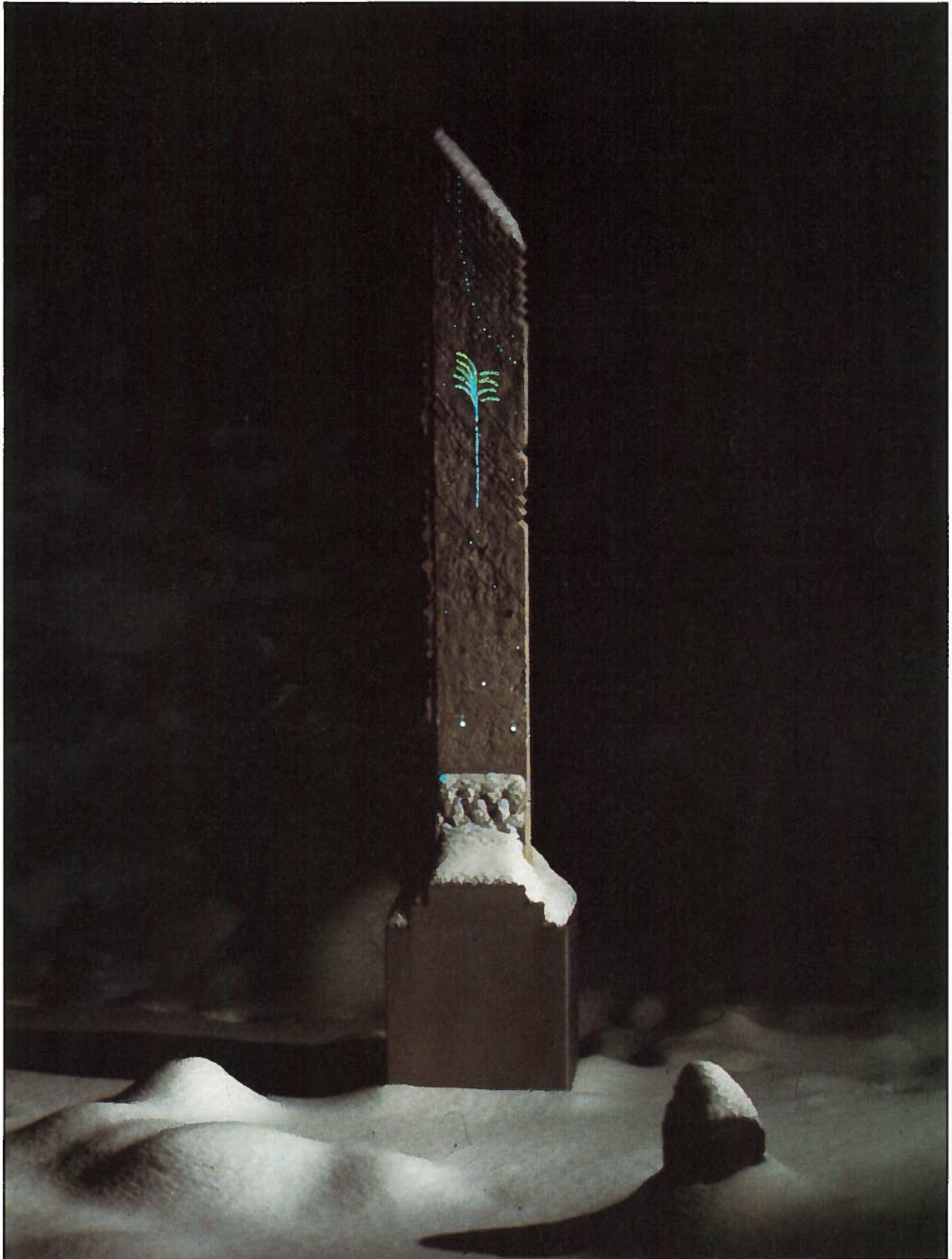


ARTS-NEW JERSEY

DECEMBER 1984



Statement from the Executive Director

Nearly thirty years ago, Marshall McLuhan coined a phrase that continues to resonate throughout the world: "The medium is the message." This simple statement has become an important part of modern life; we have all discovered that the



Jeffrey A. Kesper,
NJSCA Executive Director

way something is said can be as important as **what** is said. Consequently, knowing how to use the media and its power has become a vital aspect of business, politics, science and, of course, the arts.

The Council recognizes the need to attain high visibility for the arts; Council members and staff have appeared on cable and radio stations throughout the state, on New Jersey's own public television station, New Jersey Network, and on WOR-TV. Governor Thomas H. Kean and Secretary of State Jane Burgio have also used these mediums to speak on behalf of the arts.

The arts community in New Jersey has turned to the media to help them get across their message, too. They have learned to use electronic and print journalism as a means of developing audiences and promoting their organizations. This issue of ARTS NEW JERSEY presents a few good examples.

The Camden County Cultural and Heritage Commission has produced a video documentary that portrays the cultural richness of Camden County. Jazz, along with the Council's own Radio Cultural Calendar, comes to us across the airwaves of our na-

tional public affiliate, WBGO in Newark, which provides a voice for the arts in New Jersey. The Council's own chairman, Clement Alexander Price, has utilized the pages of the nationally distributed weekly newspaper VARIETY to highlight the performing arts in New Jersey.

At the same time, New Jersey's artists have put the electronic media to their own uses, developing techniques to expand their artforms and get their messages across through fiber optics, computer graphics, electronically synthesized sound, extended video techniques and a wealth of other space-age technologies. December's ARTS NEW JERSEY takes a look at a few of these mediums.

ARTS NEW JERSEY has become an important vehicle for publicizing the activities and accomplishments of New Jersey's arts organizations and individual artists. The Council is pleased to announce the arrival of a newly expanded 16-page ARTS NEW JERSEY which will be able to accommodate many more feature stories covering the visual, performing and literary arts. Read and enjoy! ■

A handwritten signature in dark ink, appearing to read "Jeffrey A. Kesper".

1985 Grants Report

213 arts organizations and 502 individual artists applied to the New Jersey State Council on the Arts (NJSCA) for FY 1985 matching grants, county block grants, and fellowships totaling more than \$6 million in requests. The Council recommended grants totaling \$4,695,230 be awarded to 173 organizations at \$4,429,230 and 166 individual artists at \$266,000. The Council has also allocated an additional \$411,700 for its Touring Arts Program (\$150,000); its Artists-in-Education Program (\$100,700); and its Contingency Fund (\$161,000).

This month, the Council will award monies from the contingency fund to applicants who have demonstrated to the Appeals Panel, the Grants Committee and the full Council that their applications were misinterpreted or misunderstood in the initial evaluation process. 27 appeal letters were submitted. The Council has also used the contingency fund to award \$9,500 in technical assistance grants to four dance companies and six opera companies. These groups were identified by panelists during the grants evaluation process as needing improvement in their administrative capabilities.

According to Mr. Franklin V. Fischer, Chairman of the Council's Grants Committee, the awarding of the 1985 NJSCA grants

and the subsequent impact on the arts in New Jersey herald the implementation of the Council's new goals and objectives. "Because of the dramatic \$2.1 million increase in the Council's budget, an increase recommended by Governor Kean, the Council has been able to develop new funding strategies and implement new grant programs that will greatly affect all of New Jersey's artists and arts groups, as well as the citizens of the State of New Jersey."

Statistics confirm the broad-based impact. Funding to southern New Jersey arts organizations increased by 86%; to urban-based arts organizations by 57%; and to county arts agencies by 69%.

NEW GRANT POLICIES

The New Jersey State Council on the Arts instituted four policy changes concerning the matching grant and fellowship applications.

1. Awards for general operating support will not exceed 20% of the previous year's cash revenue. Exceptions may occur when higher awards are recommended for artistic merit.
2. Individual artists who are residents of the State of New Jersey are eligible to receive more than two NJSCA fellowships. They may apply for and receive a fellowship every fourth year.
3. Fellowship awards up to \$6,000 may

be given. Exceptions may occur when higher awards are recommended for artistic merit.

4. An applicant who does not accept a fellowship award is eligible to reapply for a fellowship the following year.

ON THE COVER

Clyde Lynds (Wood Ridge)

Stele I

Cast concrete and Optic fibers
82" x 16" x 16"

Lynds has exhibited in many galleries and museums including the Corcoran Gallery of Art in Washington, D.C., the Babcock Galleries in Manhattan, the Wadsworth Atheneum in Hartford, Connecticut and the New Jersey State Museum in Trenton. His work has been included in major exhibitions in many countries including Canada, West Germany, England, Japan, and Switzerland. He is a 1984 NJSCA Mixed Media Fellowship recipient and received his art education at the Art Students League of New Jersey and the F.J. Reilly School of Art.

In *Stele I*, Lynds uses programmed illumination so that light appears to etch its way across the concrete form—appearing, changing color and rhythm, and disappearing.

An artistic statement by Clyde Lynds appears on page 15. ■

An Interview With Composer Daniel Rothman



Daniel Rothman

I started composing when I was fourteen, entirely as a fluke. I had a clarinet teacher who suggested that in order to become familiar with how a composer thinks when writing a piece, I should write something myself. I don't think he knew what he started. The whole idea of composing was so foreign to me ... It was an impossible notion! I finally did an arrangement for two clarinets of "When the Saints Come Marching In."

That was in 1972. Twelve years later, when the grant announcements were made at the July 1984 New Jersey State Council on the Arts meeting, 26-year-old composer Daniel Rothman found that he had received, not the \$3,000 for which he had applied, but double that amount. Along with seven other NJSCA applicants, Rothman had been given a special \$6,000 artistic merit grant. This was the first time in the Council's history that individual artists received grants of this size, and was a response to the need to single out and honor those applicants who had received perfect rankings in the peer review panel process.

Rothman's application outlined a plan to compose a large work for piano and magnetic tape for the New Jersey-based pianist Ruth Rendleman. In his application, he wrote: "I intend the piece to be approximately thirty-five to forty minutes in duration in one continuous movement of overlapping sections. The relationship between the piano and tape will be one of integration by which the sound of the piano is subtly extended beyond its own timbral identity ... I imagine a music that evokes disquietly different ways in which the listener hears two separate musics simultaneously from a

single unified one (not from its component parts, which has been a compositional feature characteristic of modern music since Ives). [The piece] will feel as though it accelerates and ritards at the same time, the pianissimos and fortissimos will seem inverted, and the music will seem impending to the end."

In order to get from that first relatively simple arrangement of "When the Saints Come Marching In" to the intricacy of thought and quality of musicianship evident in his application statement, Rothman went through a long and sometimes arduous process.

From his initial private clarinet studies as a child, he entered the Juilliard pre-college program as a high school student. From there, he went directly to studies in composition at the Manhattan College of Music under Charles Wuorinen. "Studying with Wuorinen was a great experience and caused me to go through a great deal of soul searching about what direction I wanted my music to take," Rothman said in a recent interview. He described his involvement with serial music while at the Manhattan School. "It was a very small and insular group and I could see how being on the bandwagon could carry me along to grants, performances, commissions ... It was a matter of writing music that was fashionable. That's not a completely negative statement, of course; every composer deals with certain fashions, styles, attitudes ... But I found serial music to be something which invades one to the point where the technique and idea of each piece become too easy and one ends by abandoning oneself to the system."

When Rothman graduated in 1980, he was unsure what direction his music should take and left the world of "art music" for a more lucrative career as a free-lance commercial music composer. He wrote jingles for commercials, worked as an arranger, even did the music for *Lord and Taylor's* animated holiday window display. For quite awhile he enjoyed the work, despite the time and effort it required in making connections, fulfilling contracts, never turning down a job for fear the contractor might not call again. Through all of this, he never lost sight of his desire to compose his own music. "But somehow I never had time for it," Rothman said, "or when I did have time I found all the commercial music I'd been doing had affected my ear and I couldn't write the way I wanted."

Ultimately he decided that although his profession was very lucrative, it required sacrifices he was not prepared to make and he left the field to return to school, this time for a graduate degree in composition at the Yale School of Music. "I wanted to be sur-

rounded by people who were thinking musically about the same sort of thing I was and that was possible there. Although I don't think I wrote one significant piece while at Yale, it was a very exciting time for me."

While there, Rothman studied with visiting composers Subotnick, Reynolds, Rands, Jolas, Druckman and Amy among others. He also encountered a sculpture by Alexander Calder called "Lollipops," a large piece constructed of steel with four brightly colored metal "lollipops" suspended against a red structure. "I used to stand in front of that sculpture for an hour at a time," Rothman said. "When the wind blows, it makes a beautiful sound. I spent a great deal of time listening to that sound, I was infatuated with the whole piece—the accidental sound of wind on metal, the fantastical elements of the bright lollipops against the unyielding and very dramatic steel figure."

This infatuation became the impetus for a new work, one Rothman is now completing at the Electronic Music Lab at Brooklyn College. "For me, Calder is a very musical sculptor," he said. "I haven't set out to imitate the sound I heard, of course, but to create the elements of the fantastic that the sculpture expresses in all its dimensions. Here are lollipops made of steel and they sing when the wind motivates them. It is the accidental combination of all these things—the steel, the wind, the lollipops—that interests me. They are unwitting accomplices in the creation of the sound."

Having experimented with extended techniques on a variety of instruments, particularly the multiphonic capabilities of his own instrument, the clarinet, Rothman began to use these techniques to explore the sculpture. "What I heard for the Calder was clarinet multiphonics processed through acoustic feedback," he said.

He pre-recorded the clarinet playing certain multiphonics. Then, in a room with several interesting acoustic properties, he put up speakers on one end of the room and microphones on the opposite end and re-recorded over and over again (in several generations) the original tape. Through this process, the room resonances entered the music and changed the sound. Resonant frequencies which were not originally highlighted became evident and the room became a "participant" in the music. The final tape became sound source material for the composition.

Rothman took this tape to the Electronic Music Lab where he is now assembling the final piece from it. "Tape composition or electronic music involves a very different process than a traditional composition such as the piano piece for Ruth Rendleman," Rothman said. "Working with tape in an electronic studio involves cutting and splicing and assembling. It's a different thing from sitting down with a written piece and honing a phrase."

When complete, "Lollipops" will not be performed by musicians in a hall; it was
(continued on page 3)

(continued from page 2)

initially intended for radio and if played at all in a concert setting it will be "performed" by a tape recorder and two speakers. This is not a completely new technique; composer Martin Subotnick has been working with tape pieces since the 1960s and most composers today have at one time or another used the process. It is a medium like any other—the symphony orchestra, the soloist, the quartet—and its purpose is the same: to convey the imagined music of the composer.

What Rothman finds intriguing about electronic music is its capability to expand the available range of sounds. There are composers who use this medium to try to recreate orchestral sounds and textures with the idea that this is a more exact way to bring these sounds to the audience, but this doesn't interest Rothman. "I feel that electronics are capable of doing something so unique, so different that there's no reason to try to recreate what an orchestra can already do," he said. "I think that if you want to hear the "Queen of the Night" aria from Mozart's *Magic Flute*, you should hear a human voice, not a synthesized one. What can be produced through electronic media is so exciting in itself that it's not worthwhile to use it to reproduce what already can be done by other means. It's a new instrument."

Like all new techniques in art, electronic music has had difficulty both in attracting audiences and in receiving serious attention from the country's major musical organizations. It has been decried as full of gimmicks, passionless, unnecessarily difficult, soulless and inaccessible. Rothman's answer to all of this:

"I was listening to Webern's Opus #1 on the radio this morning. People talk a great deal about the inaccessibility of Webern but to me this was music that spoke to me *directly* despite the fact that it is a very esoteric music technically; I think anyone could be swept up by it. I'd like that to be the experience when people listen to my music. It's hard, of course, to say how that happens, but I'm not sure that accessibility should be an issue at all. I imagine my own music is difficult, I know it's difficult, but I feel that's something that has to be the case, or is the case, I can't do anything about that. Of course, people feel it's easy to be violated aurally. They can turn their back to a painting, or close a book—but it's very difficult to escape the music that surrounds you.

"Purism and rejection of the new in music and other art have a lot to do with fear. Music, and all art for that matter, is not a discovery of the artist; who really cares what the composer is about. Art is a discovery of what you yourself are as a listener or audience that goes beyond your likes and dislikes. Unfortunately many people put art on the level of "like" and "dislike" and resist anything that is difficult."

Rothman feels that this resistance has

sometimes caused problems for the modern composer, but he is also hopeful about the opportunities that do exist. "I think that composers make their opportunities," he said. "Eventually it is possible to become

part of a network in music and that can help a great deal. All in all, it is a very exciting time for the serious composer."

By Noreen Tomassi

A Treasure House in Montclair

The year was 1909. A resident of Montclair, New Jersey offered his hometown 26 paintings from his own collection of American art, under one condition. A building had to be erected to house them. Within weeks, another patron of the arts

have a strong sense of identity and partnership," explained Robert Koenig, director of the museum.

The family begins with the board of trustees, according to Koenig, "whose willingness to work is quite remarkable. Then



PreColumbian Peruvian Ceramic Object

stepped forward and offered a sum of \$50,000. Five years later, with additional community support, including a campaign fund conducted by school children in the town, the Montclair Art Museum (MAM) opened its doors, presenting 54 American paintings and 200 works by local professionals.

The two key players in this munificent scenario were William T. Evans, a nationally known collector of American art, and Mrs. Florence Rand Lang, a wealthy arts supporter. However, countless others helped lay the foundation for this museum, passing on to future generations a legacy of personal commitment, hard work and generosity.

"Because of the size of this institution, and its accessibility to the community, our members today feel the museum belongs to them, that it is their treasure house. They

we have more than 400 volunteers serving on a host of committees. The Women's Committee alone boasts 200 individuals who staff the museum shop, plan trips and tours, conduct our docent program and contribute their services in a myriad of other ways."

Residents of Montclair visit the museum regularly and comprise a large portion of the membership, but "there is a concerted effort for outreach to surrounding communities," said Koenig, "and our members represent every northern New Jersey community." This extended family includes 3000 households in 150 communities.

Nonetheless, the special relationship between the museum and the town of Montclair is a significant clue to this institution's success. "The town has always dem-

(continued on page 4)



Montclair Art Museum

(continued from page 3)
 onstrated a great deal of interest in and excitement for the arts," explained Koenig. "At the turn of the century, Montclair was considered an art colony; a number of artists chose to live here, including George Inness. This high level of arts activity generated a conducive climate for the support of an art museum." It also contributed in part to the museum's guidelines for purchasing art.

Early additions to the new museum collection represented the works of contemporary American artists. Years later, a gift of George Inness' *Delaware Water Gap* and other important gifts of American art prompted the museum trustees to concentrate its resources and purchase American art only. Today the collection has grown to 1,600 paintings, watercolors, prints, drawings and sculpture, earning the following affirmation from Thomas Hoving, former director of the Metropolitan Museum of Art: "MAM has followed a consistent policy of acquiring American art and in doing so has gathered together not only an outstanding collection of American paintings but a significant renown among art institutions."

The museum accepts other-than-American paintings in gift form and has a collection of European prints, drawings and paintings; decorative art; and Japanese prints. Major gifts have included a collection of Chinese snuff bottles; a collection of over 4000 American Indian art objects bequeathed by Mrs. Annie Valentine Rand, mother of Florence Rand Lang; Sargent and Tomlinson Collections of American Indian jewelry; and the Whitney Silver Collection.

Each year the museum stages 18 to 22 changing exhibitions, half of which are as-

sembled exhibitions "selected to compliment our own collection," explained Lillian Bristol, the museum's public relations coordinator, "or to showcase other works of a particular artist in our collection."

In October, 1983 the museum staged "Down Garden Paths: The Floral Environment of American Art," a presentation of paintings from prestigious private and public collections throughout the country. The exhibition of 100 masterpieces traced the movement in American art flower painting from the floral bouquet to the genre which depicts flowers growing in the garden or in the wild.

Beginning this month, the museum will host a selection of paintings that include works by El Greco, Goya and Murillo, entitled "Spanish Old Masters from the Cintas Collection." Among the works will be El Greco's *Christ Carrying the Cross* shown two years ago in three American museums—Toledo Museum of Art in Ohio; National Gallery of Art in Washington; Dallas Museum of Art in Texas—and known to be the only one that is certainly painted by El Greco's own hand.

Complementing this exhibit will be examples of the museum's major American works which will give a sense of overview of eighteenth- and nineteenth-century American art history. According to Stephen R. Eddin, the museum curator, "To form a more natural connection with the portraiture and religious subject matter of the Cintas paintings, the MAM collection will concentrate on eighteenth- and nineteenth-century portraiture and nineteenth-century landscape painting, which often suggests pantheistic equivalents to earlier religious themes." It is not unusual for the museum

to dramatically contrast the new and the old; juxtaposed with these two more classical shows will be a memorial exhibition of the works of John Day, a noted American abstract painter who died in 1982.

MAM has cultivated its collection of "traditional" American painting, but activity in contemporary art has also accelerated in the past few years. Koenig, who studied painting with Josef Albers at Yale University, confessed his proclivity for modern art. "I am aware of the catalytic role a museum can play in the state. I believe a museum is actually an educational institution, and we are responsible for using the exhibits as an active means of developing audiences.

"I also feel very strongly about showing New Jersey art to the public and welcome slides from New Jersey artists who want to be considered for an exhibition. Last year a review of these slides resulted in a wonderful and somewhat provocative show entitled "Structures and Sounding" that featured 13 painters and sculptors whose work is abstract and non-objective; some pieces were quite minimal." The museum also collaborated with Unity Concerts and cosponsored a concert series of contemporary, uncompromising atonal music featuring Milton Babbitt and Lucas Foss.

To help the audience respond to this exhibit, the museum sponsored dialogues with the audience and the participating artists. Sunday gallery talks are a regular feature at the museum. In an informal environment, visitors share their reactions and quickly overcome any feelings of museum awe.

"We take risks, but it works because the public knows they can count on the mu-

(continued on page 11)

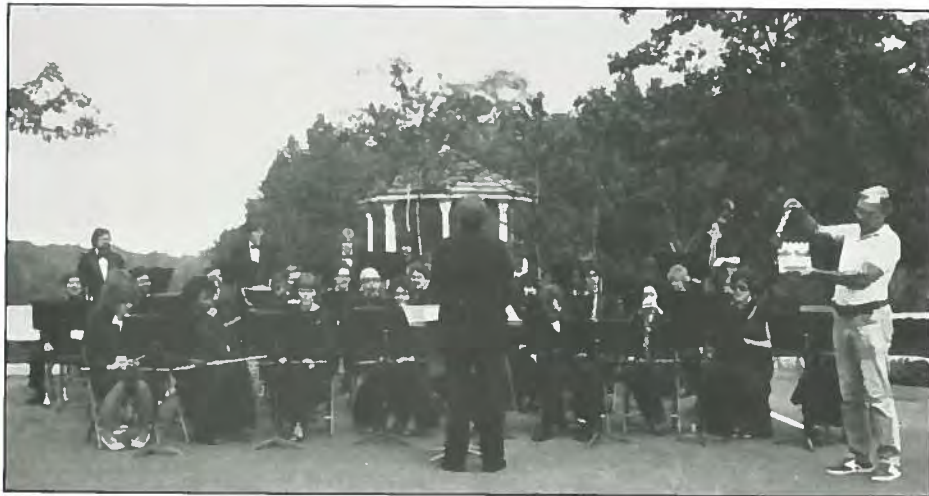
Images of a County

Is it a dream?

Nay but the lack of it a dream,
And failing it life's lore and wealth a dream,
And all the world a dream.

Walt Whitman

It all began back in October of 1983, and it began with a question. How could the Camden County Cultural and Heritage Commission find a new and creative means of exposure for local arts groups while fostering a spirit of community and cooperation among organizations who often perceive themselves as competitors?



Cherry Hill Wind Symphony

Gail Greenberg, director of this county arts agency, considered a variety of projects, but none captured her imagination. "I spent many sleepless nights, brainstorming to come up with an idea," she recalled. "Finally, I just knew film or video was the way to go."

The initial idea was to film the arts groups at scenic and historical sites all over Camden County to show the real Camden County—the arts, the beauty, the grandeur, the history and the charm. The film would also fulfill the arts development component of the New Jersey State Council in the Arts' State/County Partnership Grant which encourages projects that exhibit long-range planning, sharing of resources, communication and networking among arts groups.

First, the Commission called a meeting of the county's arts groups to present the idea. Representatives of these groups approved of the film's concept unanimously and agreed to use the natural and historic environments in the county as their stage.

Next, Gail and Beth Glenn, program coordinator for the Commission, conducted several interviews with prospective producers. Eventually, a recommendation from John Ferlaine, a board member of the Cultural and Heritage Commission and the art director of WCAU Television News put Beth on

the tracks of Lowell Shaffer of New Jersey Network. Shaffer, a senior film producer with the network, an aficionado of Camden's Walt Whitman, and a poet in his own right, impressed them immediately. He outlined the benefits of the film medium and agreed to produce and direct the film with the support of his eminently qualified staff: Pete Montefusco, Hank Sayen and Mike Borowsky.

Only one hurdle remained—the script. A cohesive script was needed to allow individual groups as diverse as a symphony orchestra, a children's ballet company, a jazz

band, an opera company and a chamber music group, adequate exposure in a limited amount of time, while ensuring audience appeal.

Beth Glenn used Walt Whitman's *Leaves of Grass* for the theme in writing the script. After all, Whitman believed in the potentialities of the arts, way back in the 1800s. Why not let his voice, through the voice of veteran actor Will Stutts, speak for the arts of Camden County and let the narration of Freeholder Joseph Roberts introduce each group? Beth completed the script in time to establish a shooting schedule with New Jersey Network.

As the date rolled around to begin filming, a change in sentiment occurred. Questions arose as to how to put a 100-piece orchestra in a park, a chamber music group in a historic Camden County house, a dancer at an old railroad station and an opera company at a covered bridge, especially with the performances being recorded live. Ultimately, arts administrators, board members and arts directors became convinced that the added drama of filming at non-traditional performance sites had great potential for attracting new audiences. In addition New Jersey Network had agreed to air the film on public television.

Working in close relationship with each group had the added benefit of providing the Commission with invaluable insight about their constituents and how they might best be served. The filming of each site and arts group meant a new adventure, with different challenges including everything from the weather to airplanes, trains and a paucity of outdoor electrical outlets. By December, shooting and editing were completed.

Sounds of the Day and Night was previewed at a special gala in April of 1984 for those who participated in the film, and on June 29 it was aired on New Jersey Network. For further information about the film, call the Camden County Cultural and Heritage Commission, (609) 858-0040. ■

By Beth Glenn

Camden On The Go

The City of Camden is pioneering visual arts activity in its communities through a variety of city-sponsored programs. Professional artists, arts students and city government have combined energies to produce an exciting array of programs from arts workshops to public arts projects. All projects to date have offered unique opportunities for the citizens to see that Camden's coming on and that the arts are playing a vital role in the redevelopment of the city.

Bright colorful murals are enhancing cityscapes once blighted with graffiti, and wall writers are becoming painters in the traditional sense, thanks in part to the City of Camden's Paint Camden Beautiful Artistic Design Project. Established in the Summer of 1984, the project is aimed at eliminating graffiti by replacing it with murals executed by area artists and youths employed through the Jobs Partnership

Training Act. City businesses were target sites for mural designs selected by Department Director Patricia A. Darden, Program Coordinator Arthur E. Thompson and the business owners. Initially, some businesses were hesitant to participate, but the number of requests for art work has grown, along with public support.

To meet the demand, the project has been extended through the year and will feature video presentations to the public, anti-graffiti lecture series, slide presentations on the artists and their sites, a group exhibition of all participating artists, generation of a murals' guide and map, interior murals in city schools, mural workshops for city youths and stencils for city board-ups.

To date, eleven sites have been completed with the aid of nine professional artists: Nate Davis, DiAntonio Ferrer, Marianne DiNapoli-Mylet, Lorraine Bivans, Dressler

(continued on page 6)

Camden On The Go

(continued from page 5)

Smith-Swinson, Anthony Nelson, Alberto Becerra, Nashormeh Wilkie and Project Coordinator Kimberly Camp. Ex-wall writer Victor R. Torres assists in the coordination of the program and brings a different perspective to the role of public art in Camden. His experience has proved invaluable in anti-graffiti lectures and in the demonstration of his artistic skill. Through its efforts in providing opportunities to enhance native talent and to nurture emerging artists, the Artistic Design Project has earned the respect of the wall writers, Camden residents, the business community and the schools.

The Annual Camden City Arts Exhibition also celebrates the creative energies of artists, but in a more traditional setting, at the Walt Whitman Center for the Arts and Humanities. This juried show attracts up to 100 artists from the Delaware Valley area and offers more than \$3,000 in purchase awards and prizes through the contributions of corporate sponsors and the City's Office of Housing and Community Development. In its fourth year of operation, the exhibition officially opens with a reception hosted by Mayor Melvin R. Primas, Jr., where artists, art patrons, students, business administrators and city officials come together to share another Camden success story.

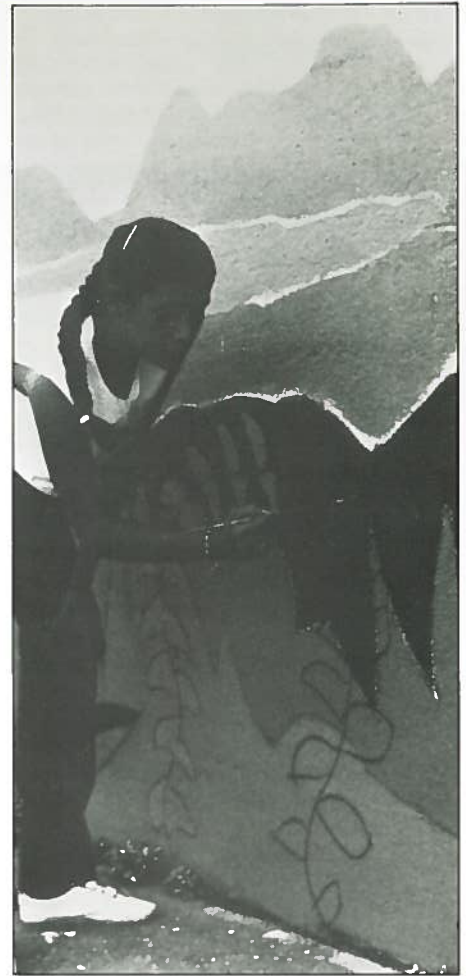
The third project made possible by city sponsorships is a 12-week training course for high school students during the summer

months. The program, Arts in Action, provides a concentrated visual arts program for students in grades 9-12 through exposure to and training in different mediums and styles of the visual arts. In a classroom setting, both the serious art student and the exceptional hobbyist participate in a series of workshops that are designed to provide a variety of experiences and cover both technical and business aspects of the visual arts. Hands-on experience in technical areas allows optimum development for the participants. Discussions with visiting artists, who demonstrate their area(s) of expertise and relate them to the current workshop theme, impress upon the students the need for self-discipline through practice and study in preparation for a career in a very competitive profession. Field trips are also scheduled and will include gallery visits, opening receptions, studio tours of area artists, museum visits and an outdoor sculpture tour of Camden and Philadelphia.

For information on the Artistic Design Project and the Camden Art Exhibition contact: Office of Housing and Community Development, 10th floor, City Hall, Camden, New Jersey 08101, (609) 757-7188. For information on the Arts in Action program contact: Department of Human Services, Room 405, City Hall, Camden, New Jersey, 08101, (609) 757-7285. ■

*By Kimberly Camp, Coordinator,
Artistic Design Project*

*Victor R. Torres, Assistant Coordinator,
Artistic Design Project*



Francois Morelli: Art and Social Vision

Within the realm of public art, the artist faces the demands of a wider and more diverse range of social interaction between viewer and artwork than is common in the narrow confines of the artworld, which is traditionally a territory of art-dedicated social groupings and institutions. Lacking the high degree of specialized knowledge necessary to the understanding of much of modern art, the unsophisticated viewer can often be left puzzled and alienated. Perhaps because of this, figurative and narrative artworks have gained wider acceptance as publicly commissioned works, despite the success of projects by artists such as the late Alexander Calder.

Traditionally, it is the work's accessibility and the observer's ability to discern the intersection of meaning and artistic intention that ensure the successful communication which is desirable in publicly commissioned art. The demands upon the artist to consider these factors in public-access art pose unique challenges. Many artists have preferred to work only in the specific social center of the artworld, but a growing

number have met the challenge and made successful transitions to the world of public art where their work can be available and accessible to a larger and more varied audience. The following project provides a model for the non-compromising transition of an artist's activity from the "artworld" to the world of "public-access" art.

In conceptual planning stages since 1982, a commission/residency was established at the Vineland Residential Center located in Vineland, New Jersey. The Vineland Center, a public residential treatment center maintained by the state within the Division of Youth and Family Services, provides support to families of socially and emotionally troubled children. The center is designed to meet the needs of twelve- to sixteen-year-old children and their families by offering (1) social services to facilitate the improvement of relations between resident children and members of their families; (2) resident living for the overall goal of providing warmth, acceptance, encouragement and development of self-esteem in the children while in as homelike an environment

as possible; (3) educational/vocational services for the remediation of academic/vocational deficiencies in order to minimize and eventually ameliorate emotional interference with learning; (4) recreation including athletic and social events such as dances, movies and trips to museums and professional sports events; (5) health services for remediation of existing health problems and preventive care.

When the Arts Inclusion Program, administered by the New Jersey State Council on the Arts (NJSCA), received an arts allocation for a new gymnasium to be located at the center, it became evident that the project would best be carried out if it provided direct interface with the residents and staff of the center. With the expertise and some additional funding provided by the NJSCA's Artist-in-Education Program coordinated by Berda S. Rittenhouse, an art commission/residency was planned. The commission would result in a permanently installed work of art within the gymnasium. The residency, on the other hand, would bring the children into the process of realizing the completion of the artwork.

The search for an artist ended in the fall of 1983. Francois Morelli of Hoboken was selected from a group of four finalists. He

(continued on page 7)

Francois Morelli

(continued from page 6)

proposed a sixty-foot mural for an interior wall of the gymnasium. Entitled *Tug of War*, the mural, actually a sculptural relief of sil-

mediums and the development of basic skills through the discovery and appreciation of nature. I would hope that further psychological characteristics would result (i.e., motivation, self-esteem and pride) through the process of shared labor. All of

this would occur through direct and indirect contact with the various stages of the commission."

In the spring of 1984, Morelli began preliminary work on *Tug of War* and by the 15th of August, 1984, had begun his residency with the children of the center. The residency, which lasted until the 24th of August, involved over half of the 30 resident children of the center including both boys and girls. Staff supervision of the residency was provided by Mr. Kenneth Pyle, superintendent, Patrick DeVaney, supervisor of educational programs, and Lenny Smith, coordinator of recreation.

With the successful completion of the residency behind him, Morelli is nearing completion of the piece. *Tug of War* is a powerful artwork and a most appropriate symbolic addition to the lives of the children at the center who are struggling to become stronger and more spirited individuals. ■

By Tom Moran, NJSCA
Visual Arts Coordinator



PHOTO BY TOM MORAN

houetted human figures made of forms stuffed with wire/metal extrusions and mounted on a background of carved and painted plywood, was planned to involve the collaboration of the resident children in the process of completion of the project.

Morelli indicated in his proposal, "I hope this artwork will function as a primal metaphor for individual and collective performance in athletic competition and a metaphor for life and its struggles, elevating the human spirit to classical ideals of mythic dimension. It will physically echo all the team events of the entire complex and could serve as a cultural emblem for social and philosophical reflection." Morelli further stated, "The practical orientation of the residency/collaboration is twofold: the development of an aesthetic sensibility within the confines of two- and three-dimensional art

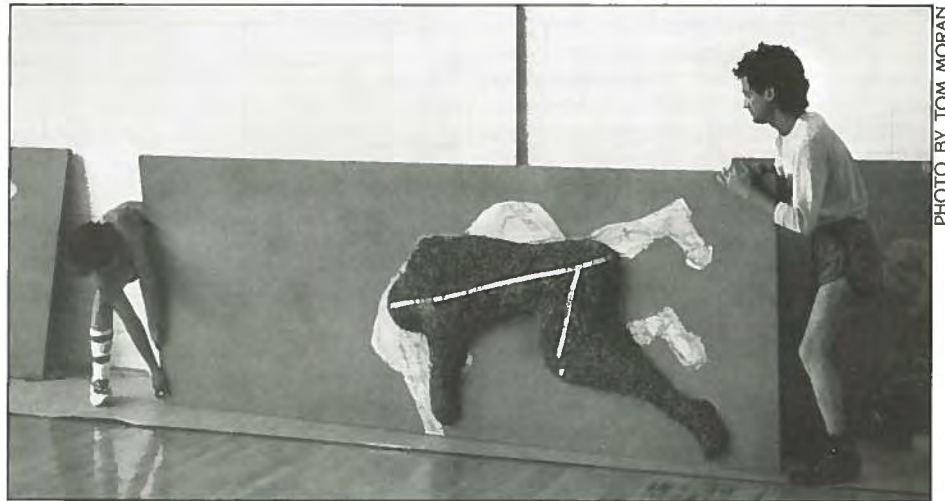


PHOTO BY TOM MORAN

Artist Francois Morelli with student

Two Exhibits Open This Month

The New Jersey State Council on the Arts (NJSCA) and the Hunterdon Art Center will cosponsor a 1984 & 1985 Visual Arts Fellowship Exhibition to be held from December 16, 1984 through January 27, 1985. 120 NJSCA fellowship recipients have been invited to exhibit their paintings, sculpture, graphics, mixed media and photography at the Hunterdon Art Center in Clinton. Some sculptors will display their work in a Clinton Township park only a short distance from the Art Center, marking the first occasion for exterior sculpture to be exhibited in the context of a NJSCA fellowship exhibition. Included in this outdoor exhibit will be sculpture by Clyde Lynds whose work is featured on the cover of ARTS NEW JERSEY. For further information, call the Hunterdon Art Center, (201) 547-4514.

A second exhibition opening on December 8, 1984 at the Jane Voorhees Zimmerli Art Museum, Rutgers, The State University, in New Brunswick, will review a five-year period of art commissioned or purchased by the State of New Jersey under the Public Building Arts Inclusion Act of 1978.

This retrospective exhibit will feature models, drawings, blueprints and photographs created by such artists as Richard Anuszkiewicz, Mac Adams, John Goodyear, Lauren Ewing, Judith Wadia, Emanuel Millstein, Jane Teller, Mary Miss, Charles Simonds, Francois Morelli and others. Of note is the fact that the proposals of finalists who did not receive commissions will be exhibited and included in the catalog. Actual artworks, borrowed from collections of state buildings for which they were purchased, will also be on display.

Administered by the NJSCA and the New Jersey State Division of Building and Construction, the Public Building Arts Inclusion Act provides for up to 1½% of the cost of new buildings erected by the state to be spent on art. Under terms of the bill, the State Arts Council determines criteria to be used in the selection of artists and maintains a registry of visual artists, with particular emphasis on New Jersey artists, for the purpose of competitions to award arts inclusion commissions and purchases.

To date, 30 commissions have been awarded and the works of more than 50 artists have been purchased, totaling more than \$1 million.

For further information, call the State Arts Council, (609) 292-6130. ■

By Ronnie Weyl

A Celebration of Film and Heritage

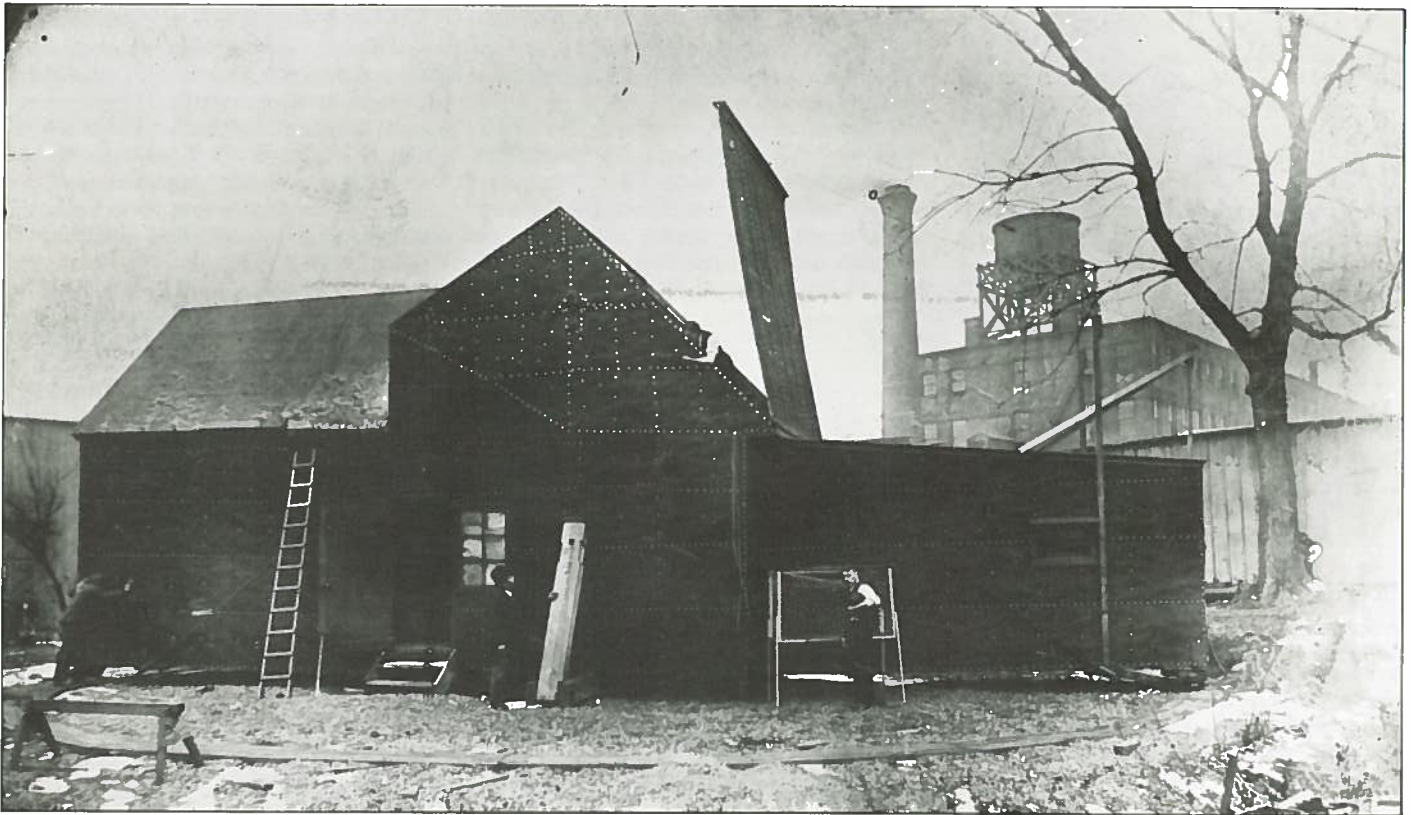
What might have seemed like just another school trip to the Edison National Historic Site in West Orange twenty years ago has actually fueled a quiet revolution in the art of film in New Jersey. John Columbus, an independent filmmaker and the coordinator of The Thomas A. Edison Black Maria Film & Video Festival-Competition, traced the connection in a recent interview.

Maria' because its tar-papered covering reminded them of police paddy wagons of that period, something many were personally familiar with."

Once a tool of a revolutionary communication medium and considered to be the world's first motion picture studio, the Black Maria has become a symbol for a festival of the imaginative spirit. "It seemed only natural to hold a film festival of national

Filmmaking is so mysterious.

"One hundred years ago, the technology didn't even exist. Then at the turn of the century, individuals started experimenting with persistence of vision, working with the Magic Lantern; today we have computer animation. In this short span of time, we've witnessed the growth of urban centers and industrial expansion. The quick changes have imposed a considerable toll on individual artists. They did not have the time to develop their art outside the limelight of commercial pressures. The festival exists to create opportunities for independent artists who take risks and choose not to worry about the film's commercial success or financial gain."



The Black Maria

"I had been working in New York for some time at a children's museum and constantly thinking about themes for film festivals, when I decided to connect with the Edison National Historic Site. I would drive past the site and remember my visits there as a child and how fascinated I was with the artifacts documenting Edison's life. I was thoroughly intrigued that film started right here in New Jersey."

It was at the Edison Labs in the late 1880s where Edison collaborated with W.K.L. Dickson, George Eastman, Thomas Armat and other pioneers and produced films in the "Revolving Photograph Building," known affectionately as the "Black Maria."

The studio was equipped with a hinged roof and constructed on a railroad-like turntable so that the entire invention could rotate to follow the sun," explained Columbus. "The actors dubbed the structure 'Black

scope in the state which was once a nexus of moviemaking activity," smiled Columbus.

The fourth annual Black Maria Film & Video Festival-Competition is now underway. Public exhibitions of the winning films began in November and will continue through January. The purpose of the festival, according to the prospectus, is "to advance the art of film, video and computer image-making and to provide exhibition and support opportunities to independent, non-commercial motion picture producers." The question of purpose evoked a much more emotional and passionate response from Columbus.

"Film is handicapped. It is the youngest art form and it is still very much misunderstood. A person can make music with the organs he or she has, can pick up a crayon and draw, but one can't make moving images except in his or her dreams.

The competition accepts any length, any style or genre, solo as well as collaborative film or video work in which "artistic imagery, dynamic production values, and concern for the human condition are discernible qualities."

"We look for people who are making films and video for the love of doing it," Columbus said. "Their conscience is motivated to disclose situations that might exist in the real world, and their aesthetic soul is motivated to reveal things in a creative, more sensual way—to put the audience in the experience.

"Today there is a very strong avant-garde movement happening in Pittsburgh, Chicago, California and New York—where basic elements of film are being explored and the structure of the medium is being revised, but the competition attracts the en-

(continued on page 9)

(continued from page 8)

tire spectrum of genres: avant-garde, short narratives, documentaries and all types of animation. Occasionally the judges select one from each category, though this distribution is not obligatory.

"We deemphasized the genre category because that places another limitation on the artist." Columbus recalled his own personal frustration as a filmmaker whose work is quasi-documentary, quasi-experimental. "I never knew in which category to enter my own work."

The Black Maria Festival awards four cash prizes, the "best of shows." Judges are asked to consider the film/videomaker's intent, keeping in mind the philosophy of the festival. The process begins with prescreeners viewing each film. Last year 175 entries were prescreened. Columbus anticipated an increase of 100 entries this year. Prescreeners record descriptive comments on tally sheets which are reviewed by the judges before they view the films. In the past, judges have retrieved rejected films, perhaps intrigued by the prescreeners' narratives; on one occasion, such a film earned a prize. Usually the prescreeners select 30 to 35 films for review. The prescreeners this year are Ben Harrison, director, Essex-Hudson Film Center, East Orange Public Library; Joyce Jesionowski, Ph.D. audio-visual producer, Muscular Dystrophy Association; David Tafler, Philadelphia College of Art faculty member; Emily Hubley, independent filmmaker and 1984 NJSCA fellowship recipient in film/video.

Judges are selected for their broad knowledge of the medium. The Festival Committee also considers their reputation and integrity as well as their access to distribution potential. "One winning piece, a silent film entitled *One Day Franz Brought Me to His House*, by Susan Kouguell and Ernest Marro, was purchased by The Museum of Modern Art. These two filmmakers received a festival award in 1982 and served as jurors last year.

According to Columbus, the festival-competition has earned such a strong reputation, it has attracted great talent and great judges. The roster of judges this year includes Karen Cooper, director, The Film Forum, New York; Jon Gartenberg, assistant curator, Department of Film, Museum of Modern Art; John G. Hanhardt, curator of Film and Video, Whitney Museum of American Art; Paul Glabicki, winner of the 1983 Festival, Pittsburgh Filmmakers, associate professor, Video Arts, University of Pittsburgh; and Charles Samu, manager, Intermissions Programming, H.B.O. and Cinemax, a New Jersey resident and a collector of animated films.

An ambitious project such as this requires broad-based support, and Columbus enumerated the friends and sponsors of the festival-competition as thoroughly as directors do when accepting their first academy award. The list is long and includes his wife.

"The festival would not exist without the

support of the Essex-Hudson Film Center at the East Orange Public Library. The director, Ben Harrison, and his staff receive and process all the film entries, register the participants and store the 16mm prints or 3/4-inch, V-Matic videotapes for two to three months, which is a real sacrifice of space."

The Oakside-Bloomfield Cultural Center allows Columbus and volunteers to use its facilities for administrative functions, and for prescreening and judging the entries. Montclair State College provides bulk-mailing, printing services and students who volunteer their time. The Sony Family Video Center and Newark Mediaworks volunteer services and equipment. Funding is provided by the New Jersey State Council on the Arts, The Geraldine R. Dodge Foundation and Suburban Cablevision. All the screening sites also provide in-kind services including the space, the projectionist and an honorarium to the filmmakers.

When all is said and done, The Black Maria Film & Video Festival-Competition is a celebration of film and heritage. "The filmmaking tradition grew out of New Jersey and brought honor to the state. Why not revive that spirit and create a major international film and video festival right here in

this state," Columbus said earnestly.

"There is great potential for a turnaround. The resources are available. The audiences exist. Things are beginning to happen in New Jersey that equal film activity in Washington or Chicago or Boston, we just have to nurture the climate."

Columbus maintained that New Jersey filmmakers seem to be isolated from each other, and that the extensive networks and associations that enable filmmakers to share editing and post-production facilities do not exist. "In order to keep filmmakers in New Jersey and attract others to New Jersey to practice their craft, we have to develop an overall plan or a superstructure for the industry, serving both commercial and independent filmmakers."

The festival hopes to facilitate this phenomenon by expanding showings, presenting artists showcases and conducting demonstrations/workshops. "New Jersey has the claim to be at least one of the focal points of the medium, if we share the resources and share this vision."

For more information on the schedule of public exhibitions, call (201) 736-8575. ■

By Ronnie Weyl



From l to r: Joseph J. Amato, Celeste S. Penney, NJSCA Chairman Clement A. Price, and Assistant Attorney General Regina Murray

New Council Members Sworn In

Joseph John Amato, MD of West Orange and Celeste S. Penney of Short Hills were sworn in as members of the New Jersey State Council on the Arts at the Council's annual meeting on July 24th at the New Jersey State Library in Trenton.

Dr. Amato is director of Pediatric Cardiovascular Surgery at Children's Hospital of New Jersey in Newark, chief of Cardiothoracic Surgery at the University of Medicine and Dentistry in Newark, and a member of the Cardiac Advisory Committee for New Jersey. He is a former president of the South Orange chapter of the Friends of the New Jersey State Opera and is now a member of the Board of Governors of the

New Jersey State Opera.

Mrs. Penney has a long history of commitment to the arts in New Jersey. She has served on the board of the Summit Art Center and the Millburn-Short Hills Historical Society. Her ongoing involvement with the Newark Museum has included serving as an acting curator for the 1982 Essex County 300th Anniversary Show and as a researcher for the museum's publications and films. Mrs. Penney attended Smith College and holds a BA summa cum laude from Kean College. She is on the board of directors of the Cora Hartshorn Arboretum and is a member of the advisory council of the New Jersey State Museum. ■

From Tin Can Alley to Radio City

Editor's Note: ARTS NEW JERSEY invited Bob Ottenhoff, general manager of WBGO-FM Newark to describe the early years at the radio station and to outline future plans. He responded with the following article.

1 984 marks the fifth anniversary of WBGO-FM. This is a time for both celebration and reflection.

To be sure, JAZZ/88 has grown, and as much as it is possible for a public radio station to do so, prospered. Our current listenership exceeds 200,000 individuals weekly (the sixth largest of any public radio station) and contributes 50% of our annual budget. As an independent nonprofit organization with no institutional support, the remaining half of our budget comes from local and national corporations and a variety of endowments and foundations including the New Jersey State Council on the Arts. This generous private and public support has enabled us to share New Jersey's jazz voice with our community and—through National Public Radio—the national network of 287 other public radio stations in the country.

Tin-cans-and-strings best describes our early technical abilities, and a whisper, the volume of our early voice. But an active board of trustees, an energetic core of volunteers and start-up grants from the Geraldine R. Dodge Foundation, Mutual Benefit Life Insurance Company and the Corporation for Public Broadcasting helped WBGO move ahead.

Then a succession of events took us from

"tin can alley" to "radio city." A New York City commercial station's format changed from jazz to country western and put WBGO at the forefront of the area's jazz community. A series of National Endowment for the Arts (NEA) grants gave us financial stability. A 1982 NEA challenge grant provided needed discretionary funds and the foil with which to expand our sources of revenue. Finally in 1983, NEA awarded WBGO two additional grants totaling \$125,000 to develop and produce a national jazz series, *The American Jazz Radio Festival*, which premiered this past July.

To expand upon that base and our programming expertise, WBGO is currently planning to construct new studios, a project that will require \$500,000 of outside support, but one which will have great benefits for the state's entire cultural community.

This growth has brought increased responsibility and WBGO must now carefully chart its course. What role should WBGO play in promoting culture within the community? What moves must WBGO make today to maintain and expand its level of operation in the face of additional cuts in federal appropriations for public radio?

Needless to say, as a broadcaster, WBGO offers New Jersey's cultural community a valued promotional outlet. Our first priority is of course to increase awareness of jazz. However, because all the arts make a vibrant and enriching contribution to the communities in which they exist, WBGO is committed to providing assistance to other cultural groups in any way possible.

This past fall we embarked on a joint project with the New Jersey State Council on the Arts to develop a radio cultural calendar. Since September, WBGO has

produced weekly tapes containing two 60-second segments, one announcing cultural events scheduled in northern New Jersey and the other announcing events taking place in southern New Jersey. Announcements, which are prepared by the State Arts Council, are read over a musical "bed" of recordings by New Jersey musicians. To date, eleven radio stations around the state are broadcasting the calendar. This is only one step, but one we hope will encourage the exchange of information and resources among New Jersey arts groups and spur increased public and corporate recognition of New Jersey's visual and performing arts.

We are hopeful about the future of public radio in New Jersey, despite the fiscal constraints which plague it. Federal budget cuts in 1980 radically changed public radio and, of course, affected WBGO, but these changes may ultimately benefit local cultural groups, and perhaps already have. When National Public Radio was forced to cut its cultural programming in order to maintain its widely acclaimed news and information offerings, local public radio had to assume the responsibility of filling that cultural programming void. At WBGO, we initiated the *American Jazz Radio Festival*.

With improved programming capabilities, public radio stations will become even more vital showcases for the arts. WBGO seeks to become an even stronger voice through which cultural groups can be heard. For this to happen, the New Jersey arts community must work together and share resources. WBGO has come a long way in the last five years. By working together, the next five years will be equally fruitful for WBGO and the arts in New Jersey. ■

NJ Live Entertainment: Barrel Full of Arts Talent

Editor's Note: Clement Alexander Price, Chairman of the New Jersey State Council on the Arts, was invited to write an article for the August 29th issue of VARIETY, a national weekly newspaper on the performing arts, which devoted a special section to the arts and leisure time activities in New Jersey. VARIETY has given ARTS NEW JERSEY permission to reprint excerpts of Dr. Price's article.

When Benjamin Franklin observed more than 200 years ago that New Jersey resembled a "barrel tapped at both ends," his analogy was insightful and apt. New Jersey has long existed in the enormous shadows cast by New York and Philadelphia.

In recent years, much to the surprise of its neighbors, New Jersey has emerged from the shadows, especially in the areas of professional sports, entertainment, leisure

and the performing arts. From all indications, cultural life in the Garden State is experiencing an unprecedented upswing.

The multitude of New Jersey performing arts groups have established an impressive record of artistic quality, audience appeal and public support. Artists find New Jersey among the nation's most desirable states in which to work and live. More than 37,000 professional writers, artists and entertainers make their home in the state, and according to a report by the Port Authority of New York and New Jersey, 85% of all members of Actor's Equity live in the two states. Although many artists residing in New Jersey earn their living in New York or Philadelphia, more than 1,000 arts organizations and agencies within the state provide opportunities for these artists to use their talents.

Active local support also enlivens the per-

forming arts scene, as municipalities across the state link their plans for urban revitalization with bold initiatives in arts development.

New Brunswick, which more than a decade ago launched an effort to rebuild its decaying central business district, has re-invested in cultural facilities, such as the State Theatre, and in performing groups, such as the George Street Playhouse and Crossroads Theatre. Other cities, including Paterson, Rutherford, Newark, Trenton, Camden and Red Bank have ambitious plans to develop performing arts centers. In addition, at least nine performing art centers are currently engaged in raising \$45,000,000 for the capital improvement of local facilities.

New Jersey's awakened sense of identity, its new-found competitive spirit in the arts and the dramatic improvement in the state economy have encouraged performing arts development in ways that were inconceivable a decade ago.

Professional theaters now number 11 and are among the finest in the region in production of important new works. Much may also be said about their impact on the state's

(continued on page 13)

Doing Business: Guidelines for Nonprofits

Owning a corporation entails many responsibilities. It requires many skills and a knowledge of laws, regulations and activities in the business environment that affect the viability of the corporation. It is the fundamental responsibility of the owners of a business to know the "rules" and to ensure that the rules are followed.

The same holds true for members of nonprofit corporations. For too long, the trustees and members of nonprofits have ignored the reality that their organizations are businesses and that their first responsibility is to ensure that the business is run legally and as effectively as possible, in order to continue to warrant the trust of the general public. Unfortunately, for too long it has been the trustees and members of arts organizations who have been the worst offenders in the nonprofit sector. Too consumed by artistic passion, too preoccupied with artistic concerns, they often forget that their first responsibility is to **RUN A SOUND BUSINESS.**

In 1984, this fact is ignored to our own peril and to the peril of our nonprofit arts organizations. Money and resources are becoming even harder to find. Organization after organization is folding its tent, turning out lights, closing the box office. Moreover, the business practices—or lack thereof—of nonprofits are being subjected to more careful and thorough scrutiny by both the state (which awards nonprofit status) and by the Internal Revenue Service (which awards tax-exempt and tax-deductible status on behalf of the federal government).

If we continue to think, "art first, business second," we may never attract the resources and audiences that will ensure our survival. We will perhaps be able to say we were true to our art to the end, but we will also be responsible for hastening that end.

This two-part series is intended for those members of arts organizations wishing to avoid this fate. It is a first step, not a comprehensive guide, and will address three areas that are essential to the creation and maintenance of sound business practices: the requirements of the Bureau of Charities, State of New Jersey; Title 15A of the statutory law of the State of New Jersey; and the requirements of the Internal Revenue Service. The first installment will address the Bureau of Charities and Title 15A.

I. Bureau of Charities, State of New Jersey

Did you know that almost any organization—and most likely yours—must register with the Bureau of Charities in order to solicit "contributions" from individuals, foundations, corporations and governmental representatives in New Jersey? Did you know that "contributions" include grants (in-

cluding those from the State Council on the Arts) and contributions from the general public? It does not matter how much you raised, or who did your fundraising. Virtually all nonprofits must file with the bureau. The amount raised and the methods used only affect the amount of information you must provide the bureau.

If you received "gross contributions" less than \$10,000 (in a fiscal year) AND all such contributions were obtained "by uncompensated efforts of volunteers," then you still must file, but you will be exempt from also having to provide an annual financial report to the bureau.

If your organization raised more than

\$10,000 but less than \$50,000, AND has paid no one for fundraising services, you may be exempt from filing an *audited* annual report with the bureau—but only if (1) you complete the correct form requesting this exemption and the bureau approves your request and (2) you have an acceptable, executed surety bond in the amount of at least \$10,000. In such cases, you will be required to file an annual report, but it need only to be attested to by two duly constituted officers of the organization.

If neither of these exemptions apply, it is more than likely that you will have to provide the bureau detailed financial information as well as an audited annual report, that is, a certified statement by a public accountant. For more information contact the bureau, 1100 Raymond Blvd., Newark, New Jersey 07102; (201) 648-4002, or the State Arts Council which has a more detailed descrip-

(continued on page 13)

Treasure House

(continued from page 4)

seum's tradition of quality programming," Koenig beamed.

The exhibits, the lectures, the concerts, all are distinguished by excellence and depth, a principle that is upheld in the museum's multifaceted educational program. The museum provides a number of vehicles for education, serving everyone from the preschooler to the senior citizen. The museum has a reference library which houses 10,000 books. The art school offers classes in a variety of mediums for the beginner to the advanced student. KidZart, an on-site, hands-on program funded by the Junior League, is designed to introduce three- and four-year-olds to the museum, using a multimedia approach.

Last year the museum designed and produced a very successful math enrichment program for junior and senior high school students, entitled Mathematics in Art. 39 teachers participated in the first round of workshops. Using paintings, sculptures and other objects from the museum's collection, Janet Cooke, the outreach coordinator, demonstrated how math concepts and operational skills could be presented in a fresh, imaginative way. The three units include: (1) Geometry in 20th Century Painting and Sculpture; (2) Pattern and Symmetry in Native American Artifacts; and (3) Formulation and Articulation: The Silkscreen Prints of Josef Albers. The program is made possible by funding from the Department of Community Affairs, Hoffman-LaRoche.

With the continued expansion of the museum's collection and its active programming, the museum has returned to its founding tradition. It has turned to the community for support. In January, 1982, sixty-eight years after MAM first opened, the mu-

seum launched its first broadbased campaign for funds, a five-year development program aimed at raising 9.7 million dollars for the increase of an operating endowment, the renovation of existing space and new construction. As a private institution, with grants the only form of public funds, contributions have remained a mainstay. When the National Endowment for the Arts awarded MAM a \$100,000 challenge grant, the museum raised more than one million dollars, surpassing the \$300,000 matching requirements. This exceptional response came from many sources, including museum members, local businesses, larger corporations and private foundations such as The Kresge Foundation, The Schumann Foundation, The Schering-Plough Foundation, The Robert Lehman Foundation and The Hyde and Watson Foundation.

The development program's first phase of renovations began last May. Climate control was installed throughout the entire plant, both in the vaults and the galleries. Storage problems have been resolved temporarily, with the help of SPACE SAVERS, which installed high-density-storage sliding racks.

The second phase will begin within three years to add a new storage wing and a 300-seat lecture hall/auditorium wing which would free up the gallery currently used for performing-arts events and lectures. Plans also include the relocation of all exhibition space to one floor, the relocation of the research library and the creation of a sculpture court.

In early December, a gala celebration marked the reopening of the museum, and Brenda Bingham, president of the board, welcomed the family of members and supporters "who have returned to their treasure house to enjoy another season of outstanding arts events."

By Ronnie Weyl

WORDS FOR THE PINE BARRENS

These blue, controlled burnings
promise billboards and air time
now that the cedar and pitch pine
are closed deals.

At the end of the sand path
woodsmoke is coming through
a brake of sassafras,
their thumb-and-mitten leaves
laid against the barbed wire.

What can be said of us
when the roots of conifers go down
a tandem-wheeled incinerator's
auger throat?
When its damping louvers burn
like a mackeral sky at sunset?

I separate a leaf
from its wrist of blue fruits
and lay it in my hand.
Resin and spice:
sassafras, worn like
a child's mitten against the world.

Thomas Reiter
1985 NJSCA Poetry Fellow

THOMAS REITER of Neptune is a professor of English and director of Creative Writing at Monmouth College. He has published four books of poetry—RIVER PONTE, THE ZALENKA, STARTING FROM BLOOD-ROOT, and RAIN POEMS/RAIN DRAWINGS—and his poems have appeared in such magazines as *The Massachusetts Review*, *The Ohio Review*, *Yankee*, *Modern Poetry Studies*, and *The Southern Poetry Review*. Mr. Reiter recently received a visiting grant from the National Endowment for the Arts which allowed him to participate in the Oklahoma State University Poetry Conference. He was awarded a NJSCA fellowship in poetry in 1981.

Guidelines

(continued from page 11)

tion of what constitutes "contributions."

II. Secretary of State, State of New Jersey

If you are unfamiliar with Title 15A of the statutory law of the State of New Jersey, enacted in the 1982 sessions by the Senate and General Assembly, it can mean trouble, because Title 15A of the New Jersey Statutes provides the legal requirements for how nonprofit corporations are to do business in this state. You might be "breaking the rules" without knowing it.

Do you know if your organization has "members" as the term used in the Statutes? Members are a larger group of people than the trustees of the corporation, who meet qualifications established by the corporation and who have the power to elect the trustees or a portion of the trustees.

If you have members, did you know that they **MUST** be called together at least once every two years? If you do not state otherwise in your articles of incorporation or bylaws, such a meeting for them to elect trustees must be held annually. If no other time is set, it must be held on the first Tuesday of April. In most instances notice of meetings must be in writing, must provide the time, place and purposes of the meeting, and must provide not less than 10 nor more than 60 days notice. Ten percent of those members entitled to vote on an issue have the power to subpoena a superior court to force a meeting of the corporation. Moreover, unless your articles of incorporation or bylaws set a different number, a majority of members can decide an issue, except in amending articles or bylaws, merger or consolidation, or "other major acts," when a 2/3 majority is called for. If you chose to set a different level you still cannot set it at less than a majority. In most cases, unless otherwise set in the articles or bylaws, a quorum shall be made by a majority of members entitled to vote on the issue being raised at a meeting.

What are the titles of the officers of your corporation? The state tells you that there shall be "a president, a secretary, a treasurer, and, if you desire, a chairman (sic) of the board, an executive director, one or more vice-presidents and all other officers as may be prescribed by the bylaws." You can establish other titles in your articles or bylaws, but such alternatives cannot be used in providing the state official information and at all times you must relate your title to the one in the statute to which it corresponds. Any two or more offices may be held by the same person but no officer can "execute, acknowledge, or verify" any form or other legally binding instrument in more than one capacity if the form "... is required by law or by the bylaws" to be signed by two or more officers. Unless otherwise provided for in your bylaws, officers are elected or appointed by the board of directors/trustees.

Terms for trustees can be no shorter than one year and no longer than six years. Each and every trustee must be elected to a specific term, and if you decide to have terms for some or all trustees that exceed two years, you **MUST** divide the trustees into specific subgroups called "classes" in such a way that the term of office of at least one class shall expire every two years.

To be a trustee you must be at least 18 years old. You need **NOT** be either a United States citizen or resident of New Jersey, nor need you be a member of the corporation, unless any of these are required in your articles of incorporation or your bylaws. The tasks of the trustees are to manage the activities of the corporation, in the name of the membership (if you have one) on behalf of the public and to carry forward the purposes set forth in your articles and bylaws (and **ONLY** such purposes), in order to benefit the general public. You must have at least three trustees and your articles or your bylaws must set a minimum and a maximum number, or a specific number.

And how will the state evaluate the actions of trustees in managing the activities of the corporation? "Trustees and members of any committee designated by the board shall discharge their duties in good faith and with the degree of diligence, care and skill which ordinary prudent persons exercise under similar circumstances in like positions." A trustee shall be presumed to have concurred in actions of the board unless his/her dissent is recorded in the minutes or written

dissent is filed with the secretary of the corporation. This is true even if the trustee were absent when the decision was made, unless she or he files a dissent with the secretary of the corporation within a reasonable time after learning of the action—hence the need to provide all trustees minutes of their committee meetings and board meetings, and hence the importance of reviewing and approving (or not) minutes that you receive.

Generally speaking, the state does not hold trustees personally liable if their actions result in mismanagement of the corporation, unless their actions resulted in significant self-aggrandizement, i.e., was done for personal self-interest, or the acts of mismanagement resulted in significant, real injury to members of the public. Then a court would hold that an ordinary person, with no special skill or knowledge of nonprofit management, would have been able to foresee such injury occurring due to the actions, or inactions, of the trustees. In all other cases, the result of mismanagement only puts the assets of the corporation in jeopardy, but this, of course, is gambling on the survival of the organization and thus the survival of your ability to present your art to the public. ■

By Charles M. Wheeler
Executive Director
Philadelphia Clearinghouse for
Community Funding Resources

Barrel of Arts

(continued from page 10)

economy. According to the New Jersey Theatre Group, local theatres contribute approximately \$30,000,000 to the state's economy. According to a poll conducted in 1981 by Rutgers University's Eagleton Institute, theater is second only to non-classical music in popularity among New Jersey art patrons. About 70% of the respondents had attended 12 or more legitimate productions within the past 12 months. Comparatively, 73% had been to concerts featuring non-classical music; 66% and 51% had attended classical music and ballet performances, respectively. Not only are the performing arts popular among state residents, but 62% of those polled indicated that public support for the arts was also important.

New Jersey's efforts to bolster tourism have begun to benefit arts groups. The arts, as Governor Thomas Kean observed, are good for business. A 1981 study by the New Jersey State Council on the Arts reported that the arts generate more than \$200,000,000 annually. In 1983, the Port Authority reported that the arts added more than \$5 billion to the economy of the New York-New Jersey metropolitan area.

Examples of New Jersey's heightened awareness of the relationship between tourism and the arts are abundant. The Waterloo Village, a restored colonial setting in Byram Township, increasingly rivals the very best cultural enclaves in the Mid-Atlantic region. This summer, the Waterloo Village Festival Orchestra under the baton of Gerard Schwarz was featured in concert on the new "Great Performances" series produced by WNET/Thirteen.

Increasingly, the performing arts scene in New Jersey is reflecting the vitality and variety of life in the Garden State. As more attention is directed toward the state's dance and opera companies, its symphony orchestras and theaters, the metropolitan corridor that stretches from New York through New Jersey to Philadelphia will be seen as a rich continuum of activity that puts Benjamin Franklin's epitaph to rest.

As Frank Hodsoll, Chairman of the National Endowment for the Arts observed when he visited New Jersey last March, "The New Jersey barrel is dispensing a rich and flavorful brew of artistic diversity to enthusiastic and equally diverse New Jersey audiences." ■

By Clement Alexander Price

New Addition to Staff

Ferdi Serim of Kingston has joined the staff of the New Jersey State Council on the Arts (NJSCA) as its new performing arts coordinator, a position created at the Council in response to the need for a comprehensive and integrated program to serve the needs of the state's large performing arts community. Mr. Serim will coordinate dance and music projects and act as a facilitator in guiding performing arts organizations through the Council's grants review process. He will also administer two of the Council's new projects: The Dance Initiative Program and the Touring Arts Program (see September issue of ARTS NEW JERSEY).

Mr. Serim has been active as a performing artist, educator and artist-in-residence for several years. He has served as a consultant to the National Endowment for the Arts in their artists-in-education program and as a part-time assistant to the NJSCA artists-in-education coordinator. He is a co-founder and former director of MusicLab, a non-profit organization designed to use music to motivate disadvantaged youth in educational settings. He also worked extensively in artist-in-residence programs in Delaware and throughout New Jersey and

is a regular faculty member of the NJSCA's Artist/Teacher Institute.

Mr. Serim is a classically trained musician and holds a M.A. in Music from Trenton State College where he completed a thesis



Ferdi Serim

entitled, *Improvisation as a Means of Harnessing Creativity in the Classroom*. He also holds a B.S. in Music from New York University where he was a piano major. He traces his love of music back to a performance he attended at Lewisohn Stadium at the age of three. "It was a performance of the works of Carl Sandburg read by Adlai Stevenson accompanied by the New York Philharmonic," Mr. Serim said. "I was fascinated by it and have never forgotten it. It is probably why I am a musician today."

Although his training is as a classical musician, Mr. Serim is known in New Jersey for his work in jazz. He plays drums, vibes, flute and electric bass and is leader of the Ferdi Serim Quartet. In addition, he has played with Dizzy Gillespie, Frank Foster, and in numerous concerts with musicians such as Arnie Lawrence, Jimmy Ponder and Horace Arnold.

"We are delighted to have someone with such a strong background both as a performer and as an arts administrator working with us at the Arts Council," said Jeffrey A. Kesper, NJSCA Executive Director. "The performing arts now have their own staff person, one who is uniquely qualified to understand their needs." ■

By Noreen Tomassi

Traditions on a Tree

For the past five years, the New Jersey State Council on the Arts has coordinated the decoration of the New Jersey State Christmas tree in the State House in Trenton. Each year craftspeople throughout the state have hand-crafted ornaments for

the tree.

This year, for the first time, the Arts Council and the Office of Ethnic Affairs, both divisions within the Department of State, have joined together to create an ethnic Christmas tree. The agencies have gathered

handmade ornaments from some 18 Eastern European groups including Albanian, Armenian, Bulgarian, Croatian, Hungarian, Estonian, Latvian, Macedonian, Lithuanian, Polish, Rumanian, Russian, Serbian, Slovak, Slovenian, Ukrainian, Byelorussian, and Czech groups. Since the ancestral homelands of these ethnic groups are presently under Communist control where Christmas celebrations are discouraged and repressed, the celebration of their Christmas traditions through this state project is particularly appropriate.

"The many ethnic communities in New Jersey have rich cultural traditions associated with Christmas," said Secretary of State Jane Burgio, "and it is important that these traditions are recognized and celebrated."

Members of ethnic groups submitted their ornaments to a panel composed of Secretary of State Jane Burgio; Jeffrey A. Kesper; Office of Ethnic Affairs Coordinator Juhan Simonson; NJSCA Crafts Coordinator Hortense Green; and NJSCA Folk Arts Coordinator Rita Moonsammy. This panel judged ornaments based on beauty and relation to the folk traditions of the cultures they represented.

The tree, complete with ornaments, is to be unveiled in an official tree-lighting ceremony by Governor Thomas H. Kean the week before Christmas. Members of represented ethnic groups will attend in traditional dress and entertainment will be provided by a children's chorus. ■



Official State Christmas Tree 1982

THE NEW JERSEY STATE COUNCIL
ON THE ARTS
109 WEST STATE STREET
TRENTON, NEW JERSEY 08625

BULK RATE
U.S. POSTAGE
PAID
TRENTON, N.J.
Permit No. 21

Address correction requested



Thomas H. Kean, *Governor*
Secretary of State Jane Burgio, *Ex-Officio*
Clement Alexander Price, *Chairman*
Elizabeth G. Christopherson, *Vice Chairman*
Joseph J. Amato, M.D.
Walter Borten
David J. Farris
Franklin V. Fischer
Carol A. Friedland
Philip Garnick
Margaret Q. Hager
Jerome Hines
Jean Von Deesten Hooper
Dolores A. Kirk

Gerald A. Le Boff
Cheryl Martinez
Michelle Mathesius
Assemblywoman Maureen Ogden, *Ex-Officio*
Celeste S. Penney
Kevin Shanley
Senator Gerald R. Stockman, *Ex-Officio*

Jeffrey A. Kesper, *Executive Director*
Ronnie Weyl, *Editor*
Noreen Tomassi, *Assistant Editor*
Helene Plank, *Graphic Designer*

ARTS NEW JERSEY is published by the
New Jersey State Council on the Arts.

The New Jersey State Council on the Arts is a division of the Department of State.

Statement from Cover Artist Clyde Lynds

I trained as a painter, and subsequently painted in a realist manner for a number of years, using a technique that explored the effects of light on surfaces, edges and objects. This gradually gave way to an interest in light itself and I began to explore the uses of lasers and polarized, reflected, diffracted, and projected light.

I began to see the possibilities for developing a form of "painting" through the use of optical fibers. The material responded well to my manipulations and fit in with my notion of creating an expressive art form out of new materials that retained the solid basis of traditional painting values that I was trained in and still, in some degree and variation, hold to.

Painting, I believe, will always be with us. It is one of the few ways left to exchange the human mark and to color the walls with objects of excitement and beauty. However, the only truly innovative art experiences will come from new uses of materials. The largely overlooked areas of light and motion as subject and medium are, for me, the most exciting areas to explore. Everything

in the universe is in motion—every atom, galaxy, person. To ignore motion and the light that affects our very existence is to leave dry one of the most fruitful areas for creative expression and achievement.

Since the birth of constructivism, at least, and certainly since the 1920s, technology, the machine, has been used in varying ways to explore the art experience. Unfortunately, most artists let the technology supersede the artistic statement. Unused to the power of these media and lacking any precedent to guide them, they settle for the excitement of technical phenomena or the creation of unusual effects.

That was, and is, simply not enough. To be art—to form an experience that explores us and our relationship with the world—an object must emanate some kind of life of its own. It must exist outside itself. The artist must form and bend the technology to his or her needs—not the reverse. I believe the emotional content so easily described in music and sometimes in painting can be brought to work that uses today's technology. Not just visual effect, sensation, or

even sheer beauty (all valid pursuits certainly) is possible, but something deeper, more moving and human in content.

So, for the last ten or twelve years I have "painted" with light. About three years ago, I started developing work that would bring some of the excitement of light to sculpture. Again, I had preformed ideas about what sculpture is capable of, and my interest was to expand and reinterpret the sculpture, artifacts and architecture of our civilization through a mating of concrete and light.

Of course any technological work has a disadvantage for the artist. Everything must be planned, every detail drawn and described on paper and perhaps compromised for economic or structural reasons, and it is often hard to keep the expressive goal in sight.

So far, I've had some success. But there is an entire universe of undiscovered and unarticulated emotion, awareness and feeling to be found using light, motion and materials in new and unique ways. ■