

A R T S

N E W J E R S E Y



THE NEW JERSEY STATE COUNCIL ON THE ARTS
SUMMER 1987

FROM THE EXECUTIVE DIRECTOR

Taking initiative means the difference between excellence and mediocrity. It means making a commitment to a bold vision and taking action to achieve specific goals. Once those goals are met, it means setting new ones. Complacency is not congenial to success.

The New Jersey State Council on the Arts recognizes this to be true and has continued to take the initiative to provide the arts community with more effective funding and programmatic support, and thereby increase the opportunities for the general public to enjoy the arts. We felt extremely proud when at a recent meeting of the Council of New Jersey Grantmakers, Frank Hodsoll, chairman of the National Endowment for the Arts, recognized our efforts. "In our view," he said, "the (New Jersey State) Arts Council is one of the nation's most adventurous, most energetic, and best-run."

This past year has been a particularly good one. We re-

fined the grants evaluation process and have taken additional steps to meet the needs of particular regions and constituencies. The Southern New Jersey Arts Initiative described in this issue of *Arts New Jersey* is one example of the Council's commitment to the state's diverse arts community.

We worked closely with other state agencies and, with their cooperation, initiated the state's first cultural tourism conference and brought to life the folk art of New Jersey's Pinelands in a major exhibition at the New Jersey State Museum.

The Council continued to take active measures this year to support the arts as a part of basic education and is pleased to announce that the Literacy in the Arts bill introduced by Assemblywoman Maureen Ogden, a Council member, was recently signed into law by Governor

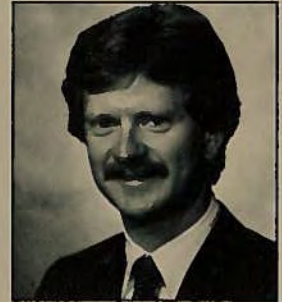
Kean. This law will establish a task force to study and implement sequential arts curricula as a basic part of public and private school education.

So much of what the Council has achieved could not have come to pass if not for Governor Kean's initiative to increase support for the arts. During his administration, state appropriations for the arts have more than quintupled. The impact has been felt. This year, nearly thirteen million attendances are anticipated by arts organizations and projects receiving NJSCA assistance, as compared to less than five million in 1984. That is a significant increase.

Corporations and foundations such as AT&T, Johnson & Johnson, the Geraldine R. Dodge Foundation, the Fund for New Jersey, and many more also deserve recognition for initiating new funding programs that have helped the arts burgeon this year.

Finally, we must applaud New

Jersey's artists and arts organizations themselves who continue to strive for excellence, taking the initiative to advance their art form and give us memorable arts experiences. ■



A handwritten signature in dark ink, appearing to read "Jeffrey A. Kagan". The signature is fluid and cursive.

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On the Cover

Man Standing on His Head, #91

1969

Hughie Lee-Smith

Oil on Canvas

36" x 46"

RIKER HILL ART PARK: A LABOR OF LOVE

by Barbara Mayer

From left to right, art student Lola Katchem and Riker Hill Art Park residents Alden Baker, Natalie D'Alessio, and Pat Gause.

SHELLEY KUSNETZ



For those who believe that the arts have a practical as well as a moral value in today's world, the story of Riker Hill Art Park is inspirational. Who else but a bunch of artists and craftsmen would see in a broken-down abandoned army base the potential for a thriving art park? Who else would willingly make the investment of time and labor, even their own scarce money, to bring that vision to life on property that is owned by others?

With the blessings and help of Essex County, these indi-

viduals and the Essex County Parks, Recreation and Cultural Affairs Department are transforming what was once an eyesore and a nuisance into a community of working artists and craftsmen. Without the unusual partnership between artists and government, this place would undoubtedly not exist.

On its steep hillside overlooking the suburban sprawl of highways and office parks in northern New Jersey, Riker Hill seems like the most natural place in the world for an art

park, an oasis of rural quiet. With sounds of rustling leaves and chirping birds and a few, low buildings set far apart on a grassy hill, the illusion is of a rustic summer camp in a remote place.

This rural expanse, however, is no mere summer retreat. It is a year-round colony of thirty low-rent studios which presently accommodate fifty-eight artists and craftsmen, some of whom would have nowhere else to work if it were not there.

Besides providing low-cost studio space, Riker Hill also offers the public a chance to experience renewal-through-art in classes and a variety of per-

formances and special events during the year.

Though it has a timeless quality, Riker Hill is a recent innovation. The land that now houses the art park was acquired only in 1976 by Essex County. It was the site of the United States Army's phased-out, old, Nike missile control base in Livingston. When the county took over the forty-seven-acre site, it was, by all accounts, in bad shape, its vandalized buildings disused and boarded up. The site was frequented by teenagers bent

on mischief, and one school of thought believed that the best solution would be to tear down the buildings.

Riker Hill's fortunes started looking up in 1980 when recreation administrator Ben Schaffer approached his boss, Elizabeth DelTufo, then head of the cultural affairs division, and suggested using the site for studios.

"There was a need for low-cost artists' studios in Essex County, which happens to have the highest population density of any county in the entire country," said Schaffer who is now administrator of Riker Hill.

His plan was to have the tenants make the buildings habitable in return for long-term leases at low rents, thus creating a place where artists could work their magic for the benefit of Essex County residents, without any substantial investment of scarce government funds. After an independent study confirmed the need, the county executive authorized development of the site as a self-supporting art park.

Schaffer, a park professional for twenty-five years, has gone far beyond the normal requirements in administering the site, according to Riker Hill artists. He has worked along side them to accomplish some of the physical labor, such as building an outdoor stage with woodworker Al Lohrenz. And he has also managed to solicit gifts of technical expertise and materials. Donors include Jersey Central Power and Light



Leonard DiNardo and Gino Kitcher in DiNardo's Riker Hill studio.

**Sculptor Larry Umbreit
with his students at Riker Hill
Art Park.**



SHELLEY KUSNIETZ

Company, Public Service Electric and Gas Company, New Jersey Transit, New Jersey Bell Telephone Company, and Schering-Plough Corporation. A recent acquisition from New Jersey Transit is a two-thousand pound, \$25,000 camera which can be used to create large posters and newspapers and other promotional materials, and can also be used for art-making.

Getting the park started required a pragmatic approach. Since the buildings were in various states of disrepair and there were no funds available to improve them, Schaffer negotiated contracts that treated each space and artist as the situation required. Some individuals, like glassblower Leonard DiNardo, a New Jersey State Council on the Arts Fellowship recipient, and

ceramists Georgia Chivian and Arthur Silverman virtually built studios out of thin air. DiNardo, for example, turned an old shed into a modern, hot-glass studio with two glass-melting furnaces, two annealing ovens, and several, large grinding wheels and belt sanders.

Others have also contributed labor. For example, with the help of some of the department's trade crew, potters Don Wessel, Peg Feudi, and Connie Crowell built a large gas kiln from donated bricks and steel.

In return for the investment of thousands of dollars in materials, labor, and equip-

ment, various artists have been given leases which reduce their rent by half. Rents go up to \$200 a month, including utilities. The rental money is sufficient to cover Riker Hill's operating costs, so the facility requires no government funds.

County park-system personnel plow the roads in the winter, pick up garbage, maintain the grounds, and cut the grass on the hilly site that is part of the Watchung Mountains. When the skilled laborers who are part of the department's skilled trades crews have been available, usually in the off season, these carpenters, plumbers, electricians, and masons have helped build the studios.

Since 1983, when the first artist-tenant moved in, more than thirty studios have been

created within the existing buildings. The roster presently includes twenty-nine sculptors, eight painters, five ceramists, five printmakers, four photographers, three glassblowers, two jewelers, a woodworker, and a videographer.

The studios may remain open for twenty-four hours a day when the work requires it, but artists are not free to live at the park. All studios must be used at least three days a week. Those who spend less time there share space with others in order to meet the three-day requirement. Although preference is given to Essex County residents and about three quarters of the



Blue Askew
1981
Pierre Clark
Welded Steel
12' x 13'

former radar equipment pads as perfect foundations for studios in the form of geodesic domes. The cultural affairs division has applied for a grant from the National Endowment for the Arts for the services of an architect to help realize the goal of an on site gallery.

"To give the public a feeling that they are in an art park, we want to add more outdoor sculpture and more performing arts programs," according to Schaffer, who says new outdoor sculpture will be added to the five already in place.

Additional parking, public restrooms, outdoor shelters for summer arts programs, more art classrooms, and an indoor stage are some other entries on the cultural affairs department's long list of desirable expansion. Plans for a wind generator and wind solar study are underway. To help chart Riker Hill's future course, the parks department is planning to install an advisory board of community leaders within the next few months.

In the meantime, there is undeniable satisfaction in reflecting on the changes that have come to Riker Hill. Once it served as a control station for missiles. Today, it is a station of creativity, where resident artists launch ideas and art objects. For more information about Riker Hill Art Park, contact Ben Schaffer, (201) 482-6400. ■

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

tenants come from the nearby area, New Jersey residence is not a requirement for participation.

Activities that draw the public to Riker Hill include special events such as an Indian Arts Festival, summer time performing arts programs on the outdoor stage, crafts fairs, and open studio days with demonstrations and concerts. This summer, there will be classical, jazz, and folk music concerts and dance performances, as well as a repeat on September 19 of last year's successful Indian Arts Festival.

"We don't want an isolated island of artists," said Schaffer. "We want the art park to put Essex County residents in touch with talented artists who otherwise would not be available to them. The first phase—to establish the park—is now complete," he continued.

"The second step is to build a link with the public through sculpture in the park, perform-

ing arts events, and increased educational facilities."

Art classes are already offered by some of the artists. Painter Natalie D'Alessio and sculptor Larry Umbreit offer instruction to all comers. Bernard Abelow and Alice Bryant teach advanced students. Each teacher returns a percentage of tuition fees to the park.

Besides helping them reach out to the public, Riker Hill artists see the association which they created as a vehicle for all artists in the area to participate in community life. Sue Sachs, a jeweler who lives in Parsippany and was the first artist to occupy a studio at Riker Hill Art Park, is founding president of the association.

"My hope is that we will expand to include artists who don't need the studio space, but want the contacts. This could lead to lots of energy and an aura of creativity," she said. She envisions the establishment of a cooperative gallery open to artists from the community, participation in critiques, and even joint spon-

sorship of lectures on subjects of interest.

With things in good order now, it is difficult to imagine the dispirited appearance of the place only a few years ago, according to D'Alessio. "We pitched in and cleaned out the place, knocked out the walls and made it habitable. Today there is no more graffiti and little vandalism. Now that it's nice, everybody wants in," she said.

Although demand *has* increased for the studios, and Schaffer says there is a waiting list of fifteen at the moment, he is still looking for qualified artists who need studio space, especially fiber artists and others working in media not currently represented. There are also openings for performing arts groups who can give summer performances.

Expansion plans call for the addition of more studios on the site. Schaffer is eyeing the

COMMERCE AND CULTURE: MERRILL LYNCH IS BULLISH ON THE ARTS

by Marion Burdick

The June Opera Festival of New Jersey, which has happily settled into the Kirby Arts Center on the campus of the Lawrenceville School, is now in its fourth year. Inspired in part by European summer opera festivals, the festival was founded to present, in English, opera masterpieces conceived for intimate stages the size of Kirby's; ticket holders are invited to picnic on the estate-like grounds of the school before the performances. Since its initial season, the festival has been both a critical and a popular success.

According to a statement by festival president John Ellis in

last year's program, however, "Without the major support of Merrill Lynch & Co., we would never have had a first season, or a second one."

There are certain felicitous occasions when everybody seems to be in the right place at just the right time. So it was with Merrill Lynch and the June Opera Festival.

At the same time that the giant financial firm was in the process of opening a campus in Plainsboro, not far from Lawrenceville, the fledgling opera company was scouting the area for corporate sponsors. Merrill Lynch, which had funded such musical organizations as the Metropolitan Opera and the Cleveland Symphony in the past, was on the lookout for a culturally enriching way to

make its presence felt in its new community.

"The idea appealed to us," says Thomas G. White, corporate vice president and coordinator of special events in the New Jersey area. "With the librettos in English, the performances were more accessible and not as 'overpowering' as more weighty operas. Also going for it was that beautiful setting on a spring evening."

Some 1,500 Merrill Lynch employees were being relocated from all over the northeast to the company's new 275-acre corporate campus and training center in Plainsboro, and, explains White, "We wanted to establish a cultural focus early

Robert Swenson and Roberta Gumbel performing the roles of Prince Tamino and Pamina in the June Opera Festival 1986 production of Mozart's "The Magic Flute" at the Kirby Arts Center, Lawrenceville School.



Courtesy—The Times

on for these employees.”

“In addition to bringing a constituency of our top young people into the community,” adds Michael Wall, a vice president in charge of special events on the national level, “we also believe that major corporations have obligations to the communities in which their employees live and work. In this case, the June Opera Festival was looking for a corporate sponsor and this need gave us the opportunity to give something to the community even before we moved in.

“Quite honestly,” Wall continues, “we were taking something of a chance, since the organization was just starting up. It took a lot of faith on our part to endow the festival. Other organizations had the opportunity to become corporate patrons but failed to seize it. However, we felt it was being put together by reputable people and that the festival would be as good as their names.”

The festival has certainly earned Merrill Lynch’s faith. The operas have been consistently well attended and have received almost unanimous rave reviews since the festival’s opening season.

William Schreyer, Merrill Lynch’s chairman and a long-

time Princeton resident, has stated, “We are committed to this kind of cultural support. As government support of the arts continues to decline, we in the corporate community must insure that the artistic vitality of the country remains strong and healthy.”

“What we specifically ask for in these commitments is recognition,” says Wall. “We say, ‘Look, we want to work with you and help you, but you have to realize that in return, we’d like to make the general public aware that we’re good corporate citizens.’ In the case of the June Opera Festival, it’s newsworthy that a new series was being developed, and it’s also newsworthy that Merrill Lynch has made it possible.”

Merrill Lynch’s usual policy is to provide start-up, or seed money, and the grant is not expected to be a lifetime crutch for the organization. The corporation is currently sponsoring local symphonies, theatre organizations, and opera and ballet companies in some thirty-five or forty cities across the country. They also have a national program which recently sponsored the John Singer Sargent exhibition at the Whitney Museum in New York.

“Merrill Lynch has a presence in just about every city in the United States,” says Wall. “We can’t keep adding cities and continue to fund each project on the magnitude of the initial grant. The gift may be scaled down after three or four years and that money moved to another market. What we leave behind are

enlightened cultural and corporate organizations.”

Part of Merrill Lynch’s support to the festival is a matching fund grant given in the belief that the group’s vitality will be enhanced by wider input from other major corporations which maintain large numbers of employees in the area. For the present, however, Merrill Lynch remains the festival’s single largest corporate sponsor. Other sources of funding include the New Jersey State Council on the Arts and the Robert Wood Johnson, Jr. Charitable Trust.

“This is a jewel of an organization,” says White. “Sometimes it just takes a little longer than our traditional commitment.” ■

Marion Burdick is a free-lance writer who writes for the *New York Times New Jersey Weekly* section.

The June Opera Festival opened its 1987 season on June 16 with *Ariadne on Naxos* by Richard Strauss. From left, Andrew Zimmerman, Karen Smith Amerson, David DuPont, and Philip Cokorinos will sing the roles of Scaramuccio, Zerbinetta, and Truffaldino respectively.



ROBERT I. FAULKNER

HUGHIE LEE-SMITH: MASTER TEACHER AND ACCOMPLISHED ARTIST

by Ronnie Weyl

Hughie Lee-Smith, N.A.

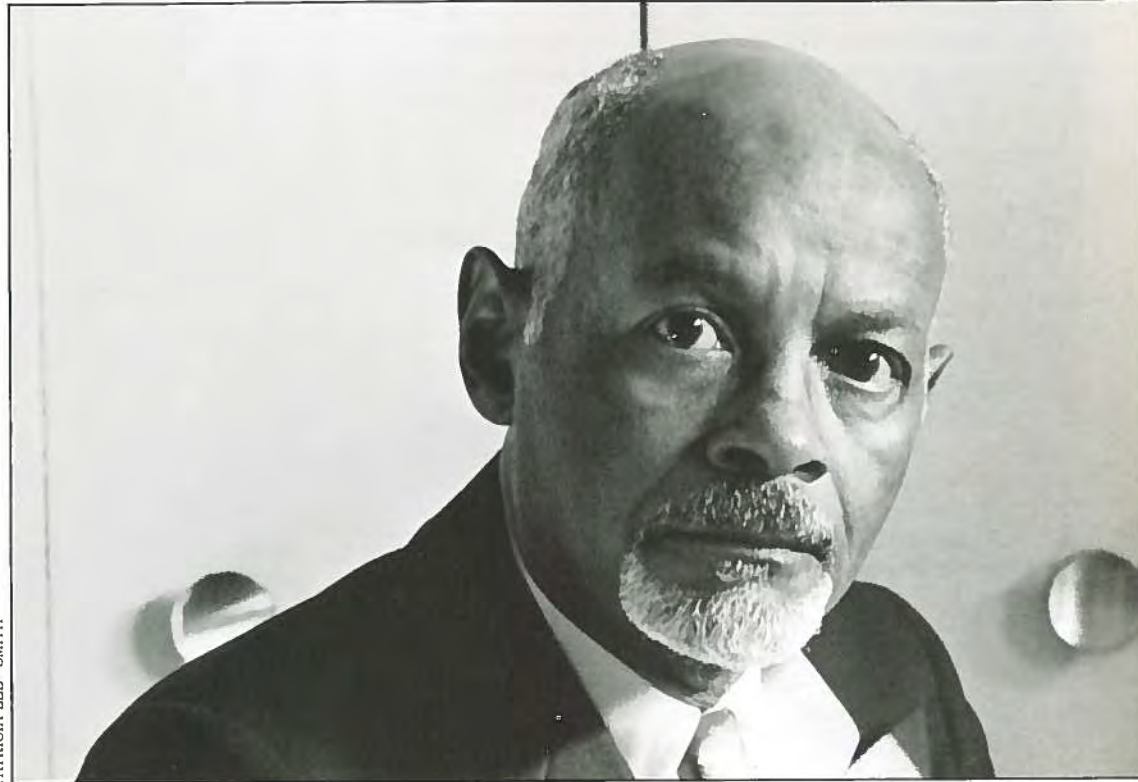
When the New Jersey State Museum honored four of New Jersey's most acclaimed artists by reproducing their work in a new poster series (see sidebar), Hughie Lee-Smith was among the quartet.

Given the fact that Lee-Smith was born in Florida, raised in Cleveland, Ohio, and educated in Michigan, spending his early adult years in New York City, one might question his eligibility as a New Jersey resident. Actually, for the past thirty years, Lee-Smith has maintained close ties to the Garden State.

He began spending extended periods of time in New Jersey in 1958 when he was invited to teach at the "Studio-on-the-Canal" founded by the late Rex Gorleigh. He continued commuting to New Jersey in the 1960s to teach at Princeton Country Day School, Trenton State College, and the Princeton Art Association. Since 1972, he has lived in Hightstown and has been commuting to New York to teach at the Art Students League where he began teaching that same year.

"At one point in time," Lee-Smith said in a recent interview, "teaching for me was a matter of survival. I depended on it as a livelihood. Now I simply find it a stimulating experience and enjoy the contact with people."

Teaching also enables him to



PATRICIA LEE-SMITH

promote the high standards in which he deeply believes. In an interview with Estelle Sinclair of the *Princeton Packet* (Time Off, January 21, 1987), he said, "In essence, what I do with my students is try to develop a sense of respect for traditions, and in doing so I teach them what is traditionally considered good drawing.

"I tell them, what you do after you leave is your business, your creative business, but you've got to have a foundation. And my job is to give you that foundation. I try to open their eyes to reality in terms of shapes and forms, but in a manner that is traditionally recognized as good."

Lee-Smith, who received a solid academic background in painting and drawing at the

Cleveland Institute of Art and Wayne State University in Detroit, traces his influence to realism, not twentieth-century modernism.

"Years ago, the abstract expressionist movement dominated the art scene. Today, you can be practically anything you wish. I have always been a realist." His realistic style has gone through an evolutionary process from what critics have called "Social Realism" in the 1940s to "Romantic Realism" in the 1950s. Today the artist himself characterizes his work as "metaphysical painting." Zoltan Buki, fine arts curator

at the State Museum, concurs.

"On the surface, his work appears pleasant and subdued," says Buki, "but the more one views the canvas the more pensive he or she becomes. His canvases evoke questions in the viewer, and one thought seems to release another.

"*Man Standing on His Head, #91* is a perfect example," Buki continues. "The scene appears airless, devoid of atmosphere. And while the image of a man standing on his head seems playful, to me it suggests that something is not right, that perhaps our world is turned upside down. His work is thought-provoking."

Ebony Magazine has called Hughie Lee-Smith one of the ten most important black American artists working today. According to Buki,

POSTER SERIES CELEBRATES THE ARTS

however, "Lee-Smith is not concerned exclusively with black issues, but rather with human beings at large."

Lee-Smith has received numerous awards and honors, including three from the National Academy of Design and four from the Audubon Artists, Inc. He was elected to the National Academy of Design in 1967 and currently serves as a member of the Academy's Council.

His work is included in numerous private collections, including Malcome Forbes' collection, and in more than thirty institutions and corporations, among them Atlanta University, Howard University, Wayne State University, the Lotos Club of New York, the Smithsonian Institution's National Museum of American Arts, the Detroit Institute of Arts, the New Jersey State Museum, the Chase Manhattan Bank in New York, and the Lagos Museum in Nigeria.

Lee-Smith has also had numerous one-person shows throughout the country and around the world. This September his work can be seen at the June Kelly Gallery in SoHo. The New Jersey State Museum is also planning a retrospective of his work in the next few years pending funding. ■

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

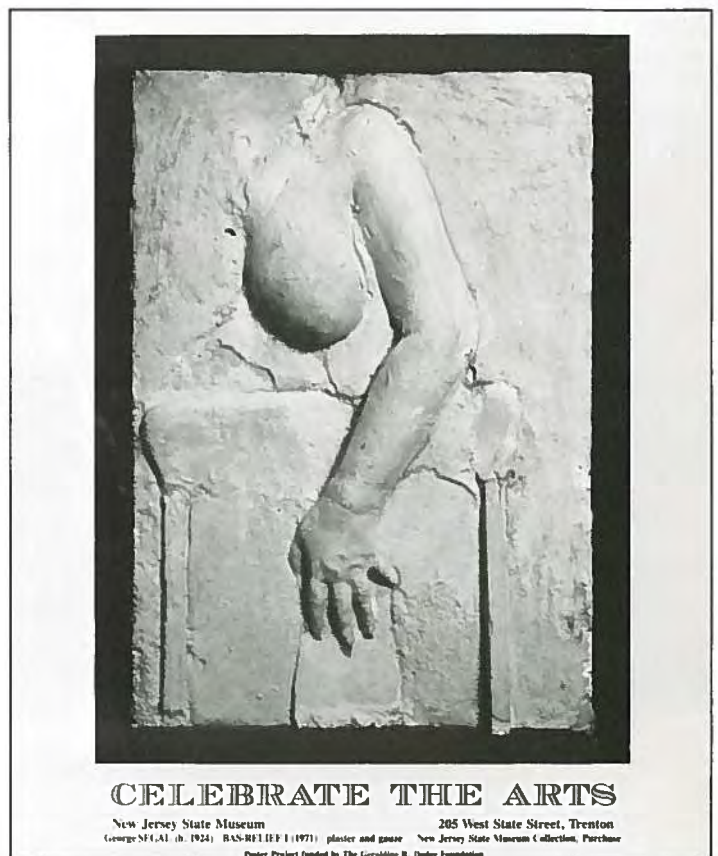
Last December, soon after the New Jersey State Museum purchased Hughie Lee-Smith's oil painting *Man Standing on His Head*, #91, which is featured on the cover of *Arts New Jersey*, the museum produced a quartet of posters featuring Lee-Smith's work and three other pieces in the museum's permanent collection: Clarence Carter's 1944 oil painting *A Bit of the Country*; sculptor George Segal's 1971 plaster and gesso work *Bas-Relief*; and Thomas George's 1971 oil painting *The Stone* (2nd version). Designed by Gaston & Maddon Associates of Flemington, the posters bear the message "Celebrate the Arts."

The poster series was in fact part of the museum's ongoing celebration of the 1.5 million dollar appropriation awarded by the State Legislature in fiscal year 1986 for the museum to purchase visual art work.

"We decided to initiate a poster series," says Karen Cummins, the museum's assistant director, "to draw attention to the museum's significant twentieth-century American art collection and to the dramatic developments occurring in our permanent collection."

The museum chose work by four of New Jersey's most prominent artists who have made great contributions to the visual arts in America. The format was chosen to fit a stock frame size so that they could be modestly priced; the posters cost four dollars unframed and twenty dollars framed.

"Our objective is to disseminate as many posters as we can to homes and offices throughout the state to remind the public of the museum's fine collection of art," Cummins



New Jersey State Museum poster featuring George Segal's *Bas-Relief I* (1971).



From left to right, Hughie Lee-Smith; Clarence Carter; Scott McVay, executive director, Geraldine R. Dodge Foundation; Jane Burgio, Secretary of State; George Segal; and Thomas George at the New Jersey State Museum's presentation of its poster series.

Clarence Carter (l) and George Segal signing "Celebrate the Arts" posters.



explains. "People seem to be unaware of our permanent collection and don't realize that much of the artwork we exhibit lives here." To bring greater attention to the permanent gallery exhibits, the museum is currently developing a succession of gallery brochures that provide background information on individual works and place these pieces in context with each other.

"The permanent gallery exhibits include many works by New Jersey artists," Cummins adds, "and demonstrate how New Jersey artists are incorporated into the mainstream of American art."

The museum's permanent collection has also been incorporating the work of black American artists. Cummins credits the Minority Arts

Committee of the Friends of the New Jersey State Museum for that development.

"Thanks to the extraordinary efforts of a few individuals and the tremendous response from the state's black community," Cummins says, "the committee has raised enough money in the past four years to enable the museum to purchase several works by the Harlem Renaissance photographer James Van Der Zee, and by Gordon Parks and Romare Bearden.

"Their efforts did not go unnoticed," she continues. "John Watson, an assemblyman from Trenton, was duly impressed by the museum's commitment to build its

minority arts collection and by the black community's support for this goal. He spearheaded legislation to allocate money for the museum's acquisition fund."

The original bill was expanded upon, and the museum received the 1.5 million dollar appropriation, with some of that money earmarked for the acquisition of minority artists' work. Lee-Smith's *Man Standing on His Head, #91* and his painting *Two Girls* were among the new acquisitions. Other acquisitions made with the funds include a Louise Nevelson sculpture and paintings by Rex Gorleigh, Raphael Soyer, William Glackens, Horace Pippin, Hale Woodruff, and Regonal Marsh.

The museum remains optimistic about the future of

its permanent collection. The poster series has a more uncertain future, since it was funded in part by grant money from the Geraldine R. Dodge Foundation. Meanwhile, the Minority Arts Committee is currently preparing a National Endowment for the Arts grant application to request funding for a retrospective exhibition of Hughie Lee-Smith's work. The show would be on view at the State Museum then travel to other museums across the country. ■

—R.W.

MILTON BABBITT: THE HUMAN ELEMENT IN MODERN MUSIC

by Noreen Tomassi



KEITH MEYERS *Courtesy—The New York Times*

Milton Babbitt

It is 11:00 on a Sunday evening in May. Composer Milton Babbitt is sitting on an uncomfortable, metal chair at a performance space called EXIT ART in lower Manhattan. The space—a large, badly ventilated loft—is hot and airless and crowded with young men and women who shift in their seats and talk quietly as the playing area is cleared of instruments and two, large, speaker cabinets are rolled out.

Most of the people in this audience know each other. They come from Yale or Juilliard or Eastman or Manhattan where they have studied under Charles Wuorinen or Jacob Druckman or Morton Subotnick. They are equally at ease with Schoenberg, Schenker, and Shankar, and the theories that Milton Babbitt helped develop and refine which created a revolution in twentieth-century music were classroom exercises for them. The event that has brought them together is the “Bang on a Can” Festival organized by and for the newest wave of the American music world. Babbitt sits in the audience, pleased his *Vision and Prayer*, a piece he wrote in 1961 for voice and synthesizer, has been included in the program. It is, however, a strange place for him to be spending his seventy-first birthday.

The Mark IV Synthesizer on which Babbitt made the first

pieces of synthesized music (not *his* first, *the* first) sounds oddly dated to this audience, and while composers of this new generation are respectful of the influence and importance of serialism and minimalism on their own work, these two forms no longer seem quite able to accommodate their ideas.

Babbitt is also what most of these people would call an “uptown” composer. He has received nearly every accolade possible including a prestigious MacArthur Foundation Fellowship which awarded him \$300,000 over a five-year period, a 1982 Pulitzer Prize, election to the Academy of Arts and Letters and the Academy of Arts and Sciences, and, in his adopted state of New Jersey where he has lived since 1938, the first-ever Walt Whitman Creative Arts Award given by Governor Thomas H. Kean. He is known worldwide for his serial compositions, his work in expanding the twelve tone system of Schoenberg, and his role in the development of the first electronic music synthesizer.

Despite all this, Babbitt looks at home. In his remarks to the audience, before the performance of *Vision and Prayer* begins, he tells them that the piece—written before many of them were born—is about “time and therefore duration and therefore time running out.” Interesting preoccupations for a brilliant, difficult, seventy-one-year-old American composer on the evening of his birthday.

In many ways, the structure and contradictions of Babbitt’s life have been as interesting and surprising as the structure of his music. He is not easily described. He is the quintessential northern intellectual,

yet he was raised in Jackson, Mississippi. He is known for the rigorous invention of his serial compositions, yet he is an avid fan of the American pop song. He is often called a “theoretician” or even less flatteringly a “technician,” yet he is, in fact, a passionate and eloquent man with dazzling syntactical ability—musical and otherwise.

Above all, he is an academic composer, in the best possible sense of that term. He has been a member of the faculty of Princeton University for nearly fifty years and while he extols the nurturance and protection the academic world has given to him and to other composers, he is also acutely aware of its failures.

He arrived at Princeton in 1938 as an instructor of mathematics in order to study with Roger Sessions. “The United States was the only country in the world that presented the composer with the kind of haven at that time,” he said in a recent interview. “The university decided it must be a patron for serious musical activity. I could never have existed, nor could many of my colleagues, without it. In fact, the most significant aspect of the cultural reorientation of serious music in this country is the fact that almost all American composers have attended universities or teach there.”

His work with Sessions led to formal graduate studies and to the attainment of the first master’s degree in music

awarded by Princeton. Shortly afterward, he joined the music faculty where he is now, half a century later, one of its most distinguished emeriti.

For Babbitt, Princeton has been both a blessing and a curse, though he is ready to admit, "I could not have lived anywhere else." He believes that while everything he has written has been produced because of his presence at Princeton, the university is also responsible in some ways for everything he might have, could have, but has not written. What is most disturbing to him is the lack of understanding of the importance of the composer within the university community and the lack of support for the special needs that writing music engenders.

"Even here at Princeton, they don't fully realize the difference between our lives as composers and the life of someone in the philosophy or mathematics department. We go home at night and we have to copy scores or we have to pay tens of thousands of dollars to have them copied, and we have to proofread our work, which is so much more difficult in music than it is in prose." He feels the support of the university for these important and time-consuming activities is absent. He is also concerned that his colleagues do not take the time to understand or appreciate modern music and that contemporary music concerts on campus are

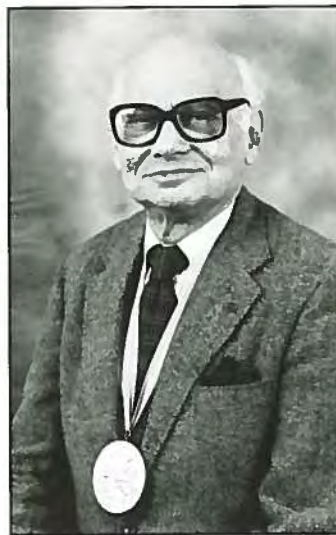
badly attended, when they occur at all.

On the other hand it is because of his presence at Princeton that he was asked by RCA in 1957 to work on the development of the Mark IV Synthesizer, an event that had a great effect on his own musical development as well as on the rest of the musical world. He was given the opportunity to be the first experimenter in electronic music, though he points out that "electronic music" is a misnomer.

"Electronic music is not a type of music," he explained. "It has nothing to do with musical structure. The computer or synthesizer or any electronic medium is simply a medium. It provides the composer with the ability to realize any kind of music from the most simplistic pop music to the most intricate, serious composition. It does not suggest in any sense what the musical structure or technique of the composition will be. The primary advantage is that it makes possible things which were never possible before. In the electronic media, anything that can be discriminated by the hearer can be realized, which is not true, of course, in non-electronic music."

Babbitt is impatient with the accusations that electronic music is cold or inhuman. "It used to be said, with some spirit of contention, 'Where's the human element in modern music?' as if the human element were only in the performance." He believes if one pursued this argument, one would come to the conclusion that "music has never been more human. You begin with a human composer who is now obliged to state every aspect of

Milton Babbitt with the Walt Whitman Creative Arts Award given to him by Governor Thomas H. Kean.



his musical decision. The machine does nothing. You have to tell it everything, and then the only thing that stands between you and the auditor is his or her ability to comprehend. The truth is we can now go from human to human without the intervention of that big, mechanical piano which imposes all kinds of limitations."

According to Babbitt, the real contribution of electronic music is not the purity of the process, but its effect on music in time, particularly "the control of time in music, not only in the practical sense that rhythm has traditionally created the greatest problems for performers, but the fact that we can achieve exact relationships of time.

"That was the great accomplishment," he says with satisfaction, "rhythm in every sense of the word, not only rhythm in the sense of suc-

cessive duration and the combinations of those durations, but rhythms of timbre, rhythm of dynamics, rhythm of attack and decay."

Babbitt realizes he is known as much for the difficulty of his music as for his accomplishments, and while that troubles him somewhat, he is also resigned to it. He calls his own compositional activities "self-indulgence" (by that he means they are written for himself and a small cadre of educated listeners), and he rejects the notion that the composer must "stoop to conquer" audiences rather than set a standard to which they might aspire.

He is impatient with critics who talk in terms of their own response to his music rather than in terms of the stimulus. "If they would just take the score, the work, and show us wherein the unworthiness resides," he says, he would be interested in their assessments.

One cannot help but wonder, if Babbitt were starting out now, would he join the ranks of these young composers who sit in the audience at this modest, downtown, festival? Would he compete with them in the frantic, mostly futile search for funding and performance opportunities? At seventy-one, if given the chance, would he do it all again?

Babbitt's answer is immediate. "Lord, no," he says, laughing. "It is such a ridiculous profession. No, I would be a mathematician or"—and he smiles—"a philosopher. Never a composer." ■

Noreen Tomassi is the former editor of *Arts New Jersey*.

CULTIVATING THE ARTS IN SOUTHERN NEW JERSEY

by David Miller

South Jersey Regional
Theatre's production of *Pump
Boys and Dinnettes* playing
July 28 through August 30, 1987.



BEN FOGELFOTO

The "garden" of the Garden State grows mainly in its southern plains. With its pine-lands heart and broad belts of cultivated fields and orchards, this region has helped feed a state and a nation for over three hundred years.

In addition to the usual cornucopia of fruits and vegetables produced this year, southern New Jersey has also germinated cultural seeds, and like most seeds sown in this rich soil, the arts have rooted firmly. Many of southern New Jersey's 1.8 million inhabitants are enjoying the bounty cultivated through the initia-

tive of the region's anchor arts groups and the initiative of the New Jersey State Council on the Arts (NJSCA).

The "planting" occurred last February when the Council announced its Southern New Jersey Arts Initiative grants (SNJAI). Some \$470,813 in additional funds to sixteen southern based arts organizations were awarded to support scores of performances, exhibitions, and service projects to be harvested in the eight-county region throughout spring and summer 1987. All thirty-nine organizations which had received fiscal year 1987 NJSCA grants were invited to submit proposals, and twenty-five responded. Challenged to examine the needs of the region as well as their own organizational capacities before

designing proposals, the groups themselves gave substance to the grants program.

"Initially, the Council was somewhat uncertain how the constituency would respond to this new funding program, but our apprehension was unwarranted," commented Jeffrey A. Kesper, NJSCA executive director. "We were very impressed by the quality, diversity, and innovation of the proposals. The program's objective—to boost the level of general arts activity in southern New Jersey, to build new audiences and to attract the attention of future funding sources—is be-

ing met, and we are extremely pleased with the results."

The program diversity noted by Kesper has enabled the groups to address a wide variety of regional needs and also to experiment with innovative audience development strategies.

"Sharing the Arts," a collaborative venture coordinated by the Walt Whitman Center for the Arts and Humanities in Camden (Camden County) and cosponsored by the Appel Farm Arts and Music Center in rural Elmer (Salem County) and the Perkins Center for the Arts in suburban Moorestown (Burlington County), is a perfect illustration. These three centers are presenting numerous performances, exhibitions, artists residencies, and workshops for the benefit

Students participating in the Stedman Art Gallery's Museum Education Enrichment Program.

of their respective audiences. The centers are also rotating certain performances amongst each other and holding performances at other sites as well. In some cases, audiences from one demographic region are being provided bus transportation to visit new arts centers in other regions.

"Our underlying purpose is aimed at changing people's perception about art and their notions of how they relate to it," explains Alonzo Jennings, Walt Whitman Center executive director. "The arts are not a passive activity but something that people must seek out. This project will familiarize them both with the opportunities that exist outside their particular area and with the practice of actively seeking an arts experience."

The cultural fare includes everything from the acapella gospel strains of The Fabulous Quintones to storytelling by Joyce Allen, a pottery residency by David Wright to performances by the South Jersey Philipino Dance Ensemble, and much, much more, all culminating in a mid summer festival on Camden's waterfront.

SNJAI funds have helped another Camden-based institution, the Stedman Gallery at Rutgers University, launch a new program. The Museum Education Enrichment Program is designed to attract Camden schoolchildren to the gallery for a variety of lessons and fun activities developed around its spring and summer exhibitions. As gallery director Virginia Oberlin Steele noted in the gallery's application, "Our approach will be to encourage the attitude that the



visual arts are a natural part of our everyday life."

Forty miles east of Camden, where summer surf and gaming tables capture most folks' attention as well as disposable income, five organizations have embarked on a concentrated effort to lure tourists and natives alike away from the glitz and glitter of Atlantic City and provide a tempting alternative. From Ocean County comes the Composers' Guild of New Jersey which is underwriting fourteen sea-theme concerts. These concerts feature works by New Jersey composers and are being performed throughout the region by ensembles such as the American Brass Quintet, the

Vox Nova Wind Quintet, and the Guild's own ensemble.

In neighboring Atlantic County, the Atlantic Film Society, Inc. in Northfield, a veritable greenhouse of classical and avant-garde cinema, has increased its spring and summer showings. Some of the films represent the work of New Jersey filmmakers who are often present for post-film discussions.

Nearby Stockton State College Performing Arts Center, well-known to the region for its challenging, multi-disciplinary programs, has launched a summer festival it hopes will become another Wolftrap. Throughout July and early August, amid the serene pines of Pomona, audiences can hear such musical greats as Jean-Pierre Rampal, the Wynton Marsalis Jazz Quintet, pianist Alicia De Larrocha, and the Billy Taylor/Horacee Arnold Jazz Ensemble. In Atlantic City itself, the County

Office of Cultural and Heritage Affairs will sponsor the New Jersey Symphony Orchestra at Convention Hall, as well as other area-wide concerts by local groups, all part of the county's Sesquicentennial celebration.

Down in Somer's Point, the South Jersey Regional Theatre (SJRT) will raise the curtain on its first summer production since the casinos opened six years ago. This is a major step for SJRT, one coupled with a new marketing plan to expand the theatre's audience appeal. Producing director Paul Aiken describes the summer production as "three-pronged" in its purpose.

"One is to test our ability to raise earned income as a function of single ticket sales. Another is to boost advance subscription series sales by of-



fering the summer production as a subscriber premium. The third is to draw new customers from a wider geography to the theatre."

Moving west, back through the pines to Burlington County, the SNJAI is supporting three projects as diverse as their sponsors. The Burlington County Cultural and Heritage Commission is currently touring an exhibition entitled *Ergo/Ego* composed of fifteen local artists' self-portraits. These works, juried from sixty-two entries, are tied closely to poetry penned especially for them by the distinguished Mount Holly poet Geraldine Little. *Ergo/Ego* will appear in all eight, southern counties. The SNJAI has also enabled the up-and-coming West Jersey Chamber Music Society from Moorestown to play in concert as far east as Ocean City. Finally, this past May, the Powhatan-Renape Indian Nation presented "Songs in the



Chief Roy Crazy Horse (wearing hat) of the Powhatan-Renape Indian Nation and friends who participated in a fashion show of traditional Native-American dress.



Courtesy—The New York Times

Jean-Pierre Rampal will be appearing at Stockton State College Performing Arts Center this summer.

Circle of Life," a day long celebration of Native American song and poetry featuring Buffy Saint Marie, poet John Trudell, and other noted Native American performers.

Space and time permit neither a fuller glimpse into these projects nor a synopsis of the other six initiative projects, those of Wheaton

Village and the Cultural and Heritage Commission in Cumberland County, the Mid-Atlantic Center for the Arts in Cape May County, the Noyes Museum in Atlantic County, the Camden County Cultural and Heritage Commission, and the Mount Laurel Regional Ballet company in Burlington County. All have staked their claims in the Southern New Jersey Arts Initiative, exploring

new directions both for their own organizations and for their audiences.

Only time will tell the long-term effect these activities will have on the region. Much will depend on successful marketing, future fundraising, and the full utilization of the NJSCA's grants program. As for now, the arts offerings in southern New Jersey have never been as plentiful nor as visible. And while the arts have made major advances throughout the entire state this year, 1987 will best be remembered as the year of initiatives in southern New Jersey. ■

David Miller is the NJSCA State/County Partnership Coordinator.

Editor's Note:

Last summer, Harold Olejarz of Tenafly received an Experimental Arts Fellowship from the New Jersey State Council on the Arts. Aljira Arts, Inc., a gallery based in Newark, was among 176 organizations to receive a fiscal year 1987 matching grant. *Arts New Jersey* asked Olejarz and gallery director Victor Davson to review the work they pursued this past year and to speculate on the future. Their two articles, *My Sculpture—My Self*, and *Aljira: Worthy of Acclaim*, follow.

MY SCULPTURE—MY SELF

by Harold Olejarz

Life Imitates Art
Harold Olejarz
Downtown Manhattan, 1986



ADAM REICH

Life Imitates Art grew out of my ten years of experience as a sculptor and a recent sense of frustration that began to affect my attitude towards the art form. While I believe that contemporary sculptural forms are varied, too few people experience its diversity, and it seemed even fewer were seeing my work. I wanted to find a way to present my art to a larger audience than the one that was visiting the SoHo gallery with which I was affiliated.

These thoughts were percolating in my mind while I was working on a life-size sculpture of a figure back in the winter of 1985. If the

Life Imitates Art
Harold Olejarz
Whitney Biennial, 1985



BLAISE TOBIA

sculpture I made was me, a "Pygmalion self-portrait," if you will, then I could walk into a museum or onto a street corner and immediately install my sculpture, my self, for public display. There would be no problems with review committees, curators, proposals, maquettes, or preliminary drawings. I, the sculpture, could just appear. Instant Art! Instantly installed! I could place my work in the Whitney Biennial, the Museum of Modern Art Sculpture Garden, or downtown Englewood, New Jersey.

A "sculptural skin," a costume that resembled the figures I was presently working on, was soon in progress. I utilized the same materials and techniques that went into the creation of my sculptures, but

now I was to become the armature, the structure which supported the sculpture. The costume, which consists of hundreds of chips of wood glued onto fabric, shoes, gloves, and masks, and then spray-painted, gave me the ability to transform myself into sculpture.

Unannounced, and with no prior permission, I began installing my sculpture, my self, in museums, galleries, and shopping malls, and on street corners in New Jersey and New York. I would hold a pose for approximately five to ten minutes and then move on to another area, or simply strike another pose in the same spot. My new "sculpture" had become a protagonist in a live-action drama involving its viewers; no longer was my art the passive recipient of viewers' attention.

Based on this work, I applied

for a grant from the New Jersey State Council on the Arts and was elated to receive a fellowship. The financial award was to give me the opportunity to create new "sculpture suits," perform more frequently, and even hire others to "become sculptures." It would also allow me to continue the development of the photographic aspect of my work and begin experimenting with video.

Photographic images of my installation/performances are an important part of my art. These images capture fleeting moments of emotional responses as people react to and become a part of my work. The photographs are also visual evidence which undeniably prove that my self-installation in a museum has made my work a part of the exhibition. Thanks

Life Imitates Art
Harold Olejarz
 Museum of Modern Art, 1985



BLAISE TOBRIA

ALJIRA: WORTHY OF ACCLAIM

by Victor Dawson

to the NJSCA fellowship, I was able to continue collaborating with photographers and create more images of *Life Imitates Art*.

The fellowship also enabled me to document on video *Life Imitates Art*. In addition to giving me a new medium of expression that can be easily distributed and presented, the videos have broadened my own perspective on my work, allowing me to step outside of the "sculpture suit" and stand back to view my installation/performance as though it were a sculpture or painting. These videos have helped me clarify different aspects of my work and have inspired new ideas for future projects. ■

Harold Olejarz was affiliated with Fourteen Sculptors Gallery in SoHo for ten years and served as its president for five years. He holds a Masters of Fine Arts degree from Pratt Institute.

Started five years ago as a collective to share inexpensive studio space in a dilapidated third-floor walk-up in the marginal Roseville section of Newark, Aljira is today garnering growing attention as an alternative space for the visual arts. With a loyal cadre of professionals and friends, we have improved our appearance; received growing attention in the press; and developed increasing private, corporate, and government support.

In 1983, Carl Hazelwood, a painter, moved his studio to Aljira from lower Manhattan. One year after his arrival, Carl and I put together several exhibitions that were well received. We focused primarily on developments in contemporary art and presented both emerging and established New Jersey artists such as Rafael Sanchez, Cicely Cottingham, Willie Cole, Florence Weisz, Gladys Grauer, Grace Graupe-Pillard, Kay Kenny, Bisa Washington, Sharon Libes, Liz Seaton, Franc Palaia, and China Marks.

Since then we have invited artists from as far as Boston, Arizona, and Toronto to exhibit their work and have organized exhibitions never before seen in Newark. In February 1986, for instance, Group Materials, a New York-based organization, exhibited their installation *MASS* at Aljira before it traveled to the New Museum in New York City.

Of particular interest to Aljira is the theme of the Afro-Diaspora, which refers to the dispersal of people of African

descent around the world. The work growing out of this complex sociological and historical encounter seems particularly pertinent to Newark, with its large black population. With this in mind, Aljira initiated a Black History Month program in 1985 presenting a work in progress by Tom Feelings called *The Middle Passage*. This work describes in emotional and graphic detail the capture and transport of Africans to the New World.

In 1986, on the occasion of the first official celebration of Dr. Martin Luther King, Jr.'s birthday, Aljira and Essex County College collaborated on a large exhibition which included several veteran Afro-American painters including Vincent Smith, Emilio Cruz, Joe Overstreet, and Al Loving.

This past year, *With and Without Acclaim*, an exhibition of seventeen American and foreign-born artists, received lengthy reviews in both the *Star Ledger* and the *New York Times*. The exhibition's title made oblique reference to the sporadic attention given minority artists by the mainstream art world. William Zimmer of the *New York Times New Jersey Weekly* section had the following to say about *With and Without Acclaim*:

"Acclaim is what the art world is trafficking in most right now, and to be recognized is to have a large leg up. This show rather daringly boasts that although acclaim exists, it is a negligible factor—which gives this exhibition both its feistiness and nuanced quality."

Reflecting its ongoing interest in this area of programming, Aljira has devoted its entire 1987-1988 calendar to *Art from the Afro-Diaspora*.

Outside the context of Black History Month, the contribution of artists of African origin to contemporary art has been ignored for the most part. The *Art from the Afro-Diaspora* series breaks this pattern. It is intended to help people truly understand and appreciate the remarkable body of work that artists from the Diaspora have persisted in creating. This project, which will be initiated in September 1987, is divided into four parts: *Becoming Visible*, *Survival*, *Persistence*, and *Continuance*.

While Aljira's financial situation is still problematic, it is not nearly as precarious as it has been, and if the current response to our appeals continues, we may soon be on fairly solid footing. From a shoe-string operation in 1984, Aljira has started to develop a string of private, corporate, and government supporters. These include Mutual Benefit Life, the Essex County Block Grant in 1985 and 1986, a \$5,200 matching grant from the New Jersey State Council on the Arts in 1987, and a \$10,000 grant from a private funding agency outside the state of New Jersey. Given its new aggressive attitude towards culture, the City of Newark also represents a strong prospective source of funding for Aljira.

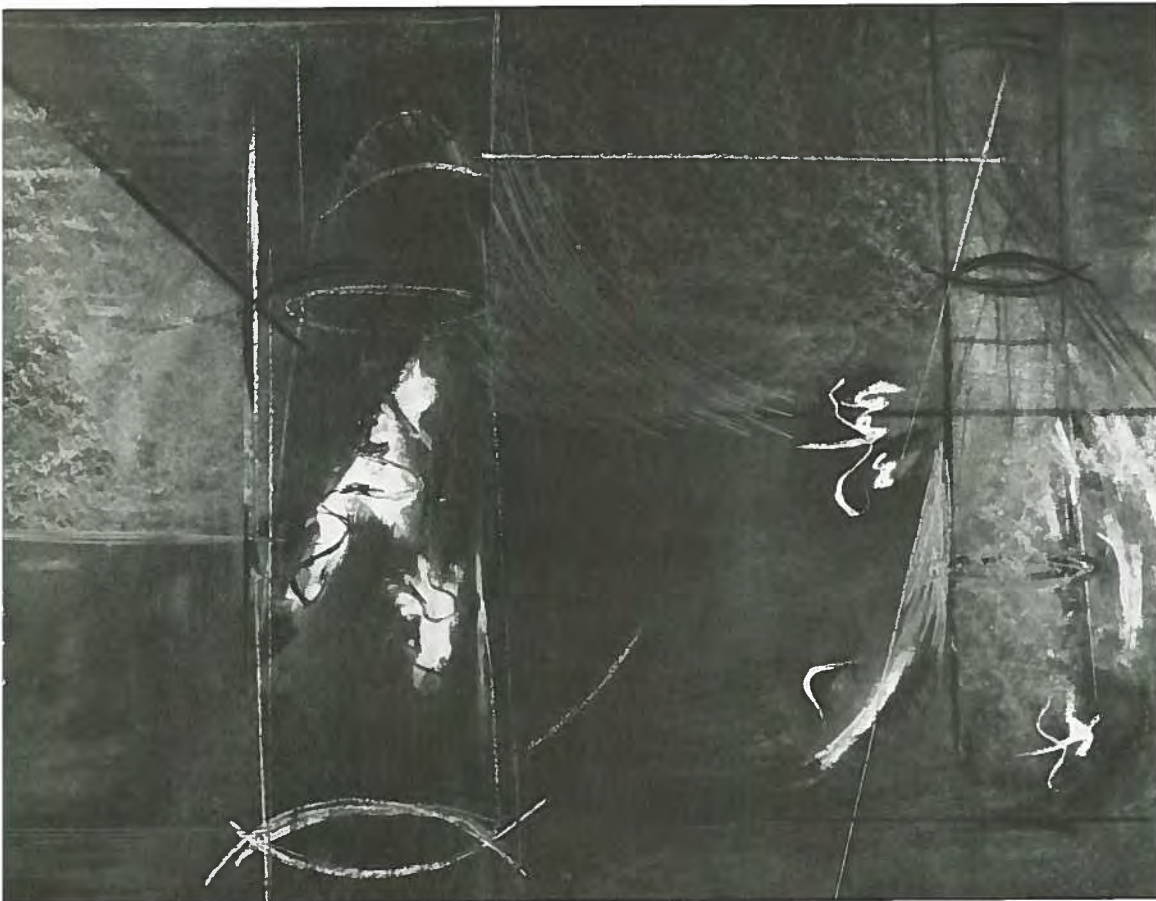
My association with Aljira as

***If I'm Still Around Tomorrow*
1985
Victor Dawson
Mixed Media on Paper
38" x 50"**



MICHAEL BERGMAN

Floor Piece Cast in Aluminum
1984
China Marks
14" high, 6 feet wide
and 20" long



SARAH WELLS

its director has given me the opportunity to meet a great many people involved in the arts. Such exposure has acted as a catalyst for my own work, keeping me informed and helping me establish my own career as an artist in New Jersey. Hopefully, Aljira will continue to inspire and encourage other young artists from the community in their career development and also contribute to Newark's unprecedented growth in the arts. ■

Victor Davson is cofounder and executive director of Aljira, Inc. as well as a painter whose work is represented in numerous private collections and in museums including The Newark Museum and the Guyana National Art Collection.

BALLET IN PROFILE: THREE NEW JERSEY COMPANIES

by Barbara Gilford

Only a few years ago, the existence of New Jersey's three major ballet companies was all but ignored by New York's dance critics and arts cognoscenti. Living in the shadow of New York's tightly knit dance world virtually guaranteed that these companies would be overlooked. To compound the injury, New Jersey's own knowledgeable and ardent balletomanes sometimes shunned dance in their own state, attracted by the luster of name companies across the river.

The profile of dance in New Jersey, however, is definitely changing. For one thing, American ballet is strongly regionalized, and New Jersey mirrors that situation. Moreover, the state's three major ballet companies have been attracting choreographers of stature to mount existing works and create new ones. They are also attracting critical attention because of the quantity and quality of dance performances they give throughout the state. Thanks to the vision of these companies' founders and the vitality of their artistic directors, as well as to the state's enthusiastic commitment, dance in New Jersey grows more exciting every season.

Garden State Ballet

When Fred and Evelyn Danieli founded the Garden State Ballet in 1961, ten years after creating their ballet school, they did so with an avowed mission to preserve and pro-



WALTER SAMUEL

"Nightwaltzes" presented by the Garden State Ballet, choreography by Peter Anastos.

mote classical ballet.

Danieli, whose artistic lineage goes back to his association with George Balanchine and the early years of establishing ballet in America, initially with Ballet Caravan and Ballet Society, and finally and successfully with the New York City Ballet, has never wavered in his artistic commitment to that legacy.

Now, Danieli is bequeathing the artistic direction of the Newark-based company of sixteen dancers to Peter Anastos, an internationally known choreographer who has set numerous works on the Garden State Ballet. Anastos shares the Danielis' dedication to classical ballet and evinces what Evelyn Danieli, the company's executive director, calls "total compatibility of artistic vision with the company."

Although he will not officially assume his title until the beginning of the 1987-88 season, Anastos has been involved with the company this spring, mounting his ballet "Forgotten Memories."

"I am only interested in one thing," Anastos said in a recent interview "good classical ballet. There are no boundaries to what it can express."

This avowed mission to advance classical ballet, in the form of nineteenth-century classics and in new ballets that use a classical movement vocabulary, is particular to the Garden State Ballet, which regards itself as a repository of the classical tradition.

"As small as it is, there is a received literature in ballet," Anastos explained. "It's our job to produce the received literature. And that's basically

the nineteenth-century, big, classical ballets."

This jet-set choreographer, who has staged his ballets throughout the United States as well as abroad, who has collaborated with Baryshnikov, and who has directed opera and choreographed for television, likens himself to Janus, the Roman god of gates and doorways, always depicted with two faces looking in opposite directions.

"You want to look backward and forward at the same time." He sees the classics as organic, coming out of the past but always reflecting the generation of dancers performing them.

To keep the classical lexicon vital, he has brought in Lisa de Ribere, a choreographer who has danced with the New York City Ballet and with American Ballet Theatre, to mount one of her ballets. He intends to invite other emerging choreographers to the Garden State Ballet.

The current repertory includes seven ballets by Anastos and three Balanchine works, as well as assorted pieces that have proved to be reliable audience pleasers. Anastos regards New Jersey audiences as "incredibly intelligent" and is challenged by the idea of keeping them here.

"I really think New Jersey's the place to be right now," says this personable, articulate,

soon-to-be artistic director of the Garden State Ballet.

"Things are happening artistically and I want to try, if I can, to have something to say about the art as we approach the twenty-first century."

Princeton Ballet

"We're still the new kid on the block," artistic director Dermot Burke said recently of the Princeton Ballet. Officially eight years old, with twelve dancers executing grand jetés across the stage, the Princeton Ballet's impact is considerably out of proportion to its vital statistics. The company's broad-spectrum repertory and highly accomplished dancers ensure unusual and often electrifying evenings at the ballet.

The Princeton Ballet had its genesis over forty years ago in the form of a ballet school established by Audree Estey; the Princeton Regional Ballet Company evolved from the school.

The company is under the umbrella of the Princeton Ballet Society, a nonprofit, educational corporation with homes in New Brunswick and Princeton that maintains the School of Princeton Ballet, Princeton Ballet II (a pre-professional training company), and the professional Princeton Ballet.

What makes the Princeton Ballet unique is its commitment to "foster contemporary classics and to encourage emerging new choreographers," Burke stated. That mission translates into the acquisition of works that are becoming the company's hallmark.

Last year, the José Limón Foundation gave the Princeton Ballet Limón's masterpiece "The Moor's Pavane." This

year the company will perform John Butler's chamber version of "Romeo and Juliet." Such additions to the repertory, along with Balanchine's "Valse Fantaisie," signify a high level of accomplishment in a company and constitute a validation of its artistry.

The opportunities afforded newer choreographers benefit the dancers, the repertory, and the audience. Gary Chryst's lovely and romantic "Khachaturian Suite" and Christian Holder's "Songs Without Words" represent two such compliments, and there are many more.

"We're hoping to trip across the next Eliot Feld or Paul Taylor or Twyla Tharp," Burke said, describing the onslaught of videotapes he receives from aspiring choreographers.

Burke's own ballets, including the Renaissance-style jewel "Fetes Des Courtiers" and his salute to the American dancer, "Basics," fast becoming a company staple, reflect and enhance the diversity of the repertory.

The challenges for the company are ever present and increase with its achievements. Judith Leviton, the director, who has been with the organization for twenty years through its various incarnations, identifies two major goals: to increase the dancers' paid contract time and to acquire works that will demand the highest calibre dancing.

"It's all a package," Leviton said. "Being able to support a

Leia Roth and Princeton Ballet's artistic director Dermot Burke.



CHARLES J. DIVINE

dancer financially is only half the battle. You have to be able to give them something artistically to grow on."

Like their colleagues in other companies, Burke and Leviton regard increased opportunities to tour outside of the state as vital to artistic growth and greater credibility.

"Touring builds methodology in dancers because they must adapt to any conditions," Burke commented.

"The grapevine is enormous," Leviton said frankly. "It's critical that other states know that there's high-quality dance in New Jersey."

As the message gets transmitted, Burke looks forward to the Princeton Ballet becoming a "brand name on the shelves" of the ballet world.

New Jersey Ballet Company

Since its first performance in 1958, the New Jersey Ballet Company has demonstrated a commitment to offer the highest quality dance to New Jersey audiences and to play a major role in the state's cultural life. A recipient of a New Jersey State Council on the Arts 1987 Distinguished Artistic Award for artistic excellence, the New Jersey Ballet Company presents dance of a scope and magnitude comparable to the best regional companies in the country.

Certainly the dynamo behind the company is Carolyn Clark, the executive and artistic director. Clark brought from her performing career with American Ballet Theatre the highest standards of performance and dance training and parlayed them into what has become almost a state institu-



New Jersey Ballet principal dancers Lori Christman and Johan Bager in rehearsal for the premiere of choreographer Robert North's ballet, "Entre Dos Aguas."

JOHN F. MAHONEY

tion. Associate director Joseph Carow and resident choreographer George Tomal, both fellow dancers of Clark's in the Ballet Theatre's touring days, have contributed substantially to the artistic profile of the company.

Clark has provided the company with top-quality artistic affiliations which have enhanced the reputation of the company. Edward Villella's artistic advisorship has added glitter to the roster but also brought guidance and advice in the form of master classes, rehearsals with the company, and the addition of his own choreog-

raphy to the repertory. Most recently, Eleanor D'Antuono, American Ballet Theatre ballerina, has become an artistic advisor, and Paul Sutherland has become the ballet master.

The company has demonstrated continuously a spirit of artistic collaboration, working with the New Jersey Symphony and the New Jersey State Opera over the past fourteen years.

In addition, the company visits schools throughout the state in the On-School-Time Program, giving lecture/demonstrations and performances and providing a valuable opportunity for many, many students to see live dance.

The company's repertory is a galvanic mix of standard and contemporary classical ballets and jazz works. The dancers' range allows them to perform everything from Balanchine's ballets to Robert North's diverse, contemporary works. The dancers can be spirited, lyrical, dramatic—they seem

to meet diverse artistic demands with confidence and appropriate style.

A typical evening's program serves as an illustration of the company's range. Edward Villella's "Shostakovich Ballet Suite," an exquisitely romantic piece that had dancers gliding like a whisper around the stage, was combined with "Le Corsaire Pas de Deux." This nineteenth-century bravura work, straight out of the reservoir of classical, virtuoso fare, is filled with pyrotechnical fouettés and leaps—a sure-fire audience pleaser. Robert North's "Death and the Maiden," a dramatic ballet that explores a young girl's emotions when forced to confront her own impending death, challenged the

dancers and audience in a new and unique way.

Not only has Carolyn Clark achieved her goal of creating a truly professional ballet company in New Jersey, but she has also constituted a force for the arts in general in the state. Her advocacy for her own company has set a standard for everyone.

"New Jersey is no longer regarded as second-rate," she said.

An Artistic Force

That kind of confidence in their artistic product is evident in all three companies. Although the "look" of each company is distinctive, the artistic concerns are unsurprisingly identical. All seek limited expansion of company size, additional paid-contract weeks for their dancers, and increased opportunities to tour nationally. And, of course, they brainstorm individually, around the clock, on how to build audiences.

All three ballet companies offer exciting dance at affordable prices. Their existence has created a climate in which ballet is viewed as a vital element in the cultural life of this state. Their professional training schools offer ballet training that qualifies students for acceptance into top national ballet companies. They constitute, individually and collectively, an artistic force that has changed the image and the cultural landscape of New Jersey. ■

Barbara Gilford is a free-lance writer and dance critic for the *New York Times New Jersey Weekly* section.

THE AFFIRMATION OF MUSIC

by Fran Sullivan

Mary Ellen Mertz, special program coordinator for Bergen County's Office on the Handicapped, recently met with the Garden State Orchestra's conductor Frederick Storfer and general manager Isaac Dostis to discuss the effect of the musical group's year-old program for the disabled. The orchestra, formerly known as the Garden State Chamber Orchestra, distributes discounted concert tickets to the disabled through the Office on the Handicapped.

"It opened up a whole new world," Mertz said, "not only for me in terms of new job responsibilities—or I should say job joys—but for so many other people who have discovered the joy of music."

Since teaming up with Mertz, the group has expanded its program to include Morris and Union, the two other counties where the orchestra performs. In Union County's Office on the Handicapped, Storfer and Dostis found another soulmate in Colleen Fraser. She, too, has worked hard to make the concert series successful with her clients. So far, their efforts have been rewarded with an appreciative audience.

"At the beginning of the season, we asked one dollar from the disabled because we don't believe in 'free lunches,'" says Dostis. "We believe they need to bear the responsibility of a dollar. We got checks for five dollars. Why? Because they wanted a season's subscription."

Perhaps the key to the concerts' popularity lies in the therapeutic value of music. The disabled include not only

MICHAEL BERGMAN



those afflicted with cerebral palsy and mental retardation, but also stroke and accident victims.

"People who once possessed all their faculties often go through a grieving process," says Mertz, "before they can begin to see what possibilities are still available. Helping them reaffirm that very special part that is inside them, that really deep part is what music speaks to. When the orchestra is playing, I watch their faces. I get goosebumps because it is so moving. . . the wonder

and excitement. . . it's like Christmas to a child. It's so beautiful."

While medical and technological advances often ensure long lives for the disabled, science cannot fulfill their psychological and social needs.

"In psychology, we use the term intervention," Mertz continues, "and it really has been an intervention in some people's lives. It's stopped the isolation many of them feel. It

is the wonder of really taking hold of life again, of moving out there, and of taking risks."

"The disabled need the emotional support that outside resources offer them," says Dostis. "It's the emotional support that brings them back into the mainstream of society, and that is what they often don't get enough of."

But the disabled are not the only beneficiaries of the program. Storfer says of the concerts, "I feel more of a sense of human contact. They truly are a special audience."

Adds Dostis, "There is usu-

The Garden State Orchestra with conductor Frederick Storfer.



with large capacity theatres, to participate in the program.

One major obstacle that has not yet been overcome is the lack of transportation. When the concerts are given—usually evenings and Sundays—transportation for the handicapped is cut back. Many, therefore, are unable to attend.

“Now that we have the program underway, we can focus our attention on getting the business community to lend financial support for transportation,” says Dostis. “Poor transportation is handicapping

us now. We could bring in more people if we had the funds.”

Mertz has also experienced this sense of frustration. This past season, she developed a cultural calendar listing numerous events at affordable prices, but because the agency had limited transportation—a commitment of only two times a month—many people could not take advantage of the opportunities. Storfer, Dostis, and Mertz are confident they will remedy the situation, and they remain committed to the program, perhaps because it is the best illustration of art enriching life.

“Art can be a very loving

and supportive way of sharing life,” says Dostis, “and that is what Fred offers. It’s not just a concert where you hear good music, it’s a social event. That is what is important. These people come back into the mainstream, and we are part of that mainstream.”

Mertz sums it up best when she recalls the parting comments of one attendee: “Thank you for making me feel like a human being again.” ■

Fran Sullivan is a free-lance writer.



Student intern/volunteer Bill Walsh (far left) and volunteer Mary Kaye (center) with members of the audience.

ally a properness about a classical music audience which they don’t have. They are so spontaneous and responsive. They are improper, and it’s great.”

Storfer and Dostis’s belief in their program is so strong that last fall they encouraged other cultural groups to join them. The North Jersey Philharmonic, the New Jersey Symphony Orchestra, and the New Jersey Ballet Company now offer discounted tickets to the disabled. Dostis’s aim is to get every cultural group, especially those



Volunteer Carrie Egner with members of the audience at a recent concert.

A PERSONAL AESTHETIC

by Ronnie Weyl

Califon resident W. Carl Burger, who will have his drawings, watercolors, and collages featured in the New Jersey Artist Series exhibit at the New Jersey State Museum from August 15 through October 4, 1987, is a familiar figure in New Jersey's arts community. A professor of design and drawing at Kean College in Union, he is a past president of the Associated Artists of New Jersey and former vice president of the Federated Art Associations of New Jersey.

His work has been exhibited at the Newark Museum, Montclair Art Museum, Morris Museum, Philadelphia Museum of Art, Audubon Artists at the National Academy of Design in New York, and many other museums and galleries. He is also represented in numerous private and corporate collections including Johnson & Johnson, Ethicon, Fidelity Union Trust, and the World Trade Center. His major honors include the Joslyn Museum Award, the Grumbacher Annual Award for Service to the Arts, and a New Jersey State Council on the Arts Visual Arts Fellowship.

Arts New Jersey was interested in getting to know the man behind the credits and spoke with him about his work and his views on art.



W. Carl Burger

How did you first become interested in art?

I started experimenting with watercolors as a young child and remember learning how to use this medium by pouring over the monthly issue of the London magazine *The Artist*. I think my love for and interest in the theatre had the greatest influence on my decision to be

SHELLEY KUSNETZ



horrific experience came some good. A friend and I used to sneak off from our campsite in Normandy, and with whatever paints and paper we managed to scavenge, we'd spend hours painting the old chateaus. The lush green of Normandy's hedgegroves was like no other green I had ever experienced and the light in the sky was like the light captured on the canvases of northern European painters. What a rich source. Based on these watercolors, Joseph Albers accepted my application to Yale, but I attended New York University where I earned a B.A. and M.F.A. In the early '60s and '70s I worked primarily in watercolors; my compositions were more abstract expressionist then. I treated trees, water, sky as geometric shapes.

But I began to tire of contemporary art, that is, the vulgarities and superficial subjects in contemporary art. One thin line on a field of red was not satisfying to me. So I started looking back to the imaginative imagery and visual lushness of the past.

The collages were inspired by my interest in the imagery of the Renaissance and later Baroque and Rococo, and also the elegant refinement applied to architectural forms. I began experimenting with graphite, bronze powder, and colored pencil to capture the textures of illuminated manuscripts and mottled, fresco-flaked walls of the Renaissance churches.

The compositions are inspired by the pictorial tradition of Western miniatures and the images of the European countryside and architecture which have remained with me. I combine pencil drawings, watercolors, markers, and bits and pieces of photography cut out from magazines—clippings of

flowers, women, Victorian architectural design, and images of the great masters. I call it a joyous celebration of fragments.

How do you respond to charges that your work is not "timely", i.e., contemporary?

I always think of the fifteenth century painter Fra Angelico and the principle which the art historian Berenson attributed to him. While contemporaries of Angelico's such as Masaccio and Brunelleschi, revolutionaries in their period, were pioneering new ways of looking at the world, the good friar stuck to a medieval vision, entranced by the beautiful imagery of a spiritual plane. One could say Angelico was a reactionary and violated the duties of an artist to be aware of his era and respond to it accordingly.

I believe one must retain one's independence and challenge the current trends if those trends are simplistic and superficial. In my work, I try to reject the disorder of the "landfill school of imagery" which revels in confusion, shoddy craftsmanship, and inadequate drawing. I believe an artist must maintain a steadfast integrity regardless of stylistic trends and public pressures, with a total commitment to one's aesthetic point of view. One can be a part of the times, but not necessarily be a party to the times.

I do believe my work is filtered through a contemporary sensibility. For instance, I am currently working on a project based on my travels through Wales. I am

an artist. As a teenager, I started a marionette company called the Harlequin Players and spent hours making the puppets and designing the sets. It was wonderful creating a fantasy world in miniature.

Your current style suggests dreamlike images and themes reminiscent of medieval miniatures. One critic refers to your collages as "small, private, meditational pieces,

almost modern-day icons.' How did you arrive at this juncture?

I was born in southern Baden, Germany, which was the medieval jewelry crafts center, and came to the United States in 1926. In 1943, I found myself launched into the terror of World War II. Out of that

Eternal Love
1986
W. Carl Burger
Collage incorporating
drawings
14" x 18"

trying to make sense visually of the castles I saw there. How can I express these massive monuments of the past in a contemporary way, that is, in a way that captures the emotions I experienced as I stood before these timeless edifices. For me, the essence of art is the sensual reaffirmation of yourself in what you see.

You have been teaching high school and college students since 1950. What do you tell your students who consider pursuing art professionally?

I tell them to believe in themselves and remain faithful to their own spirit. It's a cruel hoax perpetrated by young artists that to make it, you have to follow trends. I warn my students that it will take a long time to find themselves as artists, and while the field is extremely competitive, there is always room for someone good.

I would also like to stress here how important it is for all young people to study art, not just art majors. These days everyone seems so concerned about computer literacy, people don't seem to realize that science has proved that one side of the brain is all visual. Without art training, future generations may suffer from visual illiteracy.

What do you look forward to in the future?

I am going to begin experimenting with oil paints and continue to do what I love most...paint and draw. ■

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



DOUGLAS W. TAYLOR



DOUGLAS W. TAYLOR

NEW JERSEY ARTIST SERIES

Participating in a juried exhibition, whether as an exhibitor or as a viewer, is not unlike eating Chinese food. Initially, the fare is enjoyable and gratifying. The artist welcomes the opportunity to have his or her work on display, while the viewer appreciates the show's diversity. An hour later, however, the artist hungers for greater representation in the show, and the viewer yearns for more of one artist's work.

The New Jersey State Museum, a sponsor of juried exhibitions since 1966, recognized this phenomena and in 1972 expanded its menu to include the New Jersey Artist Series.

Zoltan Buki, the museum's fine arts curator, traced its origins.

"The State Museum has an important function, which is to present a cross-section of New Jersey artists—young and old, established and emerging—and thereby call attention to the quality of work being created in New Jersey. To meet this objective, the State Museum initiated the annual juried exhibitions in 1966, then joined The Newark Museum to cosponsor the New Jersey Artists Biennial Exhibition which has given way to the New Jersey Arts Annual.

"However, in a juried show," Buki continues, "one example of an artist's work can not provide any depth for a viewer to learn about the artist. That's why we created the New Jersey Artist Series."

Since its inception, the program has presented ninety-five one person exhibitions featuring New Jersey artists such as painters Hiroshi Murata,

Untitled
1985
W. Carl Burger
Watercolor
22" x 30"



Kay WalkingStick, Peter Homitzky, and Ben Jones; sculptors Patricia Lay, Mel Edwards, and the late Herk Van Tongeren; ceramist Albert Green; and glass artist Leonard DiNardo.

“Not only has the series exposed the public to diverse mediums and techniques,” says Jean West, who was hired in 1985 to coordinate the New Jersey Artist Series, “but it has also familiarized them with a major body of work. Viewers get to recognize an artist’s personal signature and that’s exciting.”

West speaks enthusiastically about the museum’s commitment to the series. “When the program first began, exhibits were usually held in the auditorium gallery,” she recalls. “Then one gallery in the main museum was reserved for the shows. In 1982, when the series expanded to include two concurrent shows, one focusing on fine art and the other on crafts, we suddenly needed two galleries. Each exhibition remains on view for seven weeks. Given the fact that the museum has,

The glass vessel, 8" x 12", (in photo), is part of Don Friel's Marshscape series on view at the New Jersey State Museum from August 9 through September 27. Friel applies to the hot surface of a large, flattened vase crushed powder glasses of various colors. After the piece is blown and shaped, he sprays a titanium material onto the surface which reacts with the crushed powder glass. He says he wants to "create the illusion of an impressionistic painting. These images remind me of the marsh areas of South Jersey, like the changing colors of the sunset through the reeds."

Don Friel, manager of the Wheaton Village Glass Factory in Millville and studio supervisor for the Creative Glass Center of America, at work.



on the first floor, space for three changing exhibitions, reserving two galleries for seven weeks at a time indicates how dedicated the museum is to the program.”

After speaking with West and Buki, one cannot help but conclude that their own dedication has contributed to the program’s success. They both take their jobs very seriously, weighing the needs of the series, the museum, the artists, and the public.

“An exhibition committee selects the artists based on a master plan we map out at the beginning of each year,” explains West. “First we consider the other major exhibitions that the museum plans on staging so we can compliment those shows. We then divide the exhibitions into seven groups, with two artists exhibiting per group, so that we can cover as many categories as we can and find a good balance of various mediums.”

Buki suggests the selection process is not an exclusionary one. “We simply try to determine the best way to present the entire series,” he says.

“The artist must have a substantial body of work and have achieved a distinct personal style,” West continues. “We also like to see an artist taking off in new directions, because we don’t want the public to see a rehash of work they already have seen in other museums.”

West expresses concern for the artists who are invited to exhibit in the series. “The timing has to be right,” she asserts. “An artist must evaluate whether a one person

exhibit is appropriate at this particular point in his or her career. Even if an artist’s work progresses and matures in years to come, he or she can’t be part of the series again. That artist may regret having used the opportunity to participate in the series too early.”

In the past, West and Buki reviewed hundreds of unsolicited slides and resumes on an ongoing basis. For this forthcoming year, they are planning to designate a two-month period to receive material, and after reviewing the submissions, they will select artists to exhibit work in late 1988 and 1989.

Meanwhile, West and Buki remain busy staging the exhibitions, which from now through February 1988 reflect a broad spectrum of media: “Porcelain Landscapes: Ceramics” by Anne Tsubota; “Impressions of Nature: Glass” by Don Friel; “The Art of Fantasy and Nature: Drawings, Watercolors, and Collages” by W. Carl Burger; “Three Artists Working in Metal: Betsy King, Marjorie Simon, and Susan Sloan;” photography by Alfred B. Thomas; and ceramics by Ka Kwong Hui.

West encourages artists interested in the New Jersey Artist Series to write the museum for a prospectus. “We are always interested in getting to know the work of more artists and look forward to planning future exhibitions,” she says. ■ —R.W.

SOMETHING FOR EVERYONE: SUMMER FESTIVAL '87

by Joan M. Dean

For the past eight summers, the New Jersey State Council on the Arts (NJSCA) and the Department of Environmental Protection/Division of Parks and Forestry have collaborated to bring the arts and artists to where people like to be in the summer—the park. Thousands of New Jerseyans have attended these free events held in state parks throughout New Jersey and continue to show their appreciation in growing numbers. “The Summer Parks Program has proved to be an ideal means of reaching out to all New Jersey residents,” observes NJSCA executive director

Jeffrey A. Kesper. “The diverse programming, which includes jazz, folk, and symphonic music, dance, storytelling, and crafts, attracts audiences from all backgrounds and all age groups. These events have also served as tourist attractions for visitors from out-of state.”

In recent years, major, multi-performance events have comprised a large part of the series, featuring Dizzy Gillespie, the New Jersey Symphony Orchestra, and internationally known dance stars. Summer

Festival '87 opened on June 28 with a musical extravaganza, “West Side Story in Concert.” Running through July 6 at Liberty State Park in Jersey City, the concert celebrated the 30th anniversary of this definitive American musical.

The Nitty Gritty Dirt Band appeared in a Bluegrass Festival at Batsto Village, Wharton State Forest, Burlington County on July 12 and a Folk and Country Music Festival took place at Belleplain State Park, Cape May County, on July 11. Highlighting this season's statewide summer celebration of the arts will be performances by Dizzy Gillespie

**Garcia Navarro, conductor,
Metropolitan Opera.**



Liberty State Park, the North Terminal, in Jersey City where numerous Summer Festival '87 events are being held.



SHELLEY KUSNETZ

and fellow New Jersey jazz artists on July 25 at Monmouth Battlefield State Park.

Several new developments distinguish Summer Festival '87 from past festivals. This season, the corporate sector has come on board to sponsor special programs. To celebrate its 175th anniversary, First Fidelity Bancorporation is funding five of eight concert appearances of the New Jersey Pops Orchestra and fireworks.

The Council is also pleased to announce two new projects: "Opera in the Parks" and the "New Jersey Theatre Jubilee."

Opera in the Parks

The Metropolitan Opera Company crossed the Hudson this summer to present a week of free performances at Waterloo Village in Stanhope on June 29 and 30, Liberty State Park on July 2, and Rutgers University in New Brunswick on July 3. Funded in part by a NJSCA grant of \$125,000 and by Horizon Bancorp and Chemical Bank, the two Met operas presented in concert version with full orchestra and street dress were Puccini's "Tosca" and "La Boheme."

Margaret Hager Hart, NJSCA chairman, who was instrumental in bringing this project to fruition, explains the reason for Council support. "I think people tend to be intimidated by opera and believe it to be inaccessible. We hope that "Opera in the Parks" will dispel this misconception and stimulate more interest in and support for New Jersey's own opera companies."

Anticipating capacity audi-

Clockwise from left, Ruth Simone, Mark Pinheiro, Paul Whelihan, and Susie Paplow in the Pushcart Players' production of *Who Cares?*



Award-winning actress Ernestine Jackson in the American Stage Company's production of *Some Enchanted Evening*.

ences, the Metropolitan Opera Company was equally pleased with its New Jersey engagement. According to the proposal it submitted to the Council, the Met's Summer Outreach Programs represent the organization's most important public service activity.

Bruce Crawford, general manager of the Met, stated in the proposal, "By bringing the Met to New Jersey parks, we will be thanking all our loyal supporters as well as showing our gratitude to thousands of dedicated radio broadcast listeners and telecast viewers of our 'Live from the Met' programs which are seen and heard throughout New Jersey."

Other funding sources for "Opera in the Parks" include the Geraldine R. Dodge Foundation, the Annie Laurie Aitken Charitable Trust, the Waterloo Foundation, Finn M.W. Caspersen and Rutgers University, New Brunswick.

New Jersey Theatre Jubilee

Cosponsored by the NJSCA and the New Jersey Theatre Group, the New Jersey Theatre Jubilee will showcase at Liberty State Park six of the state's professional, Actors Equity theatres. The participating theatres include the George Street Playhouse in New Brunswick, Theater of Universal Images in Newark, the Whole Theatre in Montclair, the New Jersey Shakespeare Festival in Madison, the Pushcart Players in Verona, and the American Stage Company in Teaneck. From August 5 through September 6, these theatres will be presenting everything from comedy to drama.

"The Council approached the New Jersey Theatre Group to develop a proposal for a summer theatre project at





Bill Schneck's duck decoys will be on display at the Allaire Crafts Fair.

Liberty State Park for several reasons," says Kesper. "Most theatres remain dark during the summer months. This project will give six New Jersey theatres an opportunity to extend their seasons and also increase their visibility by reaching new audiences."

An association of twelve, professional, nonprofit theatres located around the state, the New Jersey Theatre Group shares a commitment to present affordable, high quality, regional theatre.

The American Stage Company, the newest member of the Theatre Group, will begin the festival with the New Jersey premiere of the musical revue *Some Enchanted Evening* featuring award-winning actress Ernestine Jackson. The other companies' productions include *The Gin Game* (George Street Playhouse), *Blazmatazz* (Theater of Universal Images), *Steal Away* (Whole Theatre), and matinee performances of *Who*

Cares? (Pushcart Players). The New Jersey Shakespeare Festival will present the last of the summer-season offerings from September 2 through the 6 with a repertory of *The Taming of the Shrew*, *Coriolanus*, and *The Winter's Tale*.

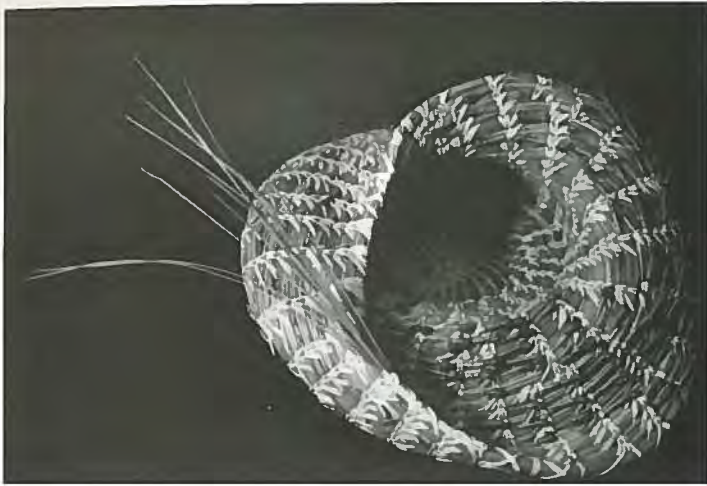
Once again Liberty State Park offers the ideal setting for such a project. "Thousands of people use this park," says Alvin Felzenberg, Assistant Secretary of State, "and enjoy its breathtaking view. The Council recognizes this jewel and is eager to use the terminal building as a natural stage to offer state residents and visitors to New Jersey wonderful arts experiences. I hope the New Jersey Theatre Jubilee becomes a permanent feature of the Parks Program and draws national attention."

Allaire Crafts Fair

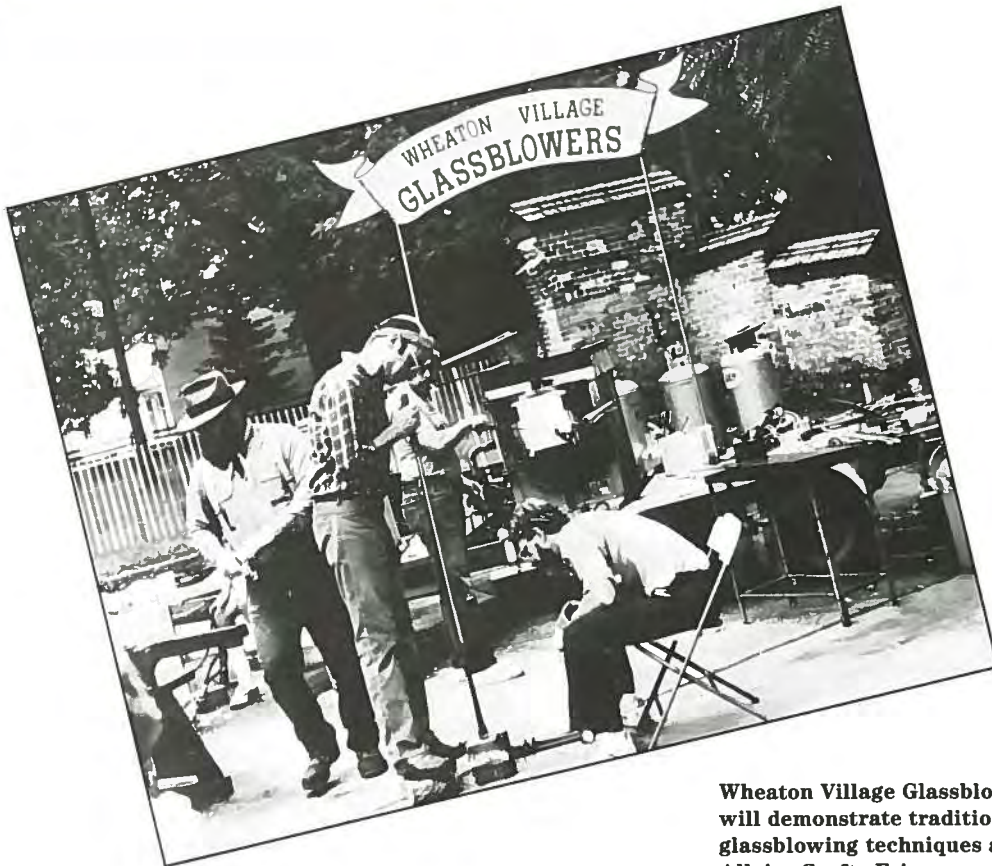
Increasingly successful since its inception eight years ago is the Allaire Crafts Fair held at Allaire State Park in Monmouth County. This juried show provides a forum for nearly seventy professional craftspeople, some



**Triangle Slate Pin and Earrings
Robert and Loes Pfuelb
Slate, silver, 14 K gold,
aquamarine**



Basket
Barbara Fiedler
 Pine Needles, raffia



Wheaton Village Glassblowers will demonstrate traditional glassblowing techniques at the Allaire Crafts Fair.



Stoneware Vessel
Kathy O'Shea

of whom have received NJSCA fellowships, to exhibit and sell their work. Among the art forms on display this summer will be pottery, woodcarving, jewelry, hand forged metal, stained glass, fiber art, and handmade wearables. Twelve artists will demonstrate their craft this year including the Wheaton Village Glassblowers who will work with traditional glassblowing techniques. A special furnace will be installed and heated the night before to ensure correct temperatures for the next day's demonstration.

One hundred and fifty years ago, Allaire State Park was a self-contained community employing as many as five hundred people. Today, the park's charming grounds with restored, revolutionary buildings, lend themselves to this crafts showcase, "...which has grown from a modest, country crafts fair to a very professional, outdoor crafts exhibition," says NJSCA crafts coordinator Hortense Green.

The one-day fair will be held on July 18 from 10 A.M. to 4 P.M. July 19 is the rain date. The Allaire Crafts Fair is the perfect place for the entire family to picnic, enjoy the Magnolia Road Bluegrass Band back by popular demand, and view high-quality crafts. The day promises to be enriching for all who attend. ■

For more detailed information on all these Summer Parks Program events, call the New Jersey State Council on the Arts, (609) 292-6130.

Joan Dean is a communications major at Rutgers, the State University, New Brunswick and a summer intern at the State Arts Council.

MEMORIES OF YADDO

by Sheila Hellman

Editor's Note:

Nestled in the wooded pines of upstate New York is Yaddo, a 205-acre estate dedicated to the creative pursuits of writers, composers, and visual artists. Since the artist colony held its first session in 1926, more than two thousand artists have dined in the Grand Hall and have worked in the private studios, shielded from the demands and pressures of daily life.

In the early 1880s and '90s, Yaddo served as the summer home of the Trask family. Spencer, a financier, and Katrina, an author, frequently entertained leading arts figures at their Saratoga Springs mansion. Following the tragic death of their four children, the Trasks decided to transform the estate into a permanent haven for artists.

While Yaddo welcomes all those "who have achieved some professional standing" to submit an application for a residency, the selection process is rigorous. A committee in each of the three art forms reviews work submitted by applicants and extends invitations "to those who seem to be at a crucial point in their work."

Arts New Jersey invited Sheila Hellman, a 1986 New Jersey State Council on the Arts Poetry Fellowship recipient, to write about her experience at Yaddo last summer. Hellman took time from her duties as the cultural director of the YM-YWHA of North Jersey in Wayne to share those special memories.

Then

It is the summer of '86—the 60th anniversary of Yaddo—and I carry a suitcase containing a half-completed poetry manuscript and more books than I can possibly read in a month, unnecessary baggage since Yaddo has a well-stocked library from past residents such as Saul Bellow, Philip Roth, Hortense Calisher, and Eurdora Welty, who have contributed their published books.

I tour the premises, walk to the lakes, dazzled by the acres of forest and the stone-turreted castle. I partake of this splendor, somewhat awed by the



The Yaddo Mansion (Statue of sleepy Naiads in the main pool and fountain in foreground).

JOSEPH LEVY

West House at Yaddo.



JOSEPH LEVY

illustrious guests who have already settled in, afraid the admissions committee has made a mistake or an error in judgment and that this bounty will all be taken away.

At the cocktail hour I mix with thirty-four fellow guests culled from over eight hundred applicants, all ages, whose one requisite for entry into this lottery is talent, either budding (where I categorize myself) or already proven. We all share an enthusiasm for our work, a desire for uninterrupted quiet time; we are all happy to leave behind the outside world. Yaddo residents are privileged guests, not to be disturbed except for emergencies. Visitors are never encouraged, and if they appear, are not permitted to stay for meals or after 11:00 P.M.

I spend the first few days working around the clock, an hysterical attempt to use every moment. Gradually the hectic routine slows and a daily pattern evolves, one that I can sustain for a month. There are no excuses not to write, and the quietude is a palliative for me. No one drops into my studio, unless invited, and for

the first time ever I have a whole day (or more) to develop concepts, to experiment. My new typewriter develops a voracious appetite, eating ribbons at a rapid clip, and with no one there to adjust it during the day, I make that pendulum swing from feeling like an idiot, incapable of the task, to feeling quite proud of my mechanical aptitude.

After a hearty breakfast, I carry thoughts back to the studio, which is separate from my bedroom and where I cloister myself until lunch. At noon, I retrieve my lunch which I find packed in a name-tagged, black, metal box, but I am hardly a coal miner going back into the pit. My studio overlooks a terraced lawn, woods stretching beyond, and I sit at my desk pleurably, inspired to write. When I have an unproductive day, guilt sets in. On those "slow" days, I stretch my legs, roam through the mansion admiring the antiques, or sit sedately on the pink, velvet sofa in the Grand Hall and gaze at the paintings of the Trask family who have made all this possible.

Wooden angels blowing trumpets in the music room welcome the composers who, in the evenings, invite us to share their work. We sit on

hardwood benches like those found in an intimate church, but we listen to modern, sometimes electronic, music, as well as the more familiar Bach and Brahms. Stained-glass windows behind the piano glow as the sun sets.

At mealtime, it seems as if Elizabeth Ames, Yaddo's first director, is still with us, presiding at the head of the long Victorian table in the dining hall. As we engage in lively conversation we forget the discomfort of the high-backed chairs, enjoying the fine china, polished silver, and crystal bowls filled with fresh flowers, mostly roses from the Italianate rose garden installed by Spencer Trask and open to the public.

After dinner, many of us play charades, choreographing the titles of books and movies often written by friends or spouses and making them come alive with gesture.

I am well fed, but more nourished by ideas, and decide to give a reading to receive feedback on new directions I am taking. An artist from Yugoslavia uses household spices to augment his canvases, and this aroma carries over into my poems. I let go of some fears and find a new correlation between my writing life and the past twenty-five years I have spent as a dancer. A new orderliness appears in my work, a clarity, because I have had time to think. A new layer of rhythmic possibility is

uncovered in this fertile soil. Similar to the over-stuffed furniture, I begin to fit in like a period piece and glow, a Tiffany lamp with my own colors.

Now

It is now April. Many months have passed since my stay at Yaddo, and tonight I look at old photos, a diary I kept, and an invitation to a reunion next week. At that time we will bid farewell to Curtis Harnack, executive director since 1971, and will welcome the new director, Myra Sklarew.

Yaddo will always remain with me, a month etched in my head—a place where the clock stopped, where I was not rushing to squeeze a poem into the cracks of a full life, where I could stroll, refreshed by the woods and soulmates: a turning point. It was the place where I could dismiss the world, burn *terror in the fireplace, / silver-wrap pleasure; open / jars of energy and browse in my mind.* ■



Sheila Hellman is the cultural director of the YM-YWHA of North Jersey in Wayne.

NEW LOGO INTRODUCED



NEW JERSEY STATE COUNCIL ON THE ARTS

A new logo for the New Jersey State Council on the Arts makes its debut in this issue. It will soon appear in all Council publications and print communications, as well as in marketing materials that promote state-wide cultural activities funded by the Council.

Designed by the award-winning Princeton firm of Cook & Shanosky, the image is both strong and elegant, integrating modern type in a graceful calligraphic mark that symbolizes the Council's three areas of involvement; the visual, literary, and performing arts.

A timeless image, the new logo will serve us well into the twenty-first century.

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Correction

Certain copies of *Arts New Jersey*, Spring 1987 contained printing errors that have been corrected. New copies are available upon request by calling or writing the New Jersey State Council on the Arts.

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