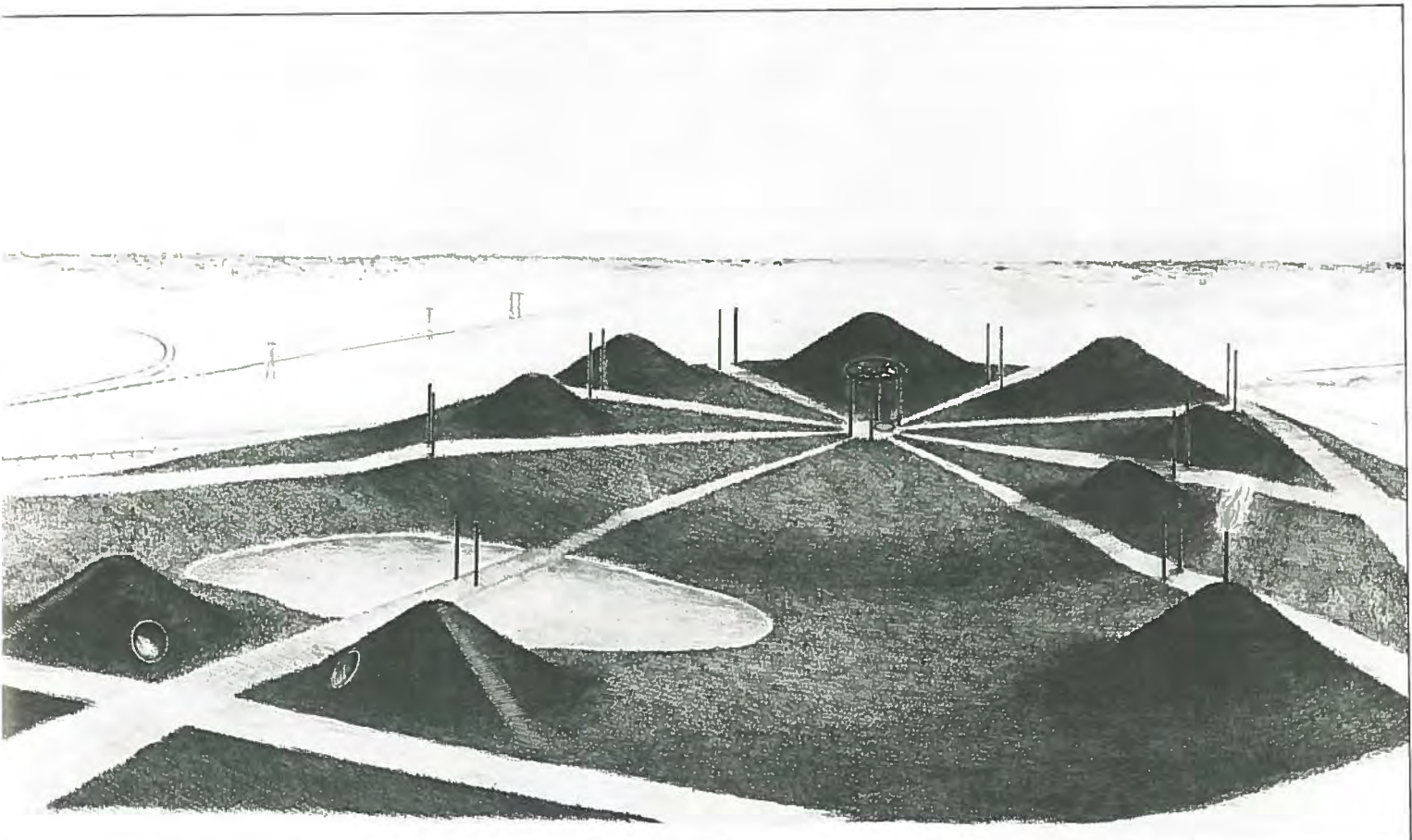
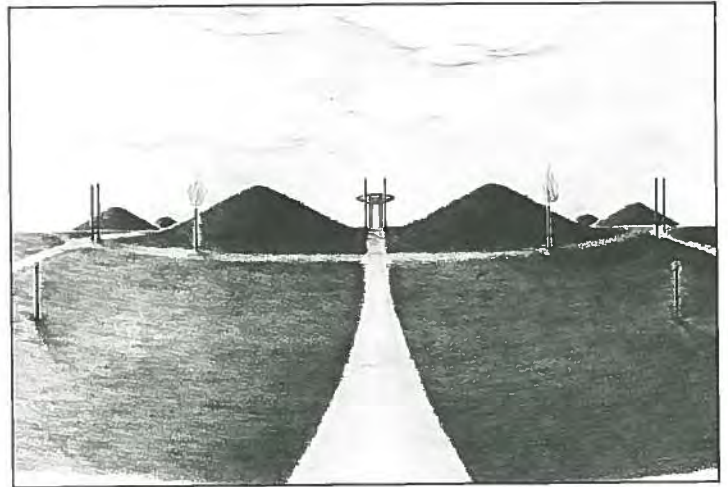
have those things inside us.”

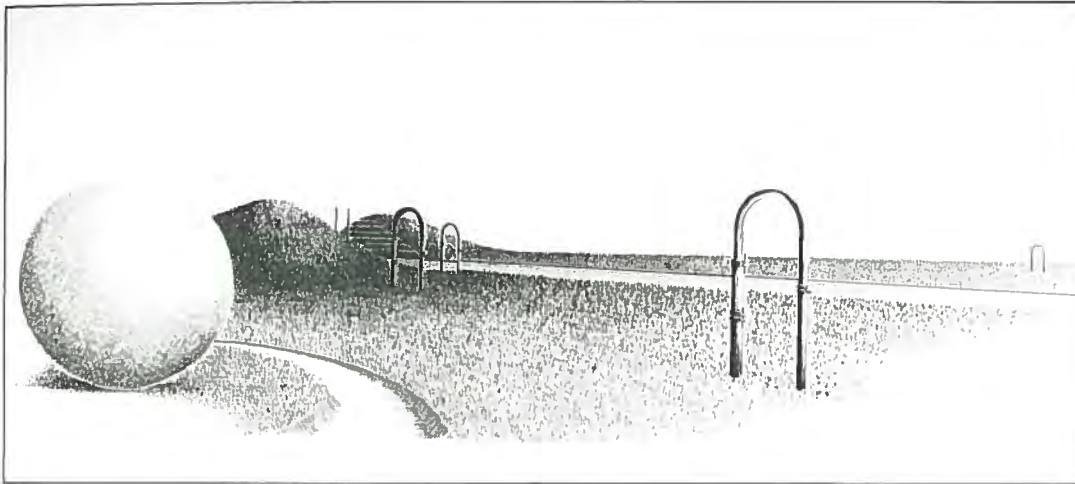
In Holt's work, the cosmological does, however, meet the prosaic. “My work has a lot to do with bringing the heavens down to earth,” says Holt. At one point, when she was installing a reflecting pool for one of her pieces, she became interested in the engineering process involved, and this led to a concern with “functional systems,” the underground network, the infrastructure of modern life. She began doing works exploring electrical systems, plumbing, drainage, and heating. Some pieces have actually solved engineering problems, such as *Catch Basin*, in Toronto, an engaging construction comprising a sunken basin and clay pipes, which managed to

alleviate flooding problems in Saint James Park.

In *Sky Mound*, Holt has incorporated into the piece what she calls the “vernacular of landfills.” The metal arches circling the moon viewing section are actually pipes that are part of a methane recovery system. The methane gas that is produced as the trash decomposes will be pumped out by GSF Energy, Inc. of Edison and sold to Public Service Electric & Gas Co. The methane will also fuel one or more “starburst” flares which will burn continuously on large poles. Spinning wind vents, similar to those used to vent landfill gases, will stand on the lower slopes of the plateau (here, they will be blind as the methane is being pumped out).

Immediately below, artist's rendering of *View of Sun Viewing Area from the New Jersey Turnpike* which is intended to appeal to passing commuters. *Bottom, a sketch of *Sun Viewing Area with Pond and Star Viewing Mound*.*





Detail of the Moon Viewing Area by Nancy Holt.

At the bottom, a steel measuring pole has been proposed, the top of which will mark the original height from a particular viewing position, allowing visitors to observe the gradual settling as the organic matter decomposes. Other elements will recall landfills that Holt encountered around the country as she researched the project.

For the HMDC, *Sky Mound* is a dramatic way to beautify a blighted landscape in a highly visible area, one that, after all, is the entranceway to the Garden State. The people at HMDC also see it as an education in ecology and waste management; the latter is a mounting problem for all the aging cities of the Northeast. "We have an educational center here," remarks Katherine Weidel, the senior HMDC landscape architect now involved with the project. "All age groups of children come here and learn about the environment. They are shocked to learn that when they put their garbage out on the curb, it doesn't magically disappear. It goes somewhere; it's a problem that one has to deal with. And their generation's going to have to deal with it as best they can. So I'm hoping that

this project, beyond the value of the visual aspect, will start people thinking, 'Oh, that's a landfill. You mean there's garbage underneath that? Is that where my garbage goes?'"

While Holt's design is the most visible part of the project, it is almost literally, frosting on the cake. The most costly and involved aspect of this eleven-million-dollar enterprise is sealing the landfill so that it will be environmentally safe. These piles of garbage that have been built up little by little over years or decades emit leachate, a black, toxic ooze, a mixture of rain and refuse, that can leak out and contaminate the surrounding earth and groundwater. The ecological closing of Landfill 1-A, part of what is called Phase One, entails digging a thirty-foot moat around the one hundred foot-high mound and filling it with slurry, a mixture of clay and cement. (This step, along with the construction of a leachate collection system, a land drainage system, and a utility road to the top, has been completed.) Then, the landfill will be capped with clay or a plastic liner and covered with eighteen inches of topsoil. In the center of *Sky Mound*, a large pond will function not only as a design element mirroring the heavens, but as a retention

pool for rainwater. Wildflowers and grasses will be planted on top to encourage the propagation of native wildlife. The mound will probably also be used as a flyway for Canadian geese on route between Canada and South America.

Phase One also involves installing some of the structural aspects of *Sky Mound*, such as some of the smaller earth mounds in Holt's design, the steel pipes, and methane loops. Phase Two incorporates the esthetic elements and is covered by a separate \$400,000 budget. Because the HMDC is a regulatory agency, it cannot accept grants from corporations, and thus Holt bears the responsibility for fund-raising. So far, \$105,000 has been accounted for from sources including the National Endowment for the Arts, the

New Jersey State Council on the Arts, and others. Phase One, according to Weidel, should be finished by 1988. The completion of Phase Two, however, will depend on when these funds are secured.

Sky Mound has entailed Holt's collaboration with solid waste engineers and landscape architects at the HMDC, (including Wilday, who deserves some credit for the design). The project represents a kind of paradigm for another reason as well. While there have been golf courses, amusement parks, ski slopes, and even farms placed on closed landfills, never before has one been turned into an artwork. With its mixture of vision and pragmatism, *Sky Mound* may serve as a model for years to come. ■

Carey Lovelace teaches art history at New York University and the New School and writes about the arts in New York.

Aerial view of the Kearny dumpsite that towers 110 feet above the town.



TAKING ART INTO SERIOUS ACCOUNT

by Marion Burdick

When Peat Marwick made a corporate move to Montvale last November and assembled a permanent art collection in its new offices, it joined a growing list of other New Jersey collecting corporations such as Squibb, Prudential, Nabisco, and Schering-Plough.

Corporate reasons for collecting art vary, but a major motivation for Peat Marwick, the world's largest public accounting company, was a desire to enhance the work environment for its six hundred employees on the Montvale campus.

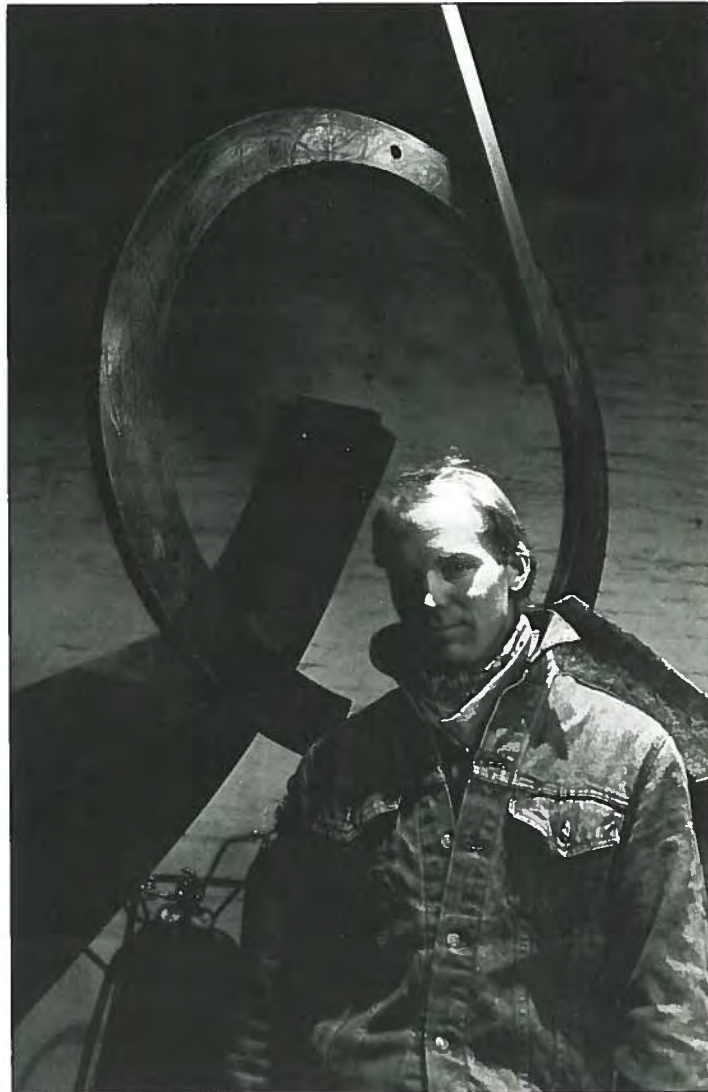
"Our goal was to select pieces that would challenge our employees and create a more stimulating environment," explained managing partner Harry J. Baird.

That Peat Marwick should be interested in serious art is not surprising, since company chairman and chief executive Larry D. Horner serves on boards at both the Metropolitan Museum of Art and the American Craft Council and is also an avid art collector.

The Montvale complex, four low-rise buildings on twenty-eight rolling acres, celebrated its formal dedication last April 29. Guests were invited to tour the facilities and the art collection which is spread about the grounds and buildings. Instead of an annual report, guests took away with them a full-color art catalog and a signed poster as souvenirs.

In his forward to the catalog, Horner noted a similarity between artists and businesspeople, and suggested that "the aesthetic problem-solving pro-

STEVE BAMBERG



John Van Alstine, pictured here in his studio, is among twenty artists whose work comprise the Peat Marwick art collection.

Courtesy Peat Marwick



cess that serious artists experience in coming to terms with what they need or want to accomplish is not so different from the problem-solving, solution-oriented process experienced by striving and successful businesspeople."

The first decision in assembling the collection was that it

consist entirely of works by New Jersey artists. To help in the selection process, Peat Marwick engaged former National Endowment for the Arts (NEA) fellow Jackie Bailey, now president of Associates for Arts Research and Technical Services (AARTS), a Washington-based arts consulting firm.

"From the outset," says Bailey, "we wanted artists who had been chosen by other artists rather than ones who were

Rockslide

1984

John Van Alstine

Granite and painted steel

10 H x 4 W x 4 D feet

Curvas Magica
1987
Eileen Doktorski
Aluminum, plexiglass, teak
12 H x 15 W x 15 D feet

being artificially 'hyped' by commercial galleries. It was decided very early on to aim for New Jersey artists who had received fellowships from both the NEA's and the New Jersey State Council on the Arts' peer panel evaluation process.

This quickly narrowed the list to twenty working artists. The result was a collection of thirty-six works distributed among five painters, seven sculptors, three craftspeople, four photographers and one mixed-media artist. Until now, no other private collection has consisted exclusively of NEA fellows.

The artists range in age from twenty-six to sixty-six and spring from a variety of ethnic backgrounds. Seven are women. Aesthetic approaches encompass a broad spectrum of esthetic visions, an indication of the diversity to be found in contemporary art.

Site-specific works were also commissioned, including Barbara Valenta's *Cadmium Yellow #13*, a canvas and wood construction that hangs suspended from the ceiling of the two-story lobby in Building 4, and a stainless steel sculpture by Mel Edwards that faces Buildings 2 and 3.

Curvas Magica, Eileen Doktorski's Calder-like construction spans the curving pond that is a focal point of the landscape. Because of its high visibility, the abstract sculpture has attracted the most attention and aroused the most controversy. "A crashed hang glider" was one of several tongue-in-cheek



Courtesy Paul Marwick


CULTURAL CENTER BOND ISSUE

A number of studies conducted in the past several years have indicated a major need for capital improvement of cultural centers throughout New Jersey. The New Jersey State Council on the Arts (NJSCA) has recognized the deteriorating state of many of these cultural centers and has lent moral support to members of the arts community and legislators committed to reclaiming the state's cultural heritage.

This November, citizens of New Jersey have a chance to show their support. At press time, a \$100 million bond issue to fund cultural centers, capital improvement, historic preservation efforts, and environmental projects is expected to be signed by Governor Thomas H. Kean in time to be placed on the November general election ballot. If approved by New Jersey voters, the NJSCA would be responsible for awarding \$40 million in grants for capital improvement of cultural centers, such as theatres and concert halls. A portion of these funds would be allocated for new construction and acquisition of new property, so that areas of the state that currently have no cultural centers could develop such a facility.

Another \$25 million would go to the New Jersey Historic Trust to provide grants and loans to finance restoration, renovation, and rehabilitation of historic sites, with the remaining \$35 million targeted to expand the existing Green Acres program for acquisition and development of open space and natural resources.

The measure was originally sponsored by Assemblywoman Maureen Ogden, ex officio board member of the NJSCA, and Senator John Lynch. ■



descriptions. Others compared its translucent green plastic to an accountant's eyeshade. John Van Alstine's granite and painted steel sculpture, *Rockslide*, fared little better. Wags had dubbed it "an industrial accident."

"Accounting is the *most* conservative field," says curator Jackie Bailey, referring to the company's business orientation. "It's a high compliment to Peat Marwick that their collection is not conservative."

Reflecting on the initial reactions, Harry Baird notes, "When you decide to become a collector rather than a decorator, you risk being challenged. Some people liked one piece, some another. One by one, however, they've been converted."

Response among the employees, most of whom were novices in the appreciation of contemporary art, has definitely warmed. Many have taken to acting as unofficial docents, escorting friends, family, and "visiting firemen" on tours, proudly noting the finer points of individual works.

At present, there are no plans to open the collection to the public. It will continue to be added to, however, with the artists coming from either the NEA or the New Jersey State Council on the Arts.

"Our vision in locating to Montvale," explained Larry Horner, "was to create a business environment—aided by art—that would be inspirational to our people and visitors." ■

Marion Burdick is a free-lance writer who often contributes to the *New York Times New Jersey Weekly* section.

ON THE COVER

Rio Verde II featured on the front and back cover of *Arts New Jersey*, reflects Kay WalkingStick's fascination with dualities and her current work that juxtaposes landscape with abstraction. This particular diptych shows two visions of the Rio Verde in Arizona, said to be the last, totally free flowing desert river in the United States.

"I am interested in the inter-relationship between ideas and empirical reality," WalkingStick explains. "It is important that in the diptychs, the two portions speak to one another, while there remains some mystery in their relationship. They are not either/or. One is not the abstraction of the other."

In part, the artist's interest in dualities stems from her biracial heritage; her father was a Cherokee Indian and her mother was a white American. Although she was not raised by her father, her American Indian background has become increasingly important to her development and identity as an artist, and her more recent paintings reflect her Native American heritage.

WalkingStick builds up the abstract portion of a diptych by using a double layer of canvas, wax, and acrylic paint. She paints then scratches and cuts thick surface lines, creating the scarred look of incised skin. The landscape portion of the diptych is painted in oil on canvas. Originally WalkingStick used acrylic on paper. "The representational portion of the diptych is painted very quickly," she says. "It has a fleeting, ephemeral quality, as if reality is momentary. The abstraction is more real, more present, more permanent in terms of its life, depth, and elasticity.

WalkingStick's juxtapositions

HOWARD NATHANSON



The Golden Gumsion
1987
Kay WalkingStick
Acrylic and wax on canvas
and oil on canvas
28" H x 56" W x 3 1/2" D

are not meant to be easy; sometimes they are even unsettling. She has said that the coupled images are to be read like stanzas of a poem; they should "compliment and resonate with one another . . . the connection is the emotionality of movement."

Kay WalkingStick, born in Syracuse, New York in 1935, received her bachelor of fine arts degree from Beaver College in Glenside, Pennsylvania, and her master of fine arts from Pratt Institute in Brooklyn. Presently a painting instructor at the Montclair Art Museum in Montclair and gallery director at the William Carlos Williams Center in Rutherford, WalkingStick has received many awards and fellowships including two New Jersey State Council on the Arts Visual Arts Fellowships in 1981 and 1985 and a National Endowment for the Arts Visual Arts Fellowship in 1983. Since 1975 she has had over ten solo exhibits and has had her work displayed in group shows across the United States and in Europe. Her work is included in the permanent collections of the Israel Museum; the Albright-Knox Art Gallery, Buffalo, New York; the San Diego Museum of Fine Arts; the Newark Museum; the



GARY SCHOEKERT

Kay WalkingStick

Washington State Arts Commission; and Peat Marwick/Montvale, a new corporate art collection in New Jersey. WalkingStick's paintings have been widely reviewed in publications such as the *New York Times*, *Art in America*, *ARTnews*, *Artweek*, *Arts Magazine*, and the *Christian Science Monitor*. Her work can currently be seen at M-13 Gallery in New York through October 31, 1987. ■

TRADITIONAL ARTS IN THE CLASSROOM

by Rita Moonsammy

The Obon legend has it that there was a disciple, Mogallana, whose mother died, and while he was meditating, he saw that his mother was in hell, and starving. And the disciple Mogallana said, "How come Mother is starving? She's drinking water and it's turning to fire. She's crying. She's begging for food." So he goes to Buddha. "How come my mother is starving? She was a good mother. She did everything for me. She fed me, she clothed me, yet after her death, she's starving." So the Buddha said, "Your mother did everything for you, regardless of what she was doing for other people. She would take things from other people, just to keep you happy. She did all this. She sinned for you. And that's why she's starving. The only way for you to help her, for salvation, is for you to meditate, get a lot of food and give it to all the poor people, and share your wealth." So that's what he did. Then when he sat and meditated, he saw his mother come up, and she was able to eat again and she looked happy. So the legend says that because he saw this, he danced with joy and had everybody dance with joy. That's why dancing is so important to the Obon Festival.

Sunkie Oye, minyo dancer, Vineland, New Jersey

The legend of Mogallana provides a traditional account of the source of the Japanese Obon Festival, which is celebrated annually in mid-summer in Buddhist temples worldwide. Though its roots are in the Buddhist religious system, the festival has become an important expression of Japanese identity for Japanese-Americans, regardless of their religious affiliation.

During the festival, church members re-enact many aspects of the legend. They place home-grown vegetables and fruits in the church and distribute them after services. They visit grave sites of family and community members. Performances of traditional "minyo" (folk) dances in "yukata," or summer kimonos, culminate the day.

Through these performances,

the community reaffirms traditional Japanese values of reverence for ancestors and social responsibility. Clearly, the festival is not only an art event; it is also an important occasion for cultural education, with traditional arts an intrinsic part of that education.

Recently, American arts educators have embraced the idea that art must be "basic to education." Knowledge of and skills in the arts, they maintain, belong with those of language, science, and mathematics in our educational institutions and formal curricula. This notion of art as a basic part of education mirrors the position art has always had in traditional, cultural communities. There, education takes place within the context of cultural events and through the channels of specific art forms. In a cultural community, the traditional artist is an educator, one who teaches the community about itself through the re-creation of traditional art forms.

For the past six years, the New Jersey State Council on the Arts has structured its Folk Artists-in-Education Program



DENNIS M. DONALD

Americans of Japanese descent perform traditional minyo dances at the Obon Festival held in Seabrook, Cumberland County, New Jersey.



Musician plays on a traditional O-Daiko (big drum) at the Obon Festival.

(FAIE) around the dual role of the folk artist as artist/educator. These "community educators" have been teamed up with professionally trained teachers to teach students about their own roles as tradition bearers, as well as about traditional arts. The folk artist who visits the classroom provides first-hand knowledge of his or her own historical-cultural experience and gives a presentation of the particular art. The teacher provides structure for the community

educator and translates informal residency experiences into formal learning activities that develop students' skills and concepts. When Sunkie Oye worked with social studies teacher Louise Karwowski at the Landis School in Vineland as part of the Cumberland County Folk Artists-in-Education Program, the students not only learned about minyo dancing and other aspects of Japanese-American culture, but they also gained a better understanding of such concepts as acculturation.

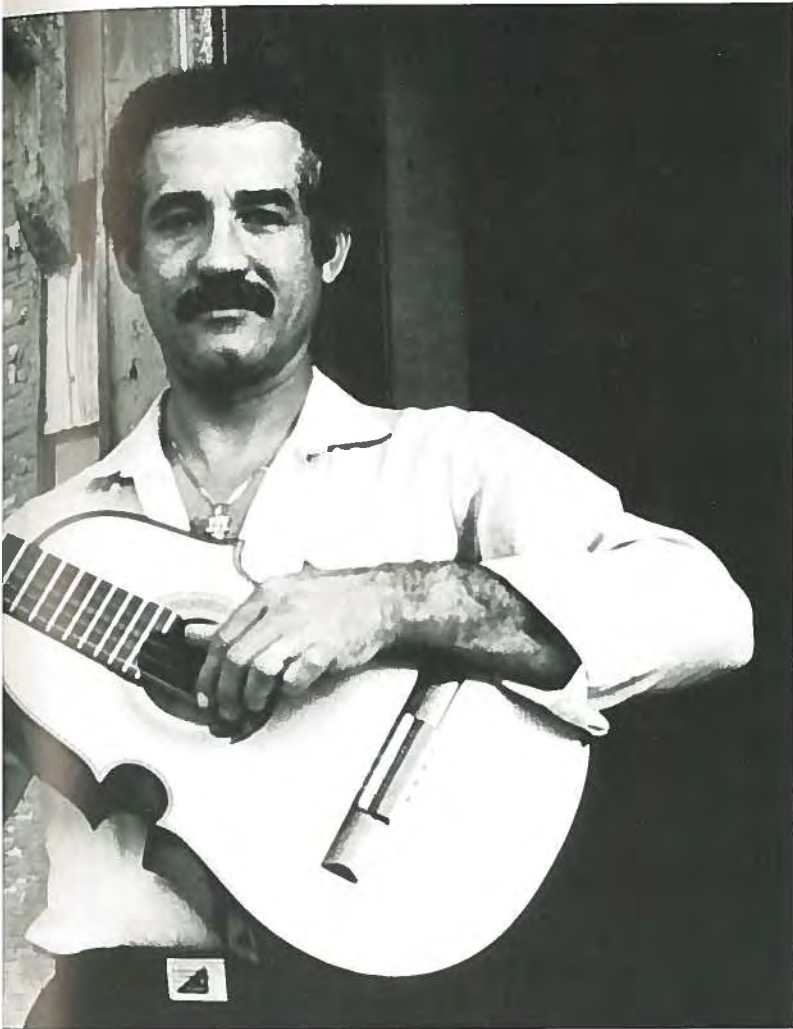
Before the folk artist pulls up a chair in front of thirty curious school children and begins to

enchant his or her audience, a great deal of groundwork must be laid. First, the NJSCA folk arts coordinator conducts a survey to identify local folk artists living in the community which has expressed an interest in the FAIE program. Then the teachers who will participate in the program "go to school."

This past July, for example, eight teachers for the Essex area enrolled in the graduate course "Innovations in Education: Folklife in the Curriculum," and spent eight, intensive days working with folklorists, folk artists, and school children and begins to

Musician and craftsman Diomedes Matos of Newark plays traditional Puerto Rican Jibaro music on a *cuatro*, a ten-string guitar which he built himself. Matos was an artist/participant in the

“Folklife in the Curriculum” project sponsored by the NJSCA, the Arts Council of the Essex Area, and the National Endowment for the Arts, in cooperation with Montclair State College.



other teachers who had already developed folk arts curricula. Cosponsored by the NJSCA and the Arts Council of the Essex Area, in cooperation with Montclair State College, the program gave the teachers an opportunity to learn basic concepts in folklife studies and how these concepts are manifested in Essex County cultural communities. The teachers met traditional artists from four of those communities—Ukrainian, Haitian, Puerto

Rican and Afro-American—and began collecting ideas for their curricula. Throughout August, each teacher met with a folk artist and prepared for that artist’s residency of four or more visits.

The residency will function as the focal point of a complete curriculum plan designed by the teacher to meet the requisite skills and conceptual goals. In short, children will learn “reading, writing and ‘rithmetic’” along with and through art. Moreover, they will develop an important understanding of and an appreciation for the aesthetic

and social systems of other cultures. Through such experiences, students can broaden their capacity for aesthetic appreciation and begin to create a pluralistic society in which cultural variety is considered a resource for participation rather than a hindrance.

The Essex County teachers who participated in the 1986 FAIE project created programs that met a wide range of educational goals through an equally diverse group of activities. Arlean Lambert, librarian at the Marshall School in South Orange, wanted the entire school community, i.e., students, teachers and parents, to experience Japanese-American traditional arts through an interdisciplinary approach. She and other teachers organized a month-long Japanese Festival around a residency with origami artist Kyoko Kondo of Maplewood. Interested in continuing this unique educational partnership the next year, Lambert invited ikebana (flower arranging) artist Mary Shu to the school, independent of the FAIE project. Soon after, little nooks reminiscent of the Oriental tradition of the “spot of beauty” appeared in classrooms throughout the building.

Marie Tuosto at the Franklin School in Newark wanted her Afro-American, Hispanic, and Portuguese first graders to share their traditions with their classmates and to develop language arts skills. Afro-American artist Hakeem

Kelly, Puerto Rican musicians Diomedes Matos and Rubin Figueroa, and Portuguese dancer Lucy Martins performed for and worked with students. In conjunction with their visits, Tuosto developed lessons in vocabulary and composition.

Joan Love, teacher of the gifted in the Orange Public School District, entitled her curriculum “Getting to Know Others” and focused on Haitian culture, working with musician Raynal Aldajiste of East Orange. Love felt that an introduction to Haitian culture would help her Afro-American students understand their new neighbors better, and that it would also provide her Haitian students with an opportunity to see their culture in a positive light in the public domain. In 1987, inspired by the success of this project, Love applied for and was awarded a \$10,000 grant by the State Department of Education to design and implement a year-long program of folk arts residencies for her students. Using the FAIE model, she instructed her students in the folkloristic skills of research and documentation as they met and worked with Haitian, Afro-American, Jewish, Ukrainian, German, Japanese, and Native American folk artists. For this coming year, Love has received another grant to develop a similar program focusing on Asian-American folk artists.

The written curricula and the measurable concepts and skills are important results of folk artists’ residencies. However, the less quantifiable rewards of the shared experience may be the most valuable by-products. Perhaps better

PROMOTING ARTS BASIC TO EDUCATION

than anyone else, renowned cuatro player Yomo Toro, who visited the teachers workshop this past summer along with Diomedes Matos and Rubin Figueroa, expressed the value of teachers' and artists' working together. "We were a part of you and you were a part of us," he said. "You learned, but I learned, too. I learned more about my own culture by telling you about it, and I learned the feeling of those who study." ■

Rita Moonsammy is the NJSCA folk arts coordinator and is responsible for teaching the Folklife-in-the-Curriculum course.

Folk artist and classroom teacher create a harmonious blend of art and education, to the delight of the students.

The National Endowment for the Arts (NEA) awarded the New Jersey State Council on the Arts \$102,300 for its Arts in Education Program, as well as a \$19,225 Plan to Plan for the Arts Basic to Education grant. The Council over-matched both grants, allocating \$160,350 and \$24,225 respectively.

This year, the State Arts in Education grant will help fund artists' residencies in more than one hundred schools and community sites throughout New Jersey. More than three hundred artists are expected to conduct short- and long-term residencies and participate in visiting artists projects, working closely with school administrators, teachers, and members of the public to develop programs that integrate the arts into the school curriculum. The community outreach components of these residencies will give the public the opportunity to attend concerts, poetry readings, and exhibitions.

New projects planned for fiscal year 1988 include teacher training workshops for

two Head Start Centers in Union County, expansion of the Education at the Met project, expansion of Newark's multi-discipline residency program involving eight schools citywide, the publication of the Folk Artists-in-Education model "Developing Curriculum through Folk Life," and an information and survey project cosponsored with the Alliance for Arts Education—New Jersey.

The Plan to Plan for Arts Basic to Education is a new NEA grants program designed to respond to recent studies indicating that education in the arts in elementary and secondary schools should be a more substantive and sequential part of the basic curriculum. The goal of this category is to assist state and community processes and programs that will, in time, ensure that all students graduating from high schools possess basic knowledge of, and skills in, the arts.

One of sixteen state arts agencies to receive funding, the NJSCA plans to review, reassess, and update the State Plan for Arts in Education originally developed in 1979 and adapt it for use as a guide

for developing Arts Basic to Education programs. Information will be gathered to determine the status of arts education, i.e., the availability of existing programs and of arts resources, and more. A focus will be on teacher training through such programs as the Artist/Teacher Institute, workshops, publications, and curriculum development.

The NJSCA also plans to work with the Literacy in the Arts task force composed of twenty-five community members representing the fields of art, education, and government. This task force is the result of the Literacy in the Arts bill submitted by Assemblywoman Maureen Ogden, an ex-officio NJSCA board member, and Senator Walter Rand, and signed into law by Governor Kean on June 2, 1987. The task force's legislated mission is to study the factors involved in promoting arts instruction in a sequential manner from kindergarten through twelfth grade. The task force will conduct surveys and make recommendations for curriculum development, the development of financial resources, and more.

And one last note. To promote literacy in the arts, the NJSCA has established a new grants category of its own, Arts Basic to Education. State and local education and arts agencies/organizations whose primary mission is to provide arts in education services will be eligible to apply in FY 1988 for FY 1989 projects. ■



CULTURAL DIVERSITY IN A MULTI-ETHNIC SOCIETY

by Mikki Shepard and Leonard Goines

Who is responsible for determining and developing cultural diversity—whose criteria are we going to use? Is cultural diversity defined as all cultures moving towards the center? Or, is it one dominant culture offering bridges to other cultural groups so that they may become a part of it? Is cultural diversity developing multicultural audiences to view our product? Or, is it presenting and producing products that reflect cultural differences? What is more important, the signs and symbols of a particular culture or the message being communicated? Which culture is better, who is right, what is quality?

The term cultural diversity raises many different issues. Each individual's response to these issues will be his/her point of view based on "cultural experiences."

What Is Culture?

Culture is the manmade part of our environment. It can be defined, basically, as the complex of approaches that a group has invented to relate to their known and unknown world. This includes, of course, a group's chosen language and other symbols used to interpret what they sense and feel to others. Also included are such basic and universal needs as religion, art, music, dance, law and morals, and, most important, their world view. It goes without saying that cultures are diverse.

A cursory look at peoples and cultures around the world reveals a myriad of approaches



STEVE GERMANY

The Chuck Davis Dance Company performing at the Newark Museum as part of the museum's Black History Month programming.

and means to dealing with the environment. Some are relatively close and share enough basic tenets that we lump them together and place identification labels on them, such as "European," "African," "Asian," "Hispanic," "Middle Eastern," "South American," "Caribbean," and so on. Others seem so different in their approach that their culture appears to be diametrically opposed.

Not only are cultures diverse, but not all people within the same cultural group view things in the exact same manner or with the same degree of satisfaction. Members of the various subcultures view the same elements from a different perspective. "American," for example, with all that it connotes, is viewed differently through the eyes of African-Americans, Asian-Americans, Hispanic-Americans, Jewish-Americans, and others. One can be an American and not share the same religion and language which by definition are components of culture. Subcultures have values, customs, traditions and other ways of behaving that are peculiar to a particular group within a culture. This means that there are subcultures of students, teenagers, senior citizens, professors, musicians, etc. And, of course, a person can belong to more than one

subculture based on social and economic standing. By knowing the characteristics and behavioral patterns, a person is in a better position to determine what might be most appropriate to that particular segment.

How Do We Become Who We Are?

Cultural conditioning begins in infancy. The filters we develop alter all our perceptions. When we are born, it has already been decided, to some degree, which products, artistic or otherwise, we will use and how they will be used. These decisions are a function of the culture into which a person is socialized. The group's ideas and attitudes are transmitted from generation to generation by learning processes rather than biological inheritance.

In common with other human activities, art raises many questions about motives, skills, and other conditions. What, for example, do works of art mean? What do we get from a work of art? Further, in our attempt to create, understand, produce, or market a work of art, is it more to our advantage to think of universality, cultural relativity, or both? While some art has universal appeal, some has meaning only for the members of the community which created it.

It has been said that music sounds the way an emotion feels, that a musical work brings about a series of expectations in the listener that are either fulfilled, delayed, or frustrated. The first European travelers and missionaries to Africa wrote in their journals and published articles that African music was nothing but monotonous drumming.

This assessment makes sense



A young New Jersey resident performs a traditional east Indian folk dance at the Liberty State Park Ethnic Festival sponsored by the Office of Ethnic Affairs/ Department of State.

if we take a look at the interpretation from the speakers' perspective, with the information available to them at that time and knowing the cultural, conditioning process that they had gone through in Europe. Because Africans developed the basic element of rhythm to its highest point rather than use it as a general organizing tool, as had been the case in the Western world, these listeners were unable to relate

to the polyrhythmic and molymetric structures. Secondly, Africans do not "sing in tune" or attack notes directly as in European performance practice. They slide up or down to notes, using swoops and glides, and incorporate all of the natural voice inflections (yells, screams, guttural sounds, falsetto, etc.) into their musical product.

The big mistake that these outsiders made was to appraise another cultural product by standards which apply solely to their own. This ethnocentric point of view caused them to confuse several issues. Because the African product was different, they considered it to be "primitive" and therefore inferior—in their own words, "possibly what European music sounded like in its earlier stages of development."

Perceiving Art

Understanding a work of art, whatever its intended meaning or purpose, begins with the science of perception. Complex in character and diverse in outcome, perceiving is an active process. We are not passive recipients of imprints of things around us. We are actively seeking our way, and the sounds, smells, and sights we confront are utilized as guiding cues. When we read a play or see one on stage, we are not merely receiving the words as a discrete series

of meanings; we are interested in the outcome of the story, or in the solving of a problem as signposts to guide the onrush of our thinking. Because we bring so much of ourselves to a work of art, it is unlikely that we will synthesize a product in quite the same way.

Cultural heritage is one of the most basic influencing factors in the behavior of consumers. Cultural differences, therefore, offer many general and specific views into the anticipated actions of potential consumers. For example, green would be frowned upon as a package cover among Moslems in Egypt and Syria. In many African and Irish markets, however, it is highly preferred. In Malaysia it causes the general populace to think of jungle and illness. The color purple connotes death in Latin America. In the East, blue is the color of sorrow and white the color of mourning. Greeks, however, like blue and white.

Addressing the Issues of Developing Cultural Diversity

Organizations might consider developing a profile of their institutions as they relate to the issues of cultural diversity. They might also develop profiles of the communities within which they exist to determine who the primary consumers of their services are. They can start by asking themselves, "Who are we?" "What are we doing?" "Why are we doing it?" "Who are we doing it for?" "What segments of the community are not being serviced?" "How does the community perceive us?" "What needs are being addressed or not addressed?"

Exposure and understanding on the part of arts organizations and communities will be



and continues to be in the forefront of developing a culturally diverse society. We are unable to view the world through another's glasses, but we can take off our own. ■

Cultural Diversity in a Multi-Ethnic Society first appeared in the July 1986 issue of *CONNECTIONS*, a quarterly publication of the National Assembly of Local Arts Agencies. It is printed here with permission from NALAA and the authors.

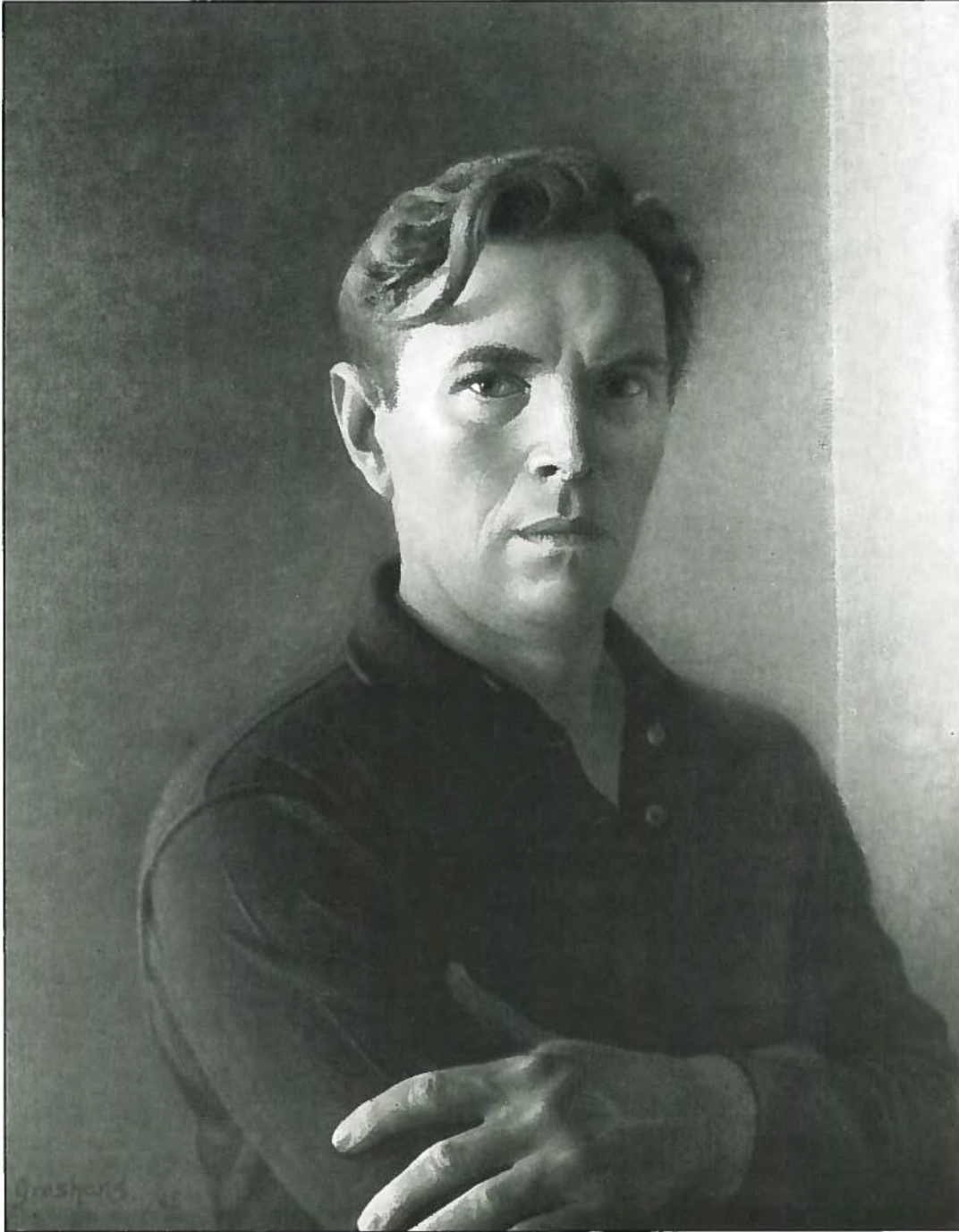
Mikki Shepard and Leonard Goines have their own consulting firm, Organizational and Educational Arts Consultants, located in Garden City, New York.

My Dog Spot (pictured above) by Richard Danay is included in the Morris Museum's current exhibition *The Soaring Spirit: Contemporary Native American Arts* on display through November 29. The show features American Indian work in the traditional craft media and American Indian fine arts reflective of that heritage. Danay's hardhat represents a modern-day headdress and acknowledges the important role American Natives play in the field of high steel construction work.

WERNER GROSHANS: A PORTRAIT OF THE ARTIST

by Ronnie B. Weyl

WALTER J. RUSSELL



Collection of National Academy of Design

Self Portrait
1965
Werner Groshans, N.A.
Oil on canvas

Two major retrospectives of Werner Groshans' work were in the planning stages when the widely respected artist died of cancer in July 1986. He did not know then that the exhibition, which was first shown at the Butler Institute of American Art in Youngstown, Ohio and then the New Jersey State Museum in Trenton, would open at the Jersey City Museum this fall. The retrospective, which covers his career from 1948 through 1986, will remain on view through October 31, 1987.

Best known for his realistic oil and pastel landscapes, still lifes, and portraits, Groshans was grounded in the humanist tradition, exploring the mysteries of nature and "the most commonplace objects and situations—the magic moment that makes an unexplainable experience linger in your memory," he once said about his work.

As Margarita Dulac wrote in the *American Artist* magazine (summer issue 1970):

"Groshans is an artist hard to categorize. The objects he includes in his compositions are not fantastic or eccentric enough to be surrealistic, but they border on it. Although he is concerned with enhancing reality, his approach is too restrained, too classic to be labeled naturalistic. A certain dosage of idealism, a subtlety of design, a nobility of conception, and lyrical feeling link him strongly with the Renaissance masters Giovanni Bellini and Giorgione, his spiritual ancestors.

"His stigmata are not wounds on the hands, but scars on the soul. His preoccupation is the solitude of

On the Beach, II
1980
Werner Groshans, N.A.
Oil on canvas
28" x 40"



modern man, estranged from himself, and the tragic consequences of man's aggressive war-like nature. His technique is classic, his feeling lyrical, romantic."

In his introductory essay to the catalog accompanying the New Jersey State Museum retrospective, art historian William H. Gerdtz refers to Groshans' aesthetic as "mysterious realism."

"Groshans may be a 'traditionalist,' a painter not only vitally concerned with academic precepts and well-constructed pictures, but philosophically with the primary of, and truth to 'Nature.' Groshans offers the viewer the clarity of reality, but a mysteriousness in interpretation."

Groshans was born in Eutingen, Germany, where he studied design, and came to

the United States in 1927 at the age of thirteen. Determined to be an artist, he continued his studies at the Newark School of Fine and Industrial Arts and used the Metropolitan Museum of Art as his classroom. In 1938 to 1940, he participated in the WPA Art Project in Newark and, without the imposition of stylistic restraints or commercial pressures, he used this time to explore a variety of techniques and themes. Realism was to remain a governing force throughout his career.

He volunteered to serve in the army when World War II erupted, but for health reasons, he was not accepted. To support the war effort, he worked in an industrial plant by day and pursued his art at night. After the war he decided to commit himself full-time to his art. Invitations to the highly selective 1948-49, 1949-50, and 1952-53 Whitney Museum of American Art Annual Exhibition of Contemporary American Painting

augured a career marked with numerous jury acceptances, museum purchases, awards, and personal honors.

In 1960 he won the coveted Thomas B. Clarke Award for *Mother and Child*, an oil painting which depicts a slaughtered boy and an abandoned infant, arms extended, standing over his slain mother; this work is a powerful, anti-war commentary on the innocent victims of war.

In 1965, he was elected to the National Academy of Design, a prestigious honorary society and museum devoted to figurative and realist art, and in 1966 he was chosen New Jersey Artist of the Year at the Jersey City Museum. (In 1957 he had settled in Weehawken, New Jersey where he lived until he moved to upstate New York in 1983.)

Despite all these kudos, the late '60s proved to be a difficult period in the artist's life,

Werner Groshans was an articulate man who gave much thought to his work and to the realist style he so faithfully pursued. The following statements were culled from interviews he gave for *American Artist Magazine*, a catalog from the Montclair Art Museum, and *Who's Who in America*, reprinted here with permission.

"Most of the theories of composition I learned in art school were of little value to me. Take, for example, the cliché that the subject shouldn't be in the center of the painting; in my opinion each painting has its own laws of composition, its own structure, peculiar to itself. Any pre-conceived rules can only hamper the artist and make it more difficult for him to find that particular composition which can best express the ideas involved. A successful painting reflects unity of thought and feeling."

"Werner Groshans: Realism and Fantasy"
Margarita Dulac
American Artist
Summer 1970

"No true artist can ignore war, hunger, and social injustice. Subject matter should be as varied as life itself. A lyrical landscape and a stark social scene are both valid for me. One of the greatest pleasures I get from painting is the knowledge that each picture is going to be a new experience, a new problem to be solved."

"Werner Groshans: Realism and Fantasy"
Margarita Dulac
American Artist
Summer 1970

Southern Landscape, II
1966-68
Werner Groshans, N.A.
Oil on canvas
30" x 40"

recalls his wife Yette Groshans.

"In 1968, he had bi-lateral cataract surgery, in 1969 a heart attack, and in 1970 bi-lateral surgery for detached retinas followed by glaucoma. Can you imagine what four eye operations mean to an artist? I once asked him how he saw now compared to before and he said, 'I don't remember how I saw before, and if I were to keep thinking of the past, I would ruin whatever time I have left.' Interestingly enough, many of his major paintings were painted after these operations," she said.

Groshans' work has been exhibited at the Whitney Museum of American Art, the Metropolitan Museum of Art, and the National Academy of Design, all in New York City; the Carnegie Institute in Pittsburgh, Pennsylvania; and other museums across the country.

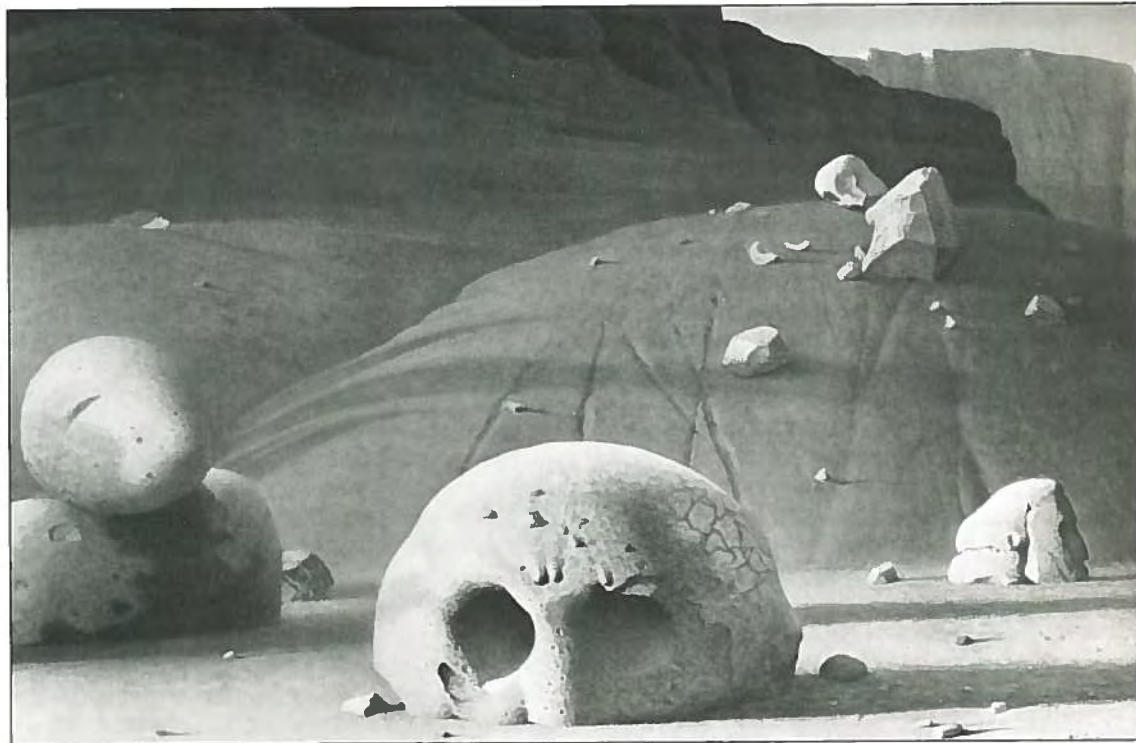
Several of his works appear in many American public and private collections, including the permanent collection of the Newark Museum, the Montclair Art Museum, the New Britain Museum of Contemporary Art in Connecticut, the William Benton Museum at the University of Connecticut, and the Canton Art Institute in Ohio. The New Jersey State Museum recently purchased *Still Life with Chicken's Head* painted in 1948.

Groshans received a New Jersey State Council on the Arts painting fellowship in 1980-81, and in 1980 was a recipient of the Hassam and Speicher Purchase Award from the American Academy and Institute of Arts and Letters. ■

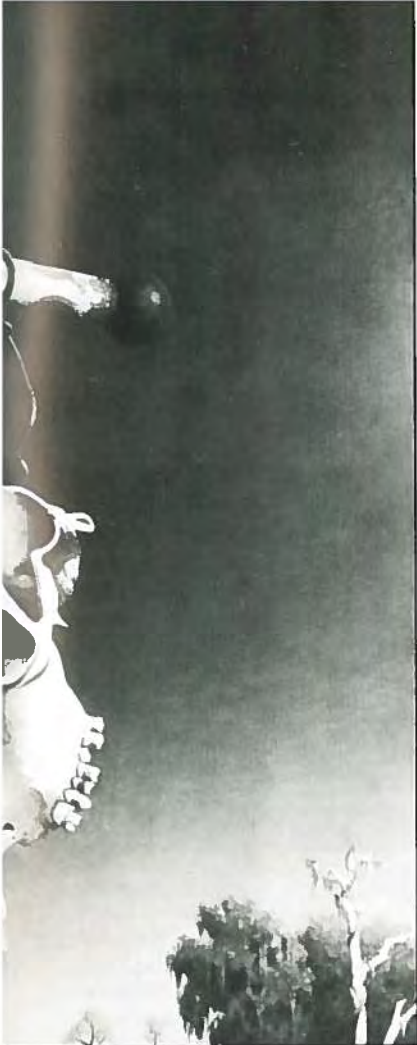
Ronnie B. Weyl is the NJSCA publications coordinator and editor of *Arts New Jersey*.



WALTER J. RUSSELL



Western Landscape
1971
Werner Groshans, N.A.
Oil on canvas
31" x 48"



“Painting is not the best medium for the expression of ideas; literature and film are superior vehicles. In a painting an artist cannot successfully argue the nuances of a point of view, and he cannot always appeal to the logical processes of the mind. A painting is frozen in a moment of time. It does not evolve as literature and therefore is less able to be polemical. But a painter can express a personal point of view as well as humanistic ideals in a general way, and hence appeal to a viewer’s emotions or to his soul.”

“The Man and His Work”
M. Victor Alper
Montclair Art Museum catalog

“I believe that the history of art beginning with the cave drawings has been a continuous process of the perfection of realism. It’s true that realism is not at a high point today, but I think it will survive. Realistic painting is the rendering of three-dimensional objects on a two-dimensional surface to create an illusion of reality. In non objective art, form is the content. Content in realistic art is the social, psychological, or philosophical views the artist wishes to express. Some people would call this illustration, story-telling. Only in the sense that the great Renaissance paintings



can be called story-telling would I accept this. Art doesn’t become purer when you remove the content, as the non-objectivists claim. It becomes gutless, emasculated. It becomes a limited function which is used as decoration.

“Realism is more than an imitation of nature. It’s a creative process of adding, selecting, deleting, and rearranging the pictorial elements in order to bring out the essence of the object and one’s feelings about it. There is a certain amount of distortion in all realistic work. The purpose is not to deform, but to convince. After a certain point, distortion becomes distortion for its own sake. When the onlooker becomes too aware of the distortion, it no longer serves its purpose, to stress reality. El Greco’s distortions are so overpowering and subjective that they interfere with what he’s trying to say.”

“Werner Groshans:
Realism and Fantasy”
Margarita Dulac
American Artist
Summer 1970

“I find much of contemporary art objectionable because of its lack of humanism and its singular concern with formal experimentation, which can be a dead end activity. In this process, art has been fragmented and a certain amount of specialization has occurred. All modern art in a way has a quality of ‘minimalism’ about it and tends to be primarily decorative. It is just a fraction of what art could be. Realistic form, on the other hand, fulfills this potentiality for me. Realism has not been a static concept. It has been develop-

ing through the centuries, which becomes obvious, for example, when comparing Hopper with Velazquez and Leonardo Da Vinci. And this tradition will continue to evolve in the future. I strongly believe that art should inspire, enlighten, and ennoble.”

“The Man and His Work”
M. Victor Alper
Montclair Art Museum catalog

“Often the search for one’s identity leads to the frantic striving, at all costs, for originality and newness, the desire to be contemporary, avant garde. This searching usually produces its opposite, a counterfeit originality, sterile conformity, and imitation. I would like to look back upon my life’s work and be able to say I have not succumbed to the negative pressures artists face in our dollar-oriented society. If it will be said of my paintings, that they reflect a love of nature and the humanist tradition in art, my life will have served some purpose.”

“Thoughts On My Life”
Who’s Who in America, 1978

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT GRANTS, BUT WERE AFRAID TO ASK

by Ann Marie Miller

A catchy title for a potentially sleep-inducing article always helps grab the reader's attention. But how to keep it? For weeks I pondered the right approach to an article that would increase the public's understanding of the New Jersey State Council on the Arts' grants process, make people more aware of the resources available to them, and hopefully generate better grant applications. On my way home from work one day, it came to me. Why not compile a list of the most frequently asked questions the grants office receives throughout the year. Certainly many people will wade through that kind of article, I thought to myself, eager to see if their questions made it on the list. So, read on and enjoy.

Explain the evaluation process and why it takes so long.

The grants evaluation process covers a seven-month period during which time more than one thousand applications are reviewed by NJSCA staff and over one hundred panelists, and ultimately NJSCA board members who serve on the grants committee. The process begins in December when prospective applicants (organizations only) file letters of intent. The letter of intent provides the grants office with information concerning an organization and, if applicable, its project, and indicates the type(s) of application(s) being made, the projected budget and its funding request of the NJSCA, and the factors which demonstrate that the organization or project has a statewide or multi-regional impact, i.e., reaches beyond local audiences.

Application deadlines vary according to artistic discipline. This year applications for dance, music, opera/music theatre, theatre, interdisciplinary, multi-disciplinary and literature are on January 27. Visual arts, design arts, crafts, photography, and media arts applications are due on February 24. Block grant applications from county arts agencies are due April 27. Prior to these deadlines NJSCA staff meet with applicants to discuss and review applications and offer advice concerning individual proposals.

Upon receiving grant proposals, the grants office logs in the applications and distributes them to panelists for review. Grants-review panels consist of individuals of outstanding reputations and expertise in the arts. In assembling panels, the Council considers ethnic and geographic distribution and the need for a diversity of artistic and stylistic viewpoints. Artists, arts administrators, producers, directors, and community leaders participate on panels. Council members, staff, grant recipients, and the arts public may recommend candidates for grants-review panels.

Panelists read each application and provide written comments concerning the artists' work or the organization and the application itself. Their primary task is to evaluate artistic excellence. They base their assessment on the support material, such as video and audio tapes and slides, and in the case of organizations, conduct on-site evaluations as well. Organizations are also evaluated on their administrative capability and fiscal soundness.

The various panels are convened at the Council's office in Trenton throughout February, March, April, and May. Panelists comment on each application, and the panel's consensus of each organization, individual, or project is then forwarded to the NJSCA grants committee. The Council's grants committee meets in June to consider the panel recommendations and assign dollar amounts. Governor Kean signs the state budget on the first of July, and grant announcements are made at the following Council meeting on the fourth Tuesday of July.

May an organization apply for more than one NJSCA grant?

Yes, the Council actually encourages organizations to take advantage of the numerous funding opportunities it provides for organizations at various levels of development. An expanded grants program has evolved in the past two years in response to the arts community's varying needs in arts programming, marketing, and other areas.

Organizations applying for general operating support or special project support may also apply for a technical assistance grant, a development grant, or a challenge grant. Technical assistance provides funding to solve short-term problem situations related to administration, fundraising, marketing, board development, long range planning, etc. Development grants provide assistance over a three-year period, are awarded in accordance with a grantee's developed plan, and are designed to help emerging and developing arts organizations

advance more rapidly towards their goals. Plans may involve board and staff expansion and development, extended fundraising and marketing campaigns, and other targeted needs to promote growth. Challenge grants are offered to leverage increased financial support from other public and private sources.

A more developed organization seeking general operating support may consider applying for major impact status and artistic focus funding. Major impact status is awarded to established organizations which have consistently proven artistic excellence and sound administration. Stiff criteria are applied. If selected, those organizations become eligible for artistic focus funding. Artistic focus grants are awarded to assist the most capable arts organizations attain national prominence over a three-to-five-year period. Sound long-range plans are the most significant features of applications in these two areas.

How can I describe my organization well in such limited space? What are the most important points to make?

When answering the questions in the grant application, one should always refer to the grant guidelines for the Council priorities and try to answer each question in the application by addressing one or more of the priorities. For example, in regard to the question concerning audiences, the NJSCA guidelines note that outreach toward minorities and special audiences is a priority. The response should briefly and clearly indicate how the organization addresses this



Representatives of the seven organizations which received 1988 Artistic Focus Awards pose for a formal photograph. Standing, from left to right: Dominic Lisanti, business administrator, The Newark Museum; Cole Lewis, controller, New Jersey Symphony Orchestra; Nan Bayersdorfer, director of development, New Jersey Chamber Music Society (NJCMS); Ann Williams, president, (NJCMS); Jeffrey A. Kesper, executive director, New Jersey State Council on the Arts (NJSCA); Robert Altman, managing director, McCarter Theatre; Angelo del Rossi, executive producer, Paper Mill Playhouse; and Robert Koenig, director, Montclair Art Museum (MAM). Seated, from left to right: Peggy Schecter, artistic director, NJCMS; Michael Jones, development director, WBGO-FM/Newark Public Radio; Celeste S. Penney, chairman, NJSCA; Eileen Tokar, development director, (MAM); and Robert Butler, trustee (MAM).

priority through targeted marketing, public relations, etc. Overall, it is important to stress the artistic quality of programming whenever possible and to demonstrate administrative capability. Use facts and figures whenever possible, focus on essential information, and refrain from using vague, descriptive terms such as "broad audience," "good programming," etc., especially when describing the goals and objectives of the organization.

Is it advisable to have a grant-writer complete the grant application? And what makes a grant application good?

Grantwriters are not usually advised unless that person has first hand knowledge of the organization making the application. Someone who is hired exclusively to write a grant application usually fails to capture the spirit of the organization. The ingredients to writing a good grant application include being concise and precise, citing statistics whenever possible, and trying to convey in a limited amount

of space the artistic integrity and the excitement which make each organization unique.

Does it hurt my organization if I demonstrate a broad base of support from other funding sources such as corporations and foundations? And since we are a nonprofit organization, is there a negative impact to indicating a small surplus in the operational budget?

Being able to demonstrate a good fundraising effort which yields results is a positive feature for any nonprofit organization. A broad base of support indicates that others are interested and believe in the quality of the work presented by that organization. The grant-review panels look favorably upon a well-targeted fundraising campaign, and usually commend an organization for its efforts. On the other hand, an organization may be faulted for minimal fundraising which may indicate an over-reliance on NJSCA funds. In reference to the second question, a small surplus is not problematic, especially if its intended use is well explained.

The grant application seems so complicated. Why do I have to provide so much information?

Several reasons explain why the Council requests such extensive information. First, as a governmental agency which receives funding through the New Jersey Legislature and the National Endowment for the Arts, the NJSCA is subject to scrutiny by state and federal auditors and must maintain a high level of accountability, and thereby maintain the public's trust. Second, although we have recently enjoyed increased funding through the support of Governor Kean and the State Legislature, governmental support of the arts is still vulnerable to budget cuts at both the state and national levels. The information contained within the grant application provides easily referenced statistics to demonstrate the favorable impact funding the arts has on the state's economy and overall well being. Third, the application is designed to provide in-

Franklin V. Fischer, NJSCA board member and chairman of the grants committee, announces funding awards at the Council's annual meeting this past July.

formation concerning the current artistic and administrative capabilities of arts organizations throughout New Jersey. In this way the grant application serves as a needs survey which allows the NJSCA to design grant programs and services that better assist artists and arts organizations. And finally, the wealth of information enables the panelists to make informed and sound decisions in the evaluation process.

I am an artist applying for a fellowship. Do I have to outline a specific project? Is it to my advantage to propose some kind of community service project?

Fellowships are awarded to professional artists to enable them to complete new works or works in progress, and are intended to assist the artist in pursuing a current direction. Fellowship awards are *not* project oriented; recommendations for fellowships are based upon the high artistic quality of the support material submitted. For a visual artist, evaluations are based upon slides of work; for a choreographer a videotape would serve as support material. Writers submit manuscripts, and composers submit cassette tapes with accompanying scores. Since fellowships are not project oriented, it is not relevant to propose any sort of community service project. Moreover, since the support material is the basis for recommendations, it is more important that great care be taken to assure that the artist's best work is being presented in a professional manner either through carefully photographed slides or meticulously typed manuscripts.



How can you judge artistic quality from slides and tapes? Why can't the panelists review the actual paintings, prints, etc.?

It would be ideal to jury the actual artwork; however, in visual arts alone, the Council receives over six hundred applications. If the actual work were represented there could be as many as 3,600 pieces involved, which would require proper viewing and storage space—a situation which is not logistically possible at the present time. At the same time it is also logistically impossible to conduct auditions of dancers and musicians, which is why we require videotapes and cassettes and why the NJSCA currently does not award fellowships for performing artists. The Council endeavors to address the needs of performing artists through support awarded to performing arts organizations.

Do I have to demonstrate financial need to receive a fellowship?

The peer panels do not consider an artist's financial need. They are concerned only with the level of artistic merit. Information offered by the applicant regarding financial need is not included in the packet given to the panel for review.

If I receive a fellowship, how may I use the funding?

Fellowship funding may be used for expenses which allow the artist to work more freely and provide the time and space necessary for creative expression. Studio space may be rented and art supplies may be purchased with fellowship funds, and workshops may be taken to allow the artist to explore and consult with other artists. Fellowship funds may not be used for travel outside of the United States, for tuition, or for permanent equipment purchase of items such as computer hardware or a camera. Permanent equipment is defined as any equipment

with a resale value of three hundred dollars or more or having a life span of three years or more. Computer software and film and darkroom supplies, however, may be purchased, and equipment may be rented or leased.

Why does it take so long to receive funding?

When contracts or reports arrive, the Council must carefully review this material to assure grantees' compliance with contractual stipulations. Once payment is approved, the payment process begins, with a series of additional checks and approvals. Because the process involves so many "checks and balances," we ask all grant recipients to be patient while the processing occurs. In most cases, the timeline is six to eight weeks from the time the Council receives the recipients' completed contractual documents until the time payment can be expected. ■

If your questions were not addressed in the preceding article, do not worry. You may still call the NJSCA grants office for information. Furthermore, you are invited to attend informational workshops conducted by the grants office from September through November. Cosponsored by county arts organizations throughout the state, the workshops will outline the NJSCA grants and grants process. Call the Council office at (609) 292-6130 for a schedule of workshops nearest you.

Ann Marie Miller is the NJSCA grants coordinator.

ELECTIONS HELD

Board members of the New Jersey State Council on the Arts (NJSCA) elected a new chairman and vice chairman at the Council's annual meeting held on July 28, 1987. Celeste S. Penney of Short Hills succeeds Margaret Hager Hart as chairman, and Lillian Levy of Ventnor succeeds Cheryl Martinez as vice chairman.

Penney was appointed to the Council in 1984. For the past two years, she has served as cochairman of the Council's Policy and Planning Committee and during that time has also served on the Grants Committee.

Educated at Smith College, Penney graduated summa cum laude with a degree in history from Kean College in Union. From 1978 to 1984 she worked as a curatorial assistant at the Newark Museum in the department of painting and sculpture, conducting research for the permanent collection catalog *American Art in the Newark Museum* and assisting with exhibitions. Penney is currently on the advisory council of the New Jersey State Museum in Trenton and a board member of the New Jersey Center for Visual Arts in Summit.

"The Arts Council and the state of New Jersey are entering a new era of excitement," said Penney in her acceptance speech. "The Governor's new Excellence Initiative and the challenge the Council has been given to oversee the realization of a world-class arts center, as well as other regional facilities, represent major developments of national importance. As we move forward in these areas, we will continue to create new initiatives that address the needs and concerns of all our constituents."

Levy was appointed to the Council in 1985 and has served on the Policy and Planning, Grants, and Southern New Jersey Arts Issues Com-



mittees. It is her devotion to the arts in southern New Jersey that earned her a seat on the Council. Through appointments and elections, she has served as chairman of the South Jersey Regional Theatre in Somers Point and president of the Atlantic City Community Concerts Association, the Ventnor Cultural Art Center, and the Atlantic City Arts Center. She is also former vice president of the Atlantic County Allied Arts Council and former treasurer of the Atlantic City Historical Museum.

Currently chairman of the Atlantic County Cultural and

Heritage advisory board, she is also the coordinating chairman of Atlantic County's 1987 Sesquicentennial celebration. With time to spare, she serves as a member of the New Jersey Symphony Orchestra's education committee, coordinating NJSO youth concerts, and is the performing arts coordinator for the New Jersey Teen Arts Festival in Atlantic County.

A graduate of the Juilliard School of Music and a former drama student, Levy is a professional pianist, music teacher, and painter.

"On behalf of the Council members and staff, we congratulate these two remarkable individuals who have already given so much to the arts in New Jersey, and we look forward to working with them," said NJSCA executive director Jeffrey A. Kesper. ■

Top, from left to right: former NJSCA chairman Margaret Hager Hart, newly elected chairman Celeste S. Penney, newly elected vice chairman Lillian Levy, and former vice chairman Cheryl Martinez.

Below, from left to right: NJSCA assistant executive director Barbara F. Russo, NJSCA chairman Celeste S. Penney, Secretary of State Jane Burgio, Assistant Secretary of State Alvin Felzenberg, NJSCA vice chairman Lillian Levy, and NJSCA executive director Jeffrey A. Kesper.

DISTINGUISHED ARTISTS MICHAEL D. MADONICK AND SHEILA COWING

Two poets, Michael D. Madonick of Blairstown and Sheila Cowing of Basking Ridge, were among thirteen New Jersey State Council on the Arts fellowship recipients to be honored as 1988 "Distinguished Artists."

In 1981, seven years after receiving an MA in business, Michael D. Madonick was awarded his MFA for creative writing from the University of Oregon, and has seriously pursued his writing ever since. His poetry has appeared in the *Northwest Review*, *Chicago Review*, *Creeping Bent*, and the *New Jersey Poetry Journal*, just to name a few. Madonick has edited several poetry and literary arts publications and has given poetry readings in colleges and on radio programs in New Jersey, Illinois, and Pennsylvania; he has worked as a poet-in-the-schools in Florida. He says his NJSCA fellowship will afford him the time to do what he loves most: write.

Sheila Cowing has had her poetry published in more than a dozen literary arts journals including the *Anthology of Magazine Verse and Yearbook of American Poetry*, *Mid-American Review*, *Georgian Press*, and the *New Jersey Poetry Journal*. She has edited and critiqued manuscripts of children's literature for professional writers' workshops, and in 1980 authored *Our Wild Wetlands*, a 96-page book for children. She is presently helping coordinate a work entitled *Women's Project of New Jersey*, a collection of biographical essays of women writers throughout New Jersey's history.

Cowing received her MFA in poetry from Goddard College, Vermont, and was awarded a NJSCA poetry fellowship in 1984. ■

Poems by Michael D. Madonick

Noah's Wife

In the dream the horse funnels, stays
down in the river, turns like a wheel
around its brown-hub eye. His face
wants to be calm, to hold, to be under
the clear movement, the undulation, the sheet
of white water.

From the deck of the new house a thin man
says, "Fine, he'll be fine." And the horse
rises, old as an October leaf, shakes himself
dry, the skin grows tight, the muscles
firm, and the eye, that was the center of death
itself, fires.

Water, over the sequined bed,
where the fish sleep moving
their tails, their fans opening
behind their heads, the trees
dipping for sips along the edge.
Rain, as it comes, walks over
this place, prays with its small hands,
softens the back of the cow.

All the wood the trees can make.
He builds the boat. And I, somewhere
in back, urge the coupled to move,
am nameless. Noah's wife. Noah,
of the proud dream, of the foolish
pride, Noah, the purveyor of doom,
and his nameless wife.

In the beginning, the land was simply drowned
by the rain. The boat, listing as the waters
rose to it, ached with newness. Its seams,
its joints, bones that needed working.

All night the boat was full
of sounds. Of sound itself. Of
sea sounds lapping the sides. The beasts,
paired in their stalls. The sea making enemies
companions. Boarders of a falling flight.

As a child I was thrown
in the river, straddled the water, the horse,
rode the back of no moment
to a different land, to another mountain.

Nameless, I am Noah's wife. A large
sea, a large eye, holding
the land.

for robert ardrey

the moon is the white crescent of the blue-winged teal
that sustains the flight of evening in the marsh—

as the bird is man-gibing in a ruffled bath
the morning comes behind

the ladder of light that runs for shore
and dabbles in the mud—

everything is schooled
like the ladyfishes and their kings

dying cautiously from age, old
defending private lithospheres—

as it is all mornings in the Congo forest,
Mackensie basin, Kalahari desert, Andaman and Manhattan islands

we flower with spinal clusters
and fight for day with a yawn

in the thunder of webs
that beat the water for air

“for robert ardrey” first appeared in the Chicago Review.

Boating

for E.M. and R.K.

Looking at her you would think
the whole world was blue, reclined

in a sailboat, saying something
to a man in a straw hat holding
the rudder. You can assume much

in this scene—color, that the man,
though friendly and knowledgeable, mostly
is uninterested, watching the shore. That she

might be talking about flowers,
carnations, or how, when the sea is as flat
as this one, she is reminded of reams

of cloth, turquoise, stretched on a shop counter
in Salzburg. She could be a poet,
the way she stares at the shape

of the patched sail, a mountain with houses,
muted, deep in the snow. But he keeps
to his steering, looks in other directions,

seems eager to build larger boats, to go
to places more exotic, unveiled. Like him,
this sea, this world, goes purposely,

not as fast, not as deep
as it could.

The Hinge

Down on the beach we separate,
you to the sun and the morning *Times*,
I to the tidal pools and the casual
treasure last night's wind and rain washed in.
Beneath my toes, the mud and the hard, rounded shells.

We've been paired like the valves of these mollusks
for more than twenty years now, held
by the strong adductor muscles of children
and the old decencies. Mostly we've liked
the bond.

Its toothed hinge clean
of detritus, the shell can strain food
through its single siphon. We let it open
and close. Once a friend suggested
we'd been lucky. I flared —it wasn't luck,
it was hard work. It wasn't, not really,

not like digging clams or preparing a fine
bouillabaisse. Grit, weed, algae —all flow in
with the tide and out, even sewage,
which, like crisis, urges growing.
Oh, things slip in and rankle,

a dear, attractive friend wanting
too much solace, one dreary meal too many.
But it's when something rigid,
this guilt, a sliver wedged
in the hinge, fails to wash out in new tide,

then —then the breach —and the slow,
relentless drying. To survive the daily
low tide becomes hard work.

"The Hinge" first appeared in Tar River Poetry.

Negative

for J.K., one answer

*You were never taught to
turn your body inside out,
or to watch women as though*

they were something you wanted. You think
she is a pond whose purpose is reflection,
until you come close and the water

seethes with particles
you can't examine. What if she knows
how you feel. You used to look

at a fresh veil of foliage and feel new,
as a child watches its mother smile and feels
reflected. Today, wind tears last colors.

The water's mercury, creased, as hard
to still as the slippery stuff
your brother could corral in a tube

but not hold. Underfoot, the dock sways.
Long ago, a boulder locked in sliding ice
gouged a mouth; where the glacier

mounded its lip, mastodon grazed. It's not
that things aren't what they seem, they're harder,
the way this pond used centuries

to become, husbanding muck,
eels from the Sargasso, the way a dream
which may happen as fast as your face emerges

and vanishes in this flattened silver,
needed thirty years to image,
more to be absorbed.

"Negative" first appeared in Creeping Bent.

GRANT AWARDS

1987-1988

The New Jersey State Arts Council on the Arts (NJSCA)/ Department of State provided a total of \$16,405,354 in fiscal year 1988 grants to support the efforts of artists and cultural organizations throughout the state.

This figure includes \$13,337,089 in grants to 187 arts organizations and \$778,000 in fellowships to 105 New Jersey artists. Three hundred and seventy-five local arts groups also received funding from their county arts agencies through the NJSCA state/ county partnership block grants.

Four million dollars of the total amount was earmarked as Excellence Initiative funding, a special line item introduced this year in Governor Thomas H. Kean's budget.

The Excellence Initiative funding was awarded in general operating support, special project support, fellowships, and artistic focus funding to artists and institutions which have exhibited the highest degree of excellence. Excellence Initiative funds will also support programs such as the New Jersey Theatre Jubilee, as well as grants to New Jersey Network and WNET/Thirteen for regional and national broadcast of New Jersey arts programming.

Finally, Excellence Initiative funds will be used to implement the Council's new endowment program. Five of southern New Jersey's finest arts organizations have been challenged to establish endowments in order to assure long-range financial stability. They are the Noyes Museum, Oceanville; South Jersey Regional Theatre, Somers Point; Hollybush Festival, Glassboro; Wheaton Village, Millville; and South Jersey Symphony Orchestra, Pitman.

Through the same program, endowment grants will also challenge ten of the state's preeminent institutions to establish an endowment or increase an existing one: the New Jersey Symphony Orchestra, Newark; the New Jersey Chamber Music Society, Montclair; Paper Mill Playhouse, Millburn; WBGO-FM/Newark Public Radio; McCarter Theatre Center for the Performing Arts, Princeton; Montclair Art Museum; American Boychoir School, Princeton; Princeton Ballet; George Street Playhouse, New Brunswick; and Crossroads Theatre Company, New Brunswick. In all cases, the endowment grants require a 2:1 match over a three-year period. While the match is being raised, organizations may choose to utilize the award as a cash reserve fund.

Artistic focus grants were awarded to seven recipients, all of whom have earned major impact status: for the third consecutive year, the New Jersey Symphony Orchestra, \$806,200, and the New Jersey Chamber Music Society, \$159,740; for the second consecutive year, Paper Mill Playhouse, \$600,000, and McCarter Theatre Center for the Performing Arts, \$114,379; and for the first time, Montclair Art Museum, \$100,000; WBGO-FM/Newark Public Radio, \$102,000; and the Newark Museum Association, \$110,000. The American Boychoir and the Princeton Ballet were also determined to be major impact organizations, awarded this status for a three-year period and now eligible for artistic focus grants.

The following organizations received the highest evaluations

from the grants review panel and were honored as 1988 "Distinguished Artistic Award" recipients: New Jersey Symphony Orchestra; New Jersey Chamber Music Society; Paper Mill Playhouse; WBGO-FM/Newark Public Radio; McCarter Theatre Center for the Performing Arts; Montclair Art Museum; Newark Museum; American Boychoir School; Princeton Ballet; George Street Playhouse; Crossroads Theatre Company; New Jersey Youth Symphony, Summit; Festival of Music, Tenafly; June Opera Festival of New Jersey, Princeton; City Without Walls, Newark; Walt Whitman Association, Camden; and Hoboken Chamber Orchestra.

Thirteen fellowship grantees were recognized as 1988 "Distinguished Artists" each receiving \$15,000. They were: Scott M. Healy, Jersey City, (Music Composition); Ting Ho, Denville, (Music Composition); Frank Lewin, Princeton (Opera/Music Theatre Composition); Geanna Merola, Jersey City, (Graphics); Miriam Beerman, Upper Montclair, (Painting); Gail K. Buono, Oradell, (Painting); Jeff Joyce, Leonia, (Painting); Bennett Bean, Blairstown, (Crafts); Thomas C. Guy, Newark (Media Arts); Emily N. Hubley, Jersey City (Media Arts); Paula R. Sharp, Jersey City, (Prose); Sheila Cowing, Basking Ridge, (Poetry); and Michael D. Madonick, Blairstown, (Poetry).

In addition, \$1,401,194 was allocated for special agency cultural programs, including such projects as the New Jersey Arts Annual, the Touring Arts program, and the radio cultural calendar. The remaining Council appropriation is earmarked to match federal grants received by the NJSCA, to cover appeal requests, and to implement other agency-sponsored cultural projects. ■

MATCHING GRANTS

DANCE

American Ballroom Theater Company (<i>Passaic</i>) General Operating Support	\$17,115
Atlantic Contemporary Ballet Theatre (<i>Atlantic</i>) General Operating Support	\$7,620
Carolyn Dorfman Dance Company (<i>Essex</i>) General Operating Support	\$10,497
Development Grant	\$16,300
	<hr/>
	\$26,797

Center Dance Collective (<i>Somerset</i>)			
Special Project Support	\$40,750		
—For costs related to "An Evening of Denishawn."			
DanceCompass (<i>Essex</i>)			
General Operating Support	\$10,240		
Development Grant	\$21,300		
	<u>\$31,540</u>		
DanceWay (NJ) Inc./Lillo Way Dance Company (<i>Essex</i>)			
General Operating Support	\$5,297		
Development Grant	\$20,375		
	<u>\$25,672</u>		
Gallman's Newark Dance Theatre (<i>Essex</i>)			
General Operating Support	\$14,400		
Technical Assistance	\$4,000		
	<u>\$18,400</u>		
Garden State Ballet (<i>Essex</i>)			
General Operating Support	\$95,754		
Technical Assistance	\$16,300		
	<u>\$112,054</u>		
Hudson Repertory Theatre (<i>Hudson</i>)			
General Operating Support	\$21,420		
Technical Assistance	\$6,400		
	<u>\$27,820</u>		
Mount Laurel Regional Ballet Company (<i>Burlington</i>)			
General Operating Support	\$18,000		
New Jersey Ballet Company (<i>Essex</i>)			
General Operating Support	\$135,000		
Challenge Grant	\$60,000		
	<u>\$195,000</u>		
New Jersey Center for the Performing Arts (<i>Somerset</i>)			
Special Project Support	\$29,500		
—For services to the field, to support the New Jersey Dance Alliance, and to provide data-related services.			
Princeton Ballet (<i>Mercer</i>)			
General Operating Support	\$225,000		
Challenge Grant	\$30,000		
Endowment Grant	\$30,000		
	<u>\$285,000</u>		
Teamwork Dance Corporation (<i>Mercer</i>)			
General Operating Support	\$1,222		
Development Grant	\$4,890		
	<u>\$6,112</u>		
Colonial Symphony (<i>Morris</i>)			
General Operating Support		\$12,225	
Technical Assistance		\$8,150	
		<u>\$20,375</u>	
Composers Guild of New Jersey, Inc. (<i>Ocean</i>)			
General Operating Support		\$25,600	
Technical Assistance		\$6,400	
		<u>\$32,000</u>	
Festival of Music, Inc. (<i>Bergen</i>)			
General Operating Support		\$34,000	
Garden State Chamber Orchestra (<i>Bergen</i>)			
General Operating Support		\$16,300	
Garden State Concert Band (<i>Essex</i>)			
General Operating Support		\$5,216	
Garden State Philharmonic Symphony Society (<i>Ocean</i>)			
General Operating Support		\$21,000	
Garden State Philharmonic Orchestra/Pops (<i>Middlesex</i>)			
General Operating Support		\$16,300	
Greater Trenton Symphony Orchestra (<i>Mercer</i>)			
General Operating Support		\$19,560	
Haddonfield Symphony Society (<i>Camden</i>)			
General Operating Support		\$48,000	
Development Grant		\$72,000	
		<u>\$120,000</u>	
Hoboken Chamber Orchestra (<i>Hudson</i>)			
General Operating Support		\$37,000	
Development Grant		\$20,000	
		<u>\$57,000</u>	
J. C. C. on the Palisades (<i>Bergen</i>)			
Special Project Support		\$6,112	
—For costs related to the Music Performance Series.			
Masterwork Music and Art Foundation (<i>Morris</i>)			
General Operating Support		\$48,900	
Meet the Composer (<i>New York</i>)			
Special Project Support		\$13,000	
—To assist in the presentation of New Jersey composers at events throughout the year.			
Monmouth Civic Chorus, Inc. (<i>Monmouth</i>)			
Special Project Support		\$5,216	
—To present the Verdi Requiem at Brookdale Community College.			
New Brunswick Tomorrow (<i>Middlesex</i>)			
Special Project Support		\$13,105	
—To support the summer concert series.			
Challenge Grant		\$8,150	
		<u>\$21,255</u>	
New Jersey Chamber Music Society (<i>Essex</i>)			
General Operating Support		\$40,000	
Artistic Focus Grant		\$159,740	
Endowment Grant		\$35,000	
		<u>\$234,740</u>	
American Boychoir School (<i>Mercer</i>)			
General Operating Support	\$100,000		
Challenge Grant	\$20,000		
Endowment Grant	\$30,000		
	<u>\$150,000</u>		
Cathedral Concert Series (<i>Essex</i>)			
General Operating Support	\$57,050		
Technical Assistance	\$4,075		
	<u>\$61,125</u>		
Chamber Symphony of Princeton (<i>Mercer</i>)			
General Operating Support	\$13,040		

MUSIC

New Jersey Symphony Orchestra (<i>Essex</i>)	
General Operating Support	\$1,052,800
Artistic Focus Grant	\$806,200
Endowment Grant	\$90,000
	<u>\$1,949,000</u>
New Jersey Youth Symphony (<i>Union</i>)	
General Operating Support	\$30,000
Development Grant	\$8,000
	<u>\$38,000</u>
New Philharmonic (<i>Essex</i>)	
General Operating Support	\$11,084
Newark Boys Chorus School (<i>Essex</i>)	
General Operating Support	\$52,800
Technical Assistance	\$2,400
Challenge Grant	\$8,000
	<u>\$63,200</u>
North Jersey Philharmonic Glee Club (<i>Essex</i>)	
Special Project Support	\$7,760
—To support the project of "Music of the African Diaspora."	
Technical Assistance	\$6,000
	<u>\$13,760</u>
Ocean Grove Camp Meeting Association (<i>Monmouth</i>)	
Special Project Support	\$6,112
—For costs related to the Shore Festival of Classics.	
Plainfield Symphony Society (<i>Union</i>)	
General Operating Support	\$4,401
Pro Arte Chorale (<i>Bergen</i>)	
General Operating Support	\$19,560
Technical Assistance	\$12,225
	<u>\$31,785</u>
Ric-Charles Choral Ensemble (<i>Union</i>)	
General Operating Support	\$12,000
Technical Assistance	\$4,000
	<u>\$16,000</u>
Rutgers/University Arts Services/Concert Series (<i>Middlesex</i>)	
Special Project Support	\$13,040
—To support the concert series and satellite activities.	
Solid Brass Chamber Music Guild (<i>Morris</i>)	
Special Project Support	\$1,528
—To support a series of five concerts.	
South Jersey Symphony Orchestra (<i>Gloucester</i>)	
General Operating Support	\$60,000
Endowment Grant	\$57,000
	<u>\$117,000</u>
Suburban Community Music Center (<i>Morris</i>)	
General Operating Support	\$8,150
Summit Chorale (<i>Union</i>)	
General Operating Support	\$7,550
West Jersey Chamber Music Society (<i>Burlington</i>)	
General Operating Support	\$10,000
Development Grant	\$12,000
	<u>\$22,000</u>

Westfield Symphony Orchestra (<i>Union</i>)	
General Operating Support	\$31,296
Westminster Choir College (<i>Mercer</i>)	
Special Project Support	\$61,125
—For costs related to a series of New Jersey choir concerts.	
William Paterson College of New Jersey (<i>Passaic</i>)	
Special Project Support	\$5,216
—For costs related to the Jazz Room Series.	

OPERA/MUSIC THEATRE

Camerata Opera Theatre (<i>Camden</i>)	
General Operating Support	\$14,168
Development Grant	\$25,000
	<u>\$39,168</u>
Fairleigh Dickinson University/Florham (<i>Morris</i>)	
Special Project Support	\$29,650
—For continued support of "Opera at Florham."	
Hollybush Festival Association, Inc. (<i>Gloucester</i>)	
General Operating Support	\$80,000
Endowment Grant	\$85,000
	<u>\$165,000</u>
June Opera Festival (<i>Mercer</i>)	
General Operating Support	\$140,000
Challenge Grant	\$15,000
	<u>\$155,000</u>
Lubo Opera Company (<i>Hudson</i>)	
General Operating Support	\$4,075
Metro Lyric Opera (<i>Monmouth</i>)	
General Operating Support	\$6,112
New Jersey State Opera (<i>Essex</i>)	
General Operating Support	\$200,000
Challenge Grant	\$125,000
	<u>\$325,000</u>
Paper Mill Playhouse (<i>Essex</i>)	
General Operating Support	\$225,000
Artistic Focus Grant	\$600,000
Endowment Grant	\$100,000
	<u>\$925,000</u>

THEATRE

Atlantic Community College (<i>Atlantic</i>)	
Special Project Support	\$4,100
—For costs related to Playwrights Weekend.	
Burlington County College Foundation (<i>Burlington</i>)	
Special Project Support	\$28,000
—For the continued support of the Foundation Theatre.	
Creative Theatre Unlimited (<i>Mercer</i>)	
General Operating Support	\$3,260

Crossroads Theatre Company (<i>Middlesex</i>)	
General Operating Support	\$350,500
Challenge Grant	\$25,000
Endowment Grant	\$30,000
	<u>\$405,500</u>
Danmari, Ltd. (<i>Essex</i>)	
General Operating Support	\$7,000
Technical Assistance	\$4,050
	<u>\$11,050</u>
East Lynne Company (<i>Hudson</i>)	
Special Project Support	\$3,260
—For costs related to "The Politician Out-witted," a Bicentennial project.	
Entr'Acte, Inc. T/A Forum Theatre (<i>Middlesex</i>)	
General Operating Support	\$2,038
Fairleigh Dickinson University/American Stage Company (<i>Bergen</i>)	
Special Project Support	\$52,975
—For continued support of the American Stage Company.	
Family in New Jersey, Inc. (<i>Essex</i>)	
General Operating Support	\$12,000
George Street Playhouse (<i>Middlesex</i>)	
General Operating Support	\$217,500
Development Grant	\$25,000
Endowment Grant	\$30,000
	<u>\$272,500</u>
Glassboro State College/Stageworks Touring Company (<i>Gloucester</i>)	
Special Project Support	\$9,600
—To support Stageworks Touring Company's season of activities.	
Technical Assistance	\$1,800
	<u>\$11,400</u>
New Jersey Shakespeare Festival (<i>Morris</i>)	
General Operating Support	\$74,980
New Jersey Professional Theatres Foundation (<i>Bergen</i>)	
General Operating Support	\$10,791
Passage Theatre Company (<i>Mercer</i>)	
General Operating Support	\$32,000
Technical Assistance	\$8,275
	<u>\$40,275</u>
Passaic County Community College/Young Peoples' Theatre (<i>Passaic</i>)	
Special Project Support	\$11,300
—To support the Young Peoples' Theatre Series.	
Technical Assistance	\$2,000
	<u>\$13,300</u>
Pride in Trenton (<i>Mercer</i>)	
Special Project Support	\$10,188
—For costs related to the premiere presentation of Mastrosimone's new drama "The Understanding."	
Pushcart Players (<i>Essex</i>)	
General Operating Support	\$26,080

South Jersey Regional Theatre (<i>Atlantic</i>)	
General Operating Support	\$80,000
Development Grant	\$19,840
Endowment Grant	\$85,000
	<u>\$184,840</u>

Summerfun Theatre, Inc. (<i>Essex</i>)	
General Operating Support	\$4,890

Theater of Universal Images (<i>Essex</i>)	
General Operating Support	\$45,000

Whole Theatre, Inc. (<i>Essex</i>)	
General Operating Support	\$78,240
Challenge Grant	\$19,723
	<u>\$97,963</u>

VISUAL ARTS

Aljira Arts, Inc. (<i>Essex</i>)	
General Operating Support	\$6,500
Technical Assistance	\$5,000
	<u>\$11,500</u>

Art Center of Northern NJ (<i>Bergen</i>)	
General Operating Support	\$12,225

Art Museum/Princeton University (<i>Mercer</i>)	
General Operating Support	\$36,675

Ben Shahn Galleries/Wm. Paterson College (<i>Passaic</i>)	
Special Project Support	\$6,520
—For costs related to the exhibit "NJ Public Art During the American Renaissance."	

Center for the Arts in Southern NJ (<i>Camden</i>)	
General Operating Support	\$9,500

City of Camden Dept. of Housing & Community Development (<i>Camden</i>)	
Special Project Support	\$5,000
—To support the annual Camden Juried Exhibition.	

City Without Walls (<i>Essex</i>)	
General Operating Support	\$22,800

Federated Art Association of NJ, Inc. (<i>Union</i>)	
Special Project Support	\$1,630
—For costs related to the Directory of Visual Arts Organizations in NJ.	

Hunterdon Art Center (<i>Hunterdon</i>)	
General Operating Support	\$48,900
Technical Assistance	\$8,150
	<u>\$57,050</u>

Jersey City Museum (<i>Hudson</i>)	
General Operating Support	\$32,600
Development Grant	\$20,375
	<u>\$52,975</u>

Monmouth Museum (<i>Monmouth</i>)	
General Operating Support	\$13,040

Montclair Art Museum (<i>Essex</i>)	
General Operating Support	\$175,000
Artistic Focus Grant	\$100,000
Endowment Grant	\$50,000
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	\$325,000
Morris Museum (<i>Morris</i>)	
General Operating Support	\$65,200
Challenge Grant	\$8,150
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	\$73,350
NJ Center for Visual Arts (<i>Union</i>)	
General Operating Support	\$32,600
NJ Historical Society (<i>Essex</i>)	
Special Project Support	\$14,262
—For costs related to the exhibit "New Jersey in the Age of the Constitution."	
Noyes Museum (<i>Atlantic</i>)	
General Operating Support	\$65,600
Endowment Grant	\$73,000
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	\$138,600
Perkins Center for the Arts (<i>Burlington</i>)	
General Operating Support	\$40,000
Development Grant	\$18,000
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	\$58,000
Printmaking Council of NJ (<i>Somerset</i>)	
General Operating Support	\$13,692
Development Grant	\$5,705
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	\$19,397
Rutgers/Jane Voorhees Zimmerli Art Museum (<i>Middlesex</i>)	
Special Project Support	\$22,820
—For continued support of museum exhibitions.	
Rutgers/Robeson Center Gallery (<i>Essex</i>)	
Special Project Support	\$30,562
—To support a series of exhibitions.	
Rutgers/Stedman Art Gallery (<i>Camden</i>)	
Special Project Support	\$25,000
—To support a series of exhibitions.	
Rutgers Center for Innovative Printmaking (<i>Middlesex</i>)	
Special Project Support	\$25,500
—To fund the production of editions of prints by New Jersey artists.	
Somerset Art Association (<i>Somerset</i>)	
General Operating Support	\$3,260
Southern NJ Advocates for the Arts, Inc. (<i>Camden</i>)	
Technical Assistance	\$3,000
Tweed Arts Group (<i>Union</i>)	
General Operating Support	\$2,445
Women's Auxiliary Board of Memorial Hospital/Pavilion Gallery (<i>Burlington</i>)	
Special Project Support	\$16,000
—For costs related to a series of eight exhibitions entitled "The Masters Touch in 88."	
Works Gallery (<i>Essex</i>)	
Technical Assistance	\$10,000

CRAFTS

Delaware River Mill Society at Stockton (<i>Hunterdon</i>)	
Special Project Support	\$3,390
—To support the annual crafts exhibition.	
First Mountain Crafters, Inc. (<i>Essex</i>)	
General Operating Support	\$4,564
New Jersey Designer Craftsmen, Inc. (<i>Middlesex</i>)	
General Operating Support	\$5,583
Development Grant	\$25,428
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	\$31,011
Peters Valley Craftsmen, Inc. (<i>Sussex</i>)	
General Operating Support	\$39,120
Wheaton Village Historical Association (<i>Cumberland</i>)	
General Operating Support	\$103,300
Endowment Grant	\$100,000
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	\$203,300

MEDIA ARTS

Atlantic Film Society, Inc. (<i>Atlantic</i>)	
General Operating Support	\$11,700
Hudson West Productions (<i>Hudson</i>)	
Special Project Support	\$10,000
—For costs related to completion of the documentary film, "Cissy Houston: Sweet Inspiration."	
New Jersey Public Broadcasting Authority (<i>Mercer</i>)	
Special Project Support	\$365,530
—For costs related to the production of "State of the Arts."	
Newark MediaWorks (<i>Essex</i>)	
General Operating Support	\$48,900
Development Grant	\$24,450
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	\$73,350
Newark Public Radio, Inc./WBGO-FM (<i>Essex</i>)	
General Operating Support	\$150,000
Artistic Focus Grant	\$102,000
Endowment Grant	\$60,000
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	\$312,000
Oakeside Bloomfield Cultural Center (<i>Essex</i>)	
Special Project Support	\$28,525
—For continued support of the Edison/Black Maria Film Festival.	
Pittsburgh Filmmakers (<i>Pennsylvania</i>)	
Special Project	\$8,500
—To support the Mid Atlantic Media Fellowship Program	

Thirteen-WNET/Educational Broadcasting Corp.

(Essex)
 Special Project Support \$105,000
 —To produce several half-hour documentaries with a New Jersey focus

Long Beach Island Foundation of Arts & Sciences

(Ocean)
 Special Project Support \$7,200
 —For costs related to musical concerts of the Performing Arts Festival.

LITERATURE**Passaic County Community Coll./Poetry Center**

(Passaic)
 Special Project Support \$12,500
 —To support the Poetry Center.

Rutgers University Dean's Office

(Essex)
 Special Project Support \$6,560
 —To support the Rutgers Poetry Series.

Rutgers, The State University

(Camden)
 Special Project Support \$5,600
 —To support the Second Annual Rutgers-Camden Writer's Conference.

Seton Hall University

(Essex)
 Special Project Support \$8,150
 —To support the "Poetry-in-the-Round" Series of readings and programs.

SLUSA

(Somerset)
 General Operating Support \$10,400
 Technical Assistance \$3,000
 \$13,400

Stevens Institute of Technology

(Hudson)
 Special Project Support \$978
 —To support a series of six poetry readings.

Stockton State College

(Atlantic)
 Special Project Support \$1,600
 —To support the Visiting Writers Series.

Trenton State College/Dept. of English

(Mercer)
 Special Project Support \$12,200
 —To support the Annual Writers' Conference

Walt Whitman Association

(Camden)
 Special Project Support \$11,200
 —To support the conference "Whitman and the Foundations of America" with related programming.

INTERDISCIPLINARY**Encomium Arts Consultants, Inc.**

(Essex)
 Special Project Support \$3,423
 —For continued support of Autumn Stages, Senior Adult Lifestory Theatre.

Inner City Ensemble Theatre & Dance Co.

(Passaic)
 General Operating Support \$25,000

BLOCK GRANT**Arts Council of the Morris Area**

(Morris)
 Block Grant \$45,520

Atlantic County Office of Cultural Affairs

(Atlantic)
 Block Grant \$43,650

Bergen Division Office of Cult. & Hert. Affairs

(Bergen)
 Block Grant \$85,797

Burlington County Cult. & Hert. Commission

(Burlington)
 Block Grant \$29,700

Camden County Cult. & Hert. Commission

(Camden)
 Block Grant \$49,000

Cape May County Cult. & Hert. Commission

(Cape May)
 Block Grant \$28,100
 Technical Assistance \$1,600
 \$29,700

Cumberland County Cult. & Hert. Commission

(Cumberland)
 Block Grant \$55,119

Essex County Division of Cult. Affairs

(Essex)
 Block Grant \$82,585

Gloucester County Cult. & Hert. Commission

(Gloucester)
 Block Grant \$31,200

Hudson County Division of Cult. Affairs

(Hudson)
 Block Grant \$24,143

Mercer County Cult. & Hert. Commission

(Mercer)
 Block Grant \$61,875

Middlesex County Cult. & Hert. Commission

(Middlesex)
 Block Grant \$173,709

Monmouth County Arts Council

(Monmouth)
 Block Grant \$94,379

Ocean County Cult. & Hert. Commission

(Ocean)
 Block Grant \$42,750

Passaic County Cult. & Hert. Council

(Passaic)
 Block Grant \$80,114

Salem County Cult. & Hert. Commission

(Salem)
 Block Grant \$19,950

Somerset County Cult. & Hert. Commission

(Somerset)
 Block Grant \$9,444

Sussex County Arts Council

(Sussex)
 Block Grant \$72,030

Union County Office of Cult. & Hert. Affairs

(Union)
 Block Grant \$61,877

MULTIDISCIPLINE

Appel Farm Arts & Music Center (<i>Salem</i>)			New School for the Arts/NJ Opera Institute (<i>Essex</i>)		
General Operating Support	\$60,000		General Operating Support	\$34,067	
Arts Council of Essex Area (<i>Essex</i>)			Technical Assistance	\$8,150	
General Operating Support	\$13,040				\$42,217
Technical Assistance	\$3,912		Newark Community School of the Arts (<i>Essex</i>)		
	<u>\$16,952</u>		General Operating Support	\$169,520	
Arts Foundation of New Jersey (<i>Middlesex</i>)			Newark Museum Association (<i>Essex</i>)		
General Operating Support	\$26,080		General Operating Support	\$317,750	
Development Grant	\$16,300		Artistic Focus Grant	\$110,000	
	<u>\$42,380</u>			<u>\$427,750</u>	
Carter Woodson Foundation (<i>Essex</i>)			Newark Symphony Hall (<i>Essex</i>)		
General Operating Support	\$14,000		General Operating Support	\$210,000	
Center For Non-Profit Corporations, Inc. (<i>Mercer</i>)			North Ward Center, Inc. (<i>Essex</i>)		
Special Project Support	\$13,529		General Operating Support	\$14,670	
—For costs related to Volunteer Lawyers for the Arts/New Jersey.			Ocean County Center for the Arts (<i>Ocean</i>)		
City of Jersey City/Cult. Arts Comm. (<i>Hudson</i>)			General Operating Support	\$53,760	
General Operating Support	\$8,150		Powhatan Renape Nation/Rankokus Reservation (<i>Burlington</i>)		
Essex County Division of Cultural Aff. (<i>Essex</i>)			General Operating Support	\$9,600	
Special Project Support	\$8,150		Technical Assistance	\$3,500	
—For costs related to Summerfest '88.				<u>\$13,100</u>	
Friday Evening Club, Inc. (<i>Morris</i>)			Project Impact/Arts in Education Foundation (<i>Bergen</i>)		
General Operating Support	\$26,398		General Operating Support	\$5,868	
Gateway N.R.A.-Sandy Hook Unit (<i>Monmouth</i>)			Rutgers/American Studies Dept./NJ Folk Festival (<i>Middlesex</i>)		
Special Project Support	\$1,956		Special Project Support	\$2,100	
—To support the annual Sandy Hook Folk Festival.			—To support expenses related to the New Jersey Folk Festival.		
Glassboro State College/Concert Series (<i>Gloucester</i>)			Special Audiences-New Jersey, Inc. (<i>Essex</i>)		
Special Project Support	\$15,000		General Operating Support	\$32,600	
—To support expenses related to the Celebrity Concert Series.			Stockton State Coll./Performing Arts Center (<i>Atlantic</i>)		
Grant Avenue Community Center (<i>Union</i>)			Special Project Support	\$180,000	
Special Project Support	\$16,000		—For costs related to the Performing Arts Center's operation.		
—To continue and expand the "Creative Spirit at Center Stage" series.			Challenge Grant	\$16,000	
Development Grant	\$5,000			<u>\$196,000</u>	
	<u>\$21,000</u>		Unity Concerts (<i>Essex</i>)		
John Harms Concerts (<i>Bergen</i>)			General Operating Support	\$43,472	
General Operating Support	\$39,120		Development Grant	\$20,375	
Mid-Atlantic Center for the Arts (<i>Cape May</i>)				<u>\$63,847</u>	
General Operating Support	\$36,000		Very Special Arts NJ (<i>Middlesex</i>)		
Middlesex Co./NJ State Teen Arts (<i>Middlesex</i>)			General Operating Support	\$13,464	
Special Project Support	\$61,288		Technical Assistance	\$3,586	
—To support the State Teen Arts Program.				<u>\$17,050</u>	
Technical Assistance	\$815		Walt Whitman Center for the Arts & Humanities (<i>Camden</i>)		
	<u>\$62,103</u>		General Operating Support	\$50,000	
Monmouth County Library (<i>Monmouth</i>)			Waterloo Foundation of the Arts, Inc. (<i>Sussex</i>)		
Special Project Support	\$9,780		General Operating Support	\$405,000	
—For costs related to the cultural series including jazz program.			William Carlos Williams Center for the Arts (<i>Bergen</i>)		
McCarter Theatre Center for the Performing Arts (<i>Mercer</i>)			General Operating Support	\$39,120	
General Operating Support	\$450,000		YM-YWHA of Metropolitan New Jersey (<i>Essex</i>)		
Artistic Focus Grant	\$114,379		Special Project Support	\$28,362	
Endowment Grant	\$60,000		—For costs related to cultural arts programs.		
	<u>\$624,379</u>		Technical Assistance	\$652	
New Jersey Folklore Society (<i>Middlesex</i>)				<u>\$29,014</u>	
General Operating Support	\$1,630		YM-YWHA of North Jersey (<i>Passaic</i>)		
Technical Assistance	\$2,445		Special Project Support	\$5,200	
	<u>\$4,075</u>		—For costs related to cultural arts programs.		
			Technical Assistance	\$1,491	
				<u>\$6,691</u>	
			Young Audiences of New Jersey (<i>Mercer</i>)		
			General Operating Support	\$30,595	

FELLOWSHIP AWARDS

DANCE

Porter, Claire (<i>Bergen</i>)	\$8,000
Rodriguez, Nicholas (<i>Passaic</i>)	\$8,000
McAdams-Connor, Kerina B. (<i>Burlington</i>)	\$5,000

MUSIC COMPOSITION

Healy, Scott M. (<i>Hudson</i>)	\$15,000
Ho, Ting (<i>Morris</i>)	\$15,000
Oliver, Harold S. (<i>Gloucester</i>)	\$8,000
Svane, Randall L. (<i>Essex</i>)	\$8,000
Turrin, Joseph E. (<i>Passaic</i>)	\$8,000
Colson, Steve (<i>Essex</i>)	\$8,000
Finley, Patrick D. (<i>Bergen</i>)	\$8,000
Sampson, David C. (<i>Morris</i>)	\$8,000
Lazarus, Bruce (<i>Somerset</i>)	\$5,000
Pollock, Robert E. (<i>Ocean</i>)	\$5,000
Sydor, Elizabeth (<i>Middlesex</i>)	\$5,000

OPERA/MUSIC THEATRE COMPOSITION

Lewin, Frank (<i>Mercer</i>)	\$15,000
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EXPERIMENTAL ARTS

Brown, James A. (<i>Passaic</i>)	\$8,000
Grondahl, Corinne L. (<i>Essex</i>)	\$8,000
Dos Santos, Judite (<i>Essex</i>)	\$5,000
Kahn, Nicholas M. (<i>Bergen</i>)	\$5,000

GRAPHICS

Merola, Geanna (<i>Hudson</i>)	\$15,000
Van Dommelen, Annelies (<i>Hunterdon</i>)	\$8,000
D'Amico, Lynda J. (<i>Hudson</i>)	\$8,000
Ehrich, Diane S. (<i>Hudson</i>)	\$8,000
Gonnella, Rose Mary (<i>Bergen</i>)	\$8,000
Kenny, Katherine E. (<i>Essex</i>)	\$8,000
Harrison, Tony (<i>Hudson</i>)	\$5,000
Landau, Jacob (<i>Monmouth</i>)	\$5,000
Nefertiti-Goodman, Cynthia (<i>Essex</i>)	\$5,000
Potters, Edward P. (<i>Morris</i>)	\$5,000

PAINTING

Beerman, Miriam (<i>Essex</i>)	\$15,000
Buono, Gail K. (<i>Bergen</i>)	\$15,000
Joyce, Jeff (<i>Bergen</i>)	\$15,000
Barth, Frances (<i>Hudson</i>)	\$8,000
Masoni, Stefania A. (<i>Hudson</i>)	\$8,000
Roskam, Anita L. (<i>Monmouth</i>)	\$8,000
Espinosa, Eugenio J. (<i>Hudson</i>)	\$8,000
Bowness, James C. (<i>Hudson</i>)	\$8,000
Conley, Michael J. (<i>Bergen</i>)	\$8,000
Green, Renee (<i>Hudson</i>)	\$8,000
Lane, Marion J. (<i>Bergen</i>)	\$8,000
Macarrulla, Manuel A. (<i>Hudson</i>)	\$8,000
Pyrdsa, Michael W. (<i>Monmouth</i>)	\$8,000
Weier, Debra A. (<i>Mercer</i>)	\$8,000
Weiss, Jerry N. (<i>Bergen</i>)	\$8,000
Leonard, Ruth A. (<i>Hudson</i>)	\$5,000
Theile, Howard L. (<i>Middlesex</i>)	\$5,000
Carlin, Phyllis (<i>Essex</i>)	\$5,000
Melendez, Joseph A. (<i>Hudson</i>)	\$5,000
Porch, Robert O. (<i>Gloucester</i>)	\$5,000
Soorikian, Diana T. (<i>Bergen</i>)	\$5,000

SCULPTURE

Lynds, Clyde L. (<i>Bergen</i>)	\$8,000
Rosenquist, Marc H. (<i>Mercer</i>)	\$8,000
Schofield, Stephen M. (<i>Hudson</i>)	\$5,000
White, Stuart J. (<i>Hudson</i>)	\$5,000
Tyndall, Judith A. (<i>Hudson</i>)	\$5,000
Warren, Shelley M. (<i>Monmouth</i>)	\$5,000

CRAFTS

Bean, Bennett (<i>Warren</i>)	\$15,000
Voll, David B. (<i>Atlantic</i>)	\$5,000
Jacobson, Shellie A. (<i>Somerset</i>)	\$5,000
Kosminsky, Jane L. (<i>Bergen</i>)	\$5,000
Stankard, Paul J. (<i>Gloucester</i>)	\$5,000
Weiss-Munk, Marion (<i>Middlesex</i>)	\$5,000
Westfall, Carol D. (<i>Essex</i>)	\$5,000

PHOTOGRAPHY

Dalgal, Ryan (<i>Middlesex</i>)	\$8,000
Haluska, Andre (<i>Burlington</i>)	\$8,000
Mattson, Jean M. (<i>Union</i>)	\$8,000
Schnur, Mel C. (<i>Union</i>)	\$8,000
Acevedo, Manuel (<i>Essex</i>)	\$5,000
Butcher, Laurie E. (<i>Hudson</i>)	\$5,000
Kimberlin, Keith J. (<i>Middlesex</i>)	\$5,000

Lichens, Stanley C. Jr. (<i>Hudson</i>)	\$5,000
Luce, Charles E. (<i>Sussex</i>)	\$5,000

MEDIA ARTS

Guy, Thomas C. (<i>Essex</i>)	\$15,000
Hublely, Emily N. (<i>Hudson</i>)	\$15,000
Noren, Andrew C. (<i>Monmouth</i>)	\$8,000
Pomer, Judith H. (<i>Hudson</i>)	\$8,000
Parker, Henrietta S. (<i>Essex</i>)	\$5,000

PROSE

Sharp, Paula R. (<i>Hudson</i>)	\$15,000
David, Ronald (<i>Hudson</i>)	\$8,000
Little, Geraldine C. (<i>Burlington</i>)	\$8,000
Sethi, Robbie Clipper (<i>Morris</i>)	\$8,000
Anton, Theodore G. (<i>Bergen</i>)	\$5,000
Jaffee, Annette W. (<i>Mercer</i>)	\$5,000
Levine, Jack (<i>Ocean</i>)	\$5,000
Shapiro, Jane (<i>Mercer</i>)	\$5,000
Sterne, Diana (<i>Mercer</i>)	\$5,000

PLAYWRITING

Guyer, Murphy J. (<i>Hudson</i>)	\$5,000
Marshall, Benjamin V. (<i>Union</i>)	\$5,000
Nelson, Jeffrey B. (<i>Hudson</i>)	\$5,000
Paetow, Janet R. (<i>Bergen</i>)	\$5,000

POETRY

Cowing, Sheila (<i>Somerset</i>)	\$15,000
Madonick, Michael D. (<i>Warren</i>)	\$15,000
Becker, Carol (<i>Mercer</i>)	\$5,000
Coe, Dina (<i>Monmouth</i>)	\$5,000
McLaughlin, Joe-Anne M. (<i>Atlantic</i>)	\$5,000
Powell, Lynn C. (<i>Mercer</i>)	\$5,000
Tulloss, Rod (<i>Monmouth</i>)	\$5,000
Grazide, Richard E. (<i>Hudson</i>)	\$5,000
Reiners, Victoria A. (<i>Morris</i>)	\$5,000
Rosser, J. Allyn (<i>Camden</i>)	\$5,000
Schott, Penelope S. (<i>Somerset</i>)	\$5,000
Tiger, Madeline J. (<i>Essex</i>)	\$5,000

INTERDISCIPLINARY

Gromada, John A. (<i>Warren</i>)	\$8,000
Klion, Jenny T. (<i>Hudson</i>)	\$8,000
Provenzano, James T. (<i>Hudson</i>)	\$8,000

Continued from inside front cover.

miere black theatre in the state and region, for its development and stabilization. The Council's Touring Arts program has also been altered to increase the maximum fee support awarded to presenters who book minority artists.

Arts education as an integral and sequential component of basic education has also been addressed as a Council priority. The Council board and staff have been extremely active as advocates for arts education, supporting the Ogden-Rand legislation for Literacy in the Arts, and creating a new Arts Basic to Education grants category available in FY 1989 to organizations whose mission is arts education.

All of these new programs evolved from our planning process, one that has allowed us to evaluate our options and determine new directions to take. Long-range planning is not an activity that occurs once every three or five years; it is an integral part of our daily operation. It is this thoroughness in planning that puts the New Jersey State Council on the Arts in the forefront of the state arts agencies movement. But what better way to measure our success than by the success of New Jersey's arts organizations. Both the Council's and the arts community's combined growth and sophistication in arts programming has earned many New Jersey groups national recognition.

The New Jersey Chamber Music Society, one of our artistic focus grant recipients, met with great acclaim at the Piccolo Spoleto Festival in South Carolina and will be featured on American Public Radio's "Best of Spoleto" series. The Society will also appear on WNET-Channel Thirteen's Great Performances, playing with the Tokyo String Quartet.

The New Jersey Symphony Orchestra, another artistic focus recipient, gave its first Carnegie Hall concert in over a

decade and received excellent reviews in the New York and New Jersey papers. Hugh Wolff has attracted national and international attention for his conducting, both with the New Jersey Symphony Orchestra and orchestras around the country.

The Colored Museum, which had its world premiere at Crossroads Theatre in New Brunswick, moved to Joseph Papp's Public Theatre in New York and had its engagement extended from October 1986 through July 1987. It then moved to the Royale Court Theatre in London with a four-week run this past summer.

And what could be better for the Paper Mill Playhouse and New Jersey than headlines in the *Daily News* reading "Broadway's Best is in New Jersey." The list goes on; there are so many more groups and individual artists that have made great strides this past year.

At this time, we, the arts community, can look back over the year and take great pride in our respective accomplishments. And we can also look ahead, moving forward together, charged with new energy, innovative thinking, sound judgment, and a dedication to our common goal: to achieve excellence, success, and national prominence for the arts in New Jersey. ■



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Department of State

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Berda Rittenhouse, *Arts Education Coordinator*

Ronnie B. Weyl, *Publications Coordinator*

Correction

The photograph of artists working at their canvases at Riker Hill Art Park, which appeared in the summer issue of *Arts New Jersey*, was incorrectly identified. From left to right, professional artists Alden Baker, Lola Katchem, Natalie D'Alessio, and Pat Gause.

Arts New Jersey

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Fall 1987

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