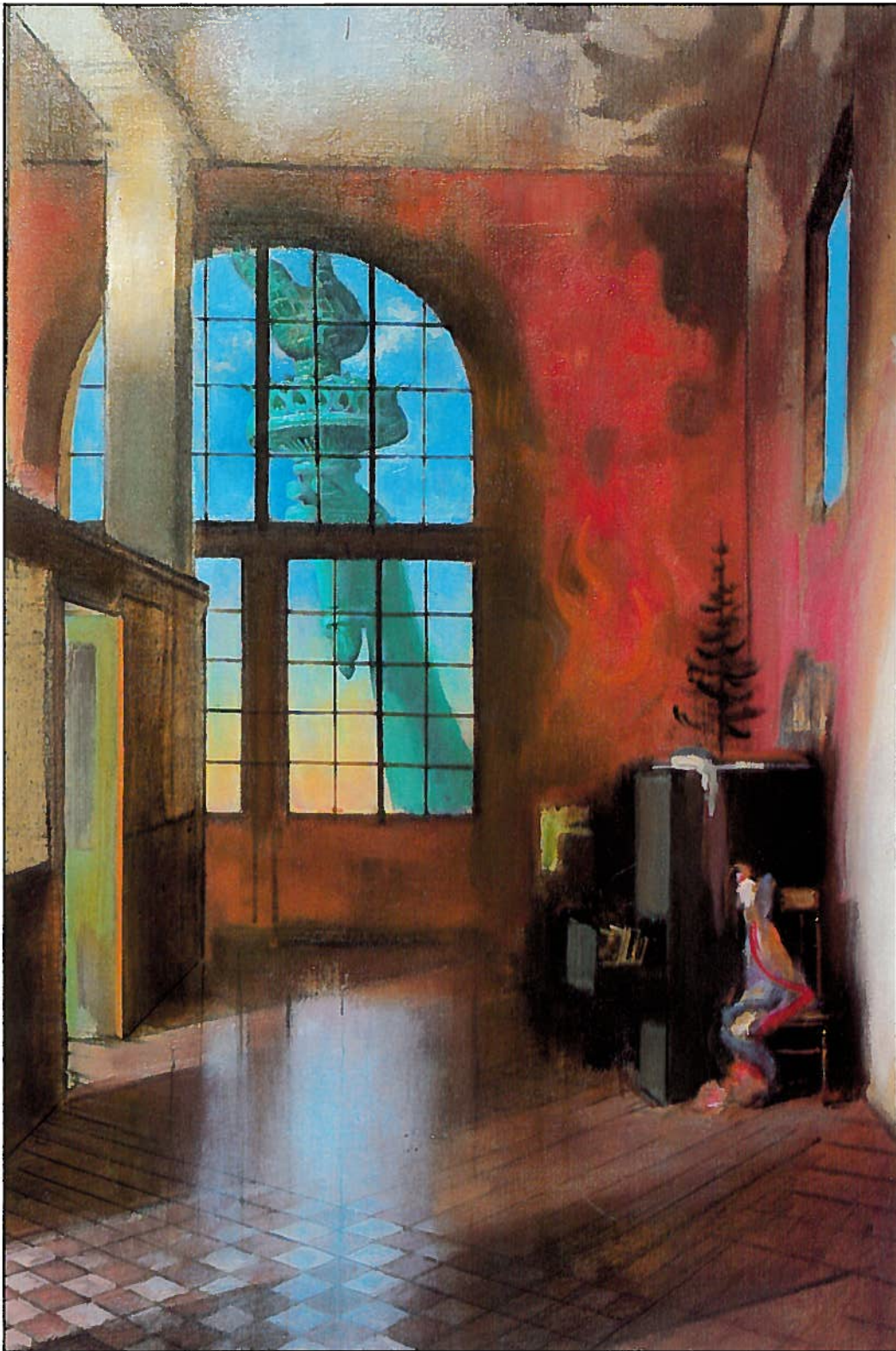


A R T S

N E W J E R S E Y



THE NEW JERSEY STATE COUNCIL ON THE ARTS
SUMMER 1986

FROM THE EXECUTIVE DIRECTOR

I was fortunate to visit China recently as part of a delegation of artists, craftsmen, and arts administrators who were invited to exchange ideas and expertise. Sponsored by the Citizen Ambassadors program of People to People International, we traveled the country for almost three weeks, meeting some of China's foremost artists and artisans. The group visited arts academies and institutes, as well as jade, tile, and porcelain factories. We met with the administrators of the Palace Museum in the Forbidden City, the archeologist at the Terra Cotta Warriors' Dig in Xian, and with local artists, craftsmen, architects, designers, and factory workers.

We also spent a great deal of time in seminars with our Chinese colleagues. Lively discussions ensued about the arts in general, China's cultural institutions and academies, and funding for the arts in both our countries.

For many of us, however, the real value of the trip was in the international friendships that began. It created an atmosphere of honest interest, search for knowledge, and the desire to share ideas and to communicate and work together. We began our trip with the intent to exchange views on our respective cultures, to observe the unusual, the exotic, but also to search for what is similar in our two societies—for those issues and experiences that can bind us closer together as partners in the arts.

Recently at 1:30 AM the phone rang and it was Chen Pei Pei, one of our excellent interpreters from Beijing. She was in New York City with a delegation of Chinese school

children who were performing at Madison Square Garden with Jacques d'Amboise's Dance Institute. It took a full week of daily telephone calls to arrange a meeting but it was worth it to renew our exchange and in small part begin to repay the gracious hospitality we had received in China.

The same week that I heard from Madame Chen, I received a letter from Frank Gray, a fellow delegate and potter from Colorado. He informed me that a Chinese potter he had spent some time with in China had written to say that he was going to accept Frank's offer to come to Colorado to work in his studio for a while.

Subsequently, Secretary of State Jane Burgio visited China to continue to strengthen the atmosphere of international friendship and to set up trade and cultural exchanges between New Jersey and our sister province, Xhejiang.

Indeed, what we began in China has had immediate and ongoing benefits for us all. We look forward to continued communication and understanding and the exchange of the best parts of our arts and culture.

Two of the reports presented at the symposium in Beijing are included in this issue. In the Fall issue, I will describe what I experienced as a visitor to China and we will also include one last report from the Beijing conference. ■



A handwritten signature in black ink, appearing to read "Jeffrey A. Cooper".

On the Cover:

Ellis Island
Adolf Konrad

- 1 Art in China: An Inside Look
- 1 Arts Education in China
- 3 Blending Cultures
- 4 The Chinese Artists Association
- 5 Fire and Earth and Water and Air
- 6 A Breath of Light
- 11 Southern Exposure
- 14 Transforming the Workplace
- 16 Summer in the Cities
- 19 Making Dance: The Choreographer's Art
- 21 Showcases for New Dance
- 24 Summer Festival '86
- 25 To the Editor

ART IN CHINA: AN INSIDE LOOK

Jeffrey A. Kesper, Executive Director of the New Jersey State Council on the Arts, visited China this past April as part of a delegation of artists, craftspeople, and arts administrators who were invited by the People to People Organization of the Citizens Ambassador Program.

The tour's first stop was a symposium held in Beijing, sponsored by the Chinese Association for the Advancement of International Friendship. Officials from the Education Bureau and the Arts Bureau, Ministry of Culture; the Chinese Scientific and Technological Institute for Conservation of Cultural Relics; and the Museum of History; as well as educators and artists were among the notable attendees. Four reports were presented by the American delegation and four by officials from China.

Two reports have been excerpted for inclusion in this issue: *An Outline of China's Art Education* given by Gao Ying, Deputy Director, Education Bureau, Ministry of Culture, and *The Chinese Artists' Association* given by Ge Weimo, Chairman of the Standing Committee. The Fall issue of *Arts-New Jersey* will feature the two other reports and also include comments by Jeffrey Kesper. ■

ARTS EDUCATION IN CHINA

by Gao Ying



A painted-face character of Beijing Opera.

At present, the Chinese people under the leadership of the Chinese Communist Party are engaged in the socialist modernization drive. With regard to art education, its task is to train and bring up large numbers of brilliant artists. There are 124 art schools now, eight times more than before 1949. Of these, 30 out of the 124 are art schools of higher education, among which there are nine conservatories of music, ten academies of fine arts, six comprehensive art institutes, two theatrical institutes, one cinema college, and one dancing school with a total enroll-

ment of over 11,000. There are more than 15,000 students in the 94 secondary art schools, out of which 48 are theatrical schools, 16 secondary schools attached to art institutes (mainly schools of music or of fine arts), 14 comprehensive art schools (specialized mainly in music, fine arts, dance, and drama), 8 cinema schools, 3 dancing schools, 1 arts and crafts school, 1 Pintan school (pintan is a kind of story telling and ballad singing in Suzhou dialect) and 1 Quyi school. (Quyi comprises folk art forms such as ballad singing, story-

telling, comic dialogues, clapper talks, cross talks, etc.) Every province or city in China, excluding Taiwan, has its own art school, many of which offer spare-time courses to provide youngsters and children with basic training in music and dance.

Students of these schools should have lofty ideals and they shall be sound morally and fit physically. Therefore, philosophy, political economy, history of the Chinese revolution, and foreign languages are the compulsory subjects for all professional students. Teachers are incumbent to teach students both intellectually and morally and to be concerned with both the students' professional achievements and their political consciousness and moral characters. In this way, graduates will be able to apply the knowledge and skills they have learned in serving the people.

We have implemented the principle of making the past serve the present and foreign things serve China. With regard to the professional education, stress is laid on learning both the fine national art traditions of China and the fine-art fruits of foreign countries.

The curriculum of our art schools is planned along this line. For instance, the conservatory of music offers both traditional national music and foreign instrumental music (the piano, violin, and vocal music, etc.) For colleges of fine arts, there are both the courses in oil painting and printmaking as well as traditional Chinese painting courses. With regard to dramas, some theatrical institutes are specialized in training people competent in stage plays while others are training people accomplished in traditional Chinese operas. Dancing schools provide both ballet and folk-dance courses. Both traditional Chinese art and foreign-art systems have the opportunity to develop in China, influencing each other and learning from one another. The orchestral music composition, *The Moon Mirrored in the Second Spring*, composed by Wu Zhuqiang, a Chinese composer, is a successful example of producing Chinese music by applying Western theories of music composition.

The education process also emphasizes combining theory and practice. All professional art schools in China have their students take part in some production labor in factories and in the countryside for about four weeks every academic year in order to plunge them into the thick of life and allow them to collect some material for art creation.

We think these kind of activities will enable students to respect and love labor all the more, to have a better understanding of the ideas and sentiments of our laboring people, and to get source material for their artistic creations so that their art can be truer to life.



An art education system suiting the needs of our developing literacy and art cause has come into being. We will continue with our educational reform and perfect our professional art education from time to time so as to improve the quality of art talents whom we will train. ■

Gao Ying is deputy director of the Education Bureau in China's Ministry of Culture.

BLENDING CULTURES

by Ge Weimo

To serve the people and socialism has always been the orientation of the artistic creations in China, and the policy of letting a hundred flowers blossom and a hundred schools of thought contend, of making the past serve the present and foreign things serve China, of weeding through the old and bringing forth the new have all along been pursued. Artists in China have enjoyed freedom in art creations and art criticism. During the ten years of the Cultural Revolution, our party and state policies were trampled upon and the ultra-left thinking affected and disrupted the art circle and artists, many of whom were persecuted and unable to work at all.

The situation in China has taken a favorable turn and never before have we seen our literature and art so flourishing. Today's artworks are more varied and colorful in terms of their subjects, themes, styles, and forms.

Encouraged by the policy of freedom in art, artists are searching for the subjects and approaches that best suit their own forms of expression. With the idea of making the past serve the present and the foreign serve China in mind, artists have studied China's art tradition, strong points of foreign cultures, and our people's aesthetic appreciation and customs in order to create something new in art.

Because there were few cultural exchanges with foreign countries in the past, we knew very little about Western art, especially about



A fight scene from "The Crossroads," a part of the repertoire of Beijing Opera Theatre on its performance tour.



Clay warrior figures.

the characteristics and different schools of modern art. With the increase of cultural exchange in recent years, many artists have taken a keen interest in the study of foreign art. Hence there has appeared a situation in China today in which people are actively engaged in theoretical studies.

Because of the lack of knowledge of modern Western art caused by the ten year chaos and because of the sudden in-flow of various Western art styles into China thanks to the open policy, artists—young artists in particular—study the foreign art trends and philosophies with curiosity and try to apply styles such as abstractionism and super-realism to their own artwork. At the beginning it is natural for them to imitate Western art rather than create their own, and they do it with a certain degree of blindness.

As an organizer in the fine arts, the Chinese Artists' Association encourages and supports young artists in their efforts to be bold in creating and searching for something original. Even if they depart from China's reality and their artworks do not cater to the appreciation and customs of the Chinese people, we shall still adhere to the principle of letting a hundred flowers blossom and a hundred schools of thought contend.

It is our view that we must continue to develop our own national culture and absorb the strong points of foreign cultures so that we can create excellent artworks with distinctive Chinese features. ■

Ge Weimo is chairman of the Standing Committee of the Chinese Artists' Association.



The Chinese Artists' Association (CAA), a voluntary organization that exists to promote Chinese fine arts and to support professional artists of all nationalities living in China, plays an important role in China's arts development. Through exhibitions, symposiums, art publications, and artists' correspondence, the CAA provides a forum for dialogues and exchanges among artists throughout China as well as abroad. It serves as a liaison between the arts community and the Chinese government, which allocates funds every year to finance CAA activities.

Peasant painter Chen Furong (right) making reproductions of her work with the help of artists from Jinsham courtesy's cultural center.

FIRE AND EARTH AND WATER AND AIR

by Barbara Sand

When a student comes to me and asks whether he should become a composer, my answer is invariably 'No!' If he were meant to be one, he would not ask that question. But if he is sufficiently determined, and really wants to study the craft, then it's a matter of discovering his personal voice—of trying to find out who he is as an individual."

The composer Nicolas Roussakis answered the question for himself in the early 1960s, and his personal voice has been heard in works ranging from solo and chamber music to pieces for a cappella chorus and symphony orchestra.

Roussakis's symphonic tone poem "Fire and Earth and Water and Air" received its West Coast premiere earlier this year and was described by reviewer Paul Hertelendy as "A Dionysian blaze of creative energy." The description seems particularly apt for the Greek born composer who spent his early years in Estonia, Italy, and Switzerland and came to this country at the age of 15. The energy and creativity are as evident in his conversation as in his music. Even with these qualities, it is hard to imagine how Roussakis finds time to pursue the interconnected paths of composer and teacher that comprise his professional life. Roussakis himself concedes that it has been a problem and says with enthusiasm that this year things are a little different. He is the recipient of an \$8,000 artistic merit award—an unusually large grant for an individual—from the New

Jersey State Council on the Arts.

"I was very honored to receive the NJSCA fellowship," says Roussakis. "It is money that rewards you for the work you find the most meaningful, and for a composer that is unusual and hard to come by. It's wonderful to receive an award directly as a result of your work, or as a commission for your work. The grant is a signal that the NJSCA has recognized the value of what I am doing, and that has been especially gratifying."

It has also enabled Roussakis to cut back a bit of some of his responsibilities and devote more time to composition. By way of contrast to the large orchestral work mentioned above, which was part of a commission from the National Endowment for the Arts, he is arranging a piece he had written for violin and piano, entitled *Pas De Deux*, for viola, and composing a work to be called *Trigono* for the trombonist Ronald Borrer.

"I believe in writing pieces that are playable and that are listenable," says Roussakis. "It doesn't mean that one's ideas have to be watered down to such an extent that they make no sense, but music has to be understandable and it has to reach people. I tend to be rather pragmatic and practical. Even though I was born in Europe,

Nicolas Roussakis



here in America I have learned to become very realistic. One has to write for the real world."

Even so, Roussakis concedes that it is hard to overcome the perception of new music as being "inaccessible." Although convinced that contemporary music of intrinsic value will survive, he is concerned about the competition of commercial music, and the audience's predilection for the standard repertoire. "It's familiar, it's easier, it's comforting, it's part of the tradition and part of our roots. There's nothing wrong with that, provided it doesn't exclude people who are alive," Roussakis said. "People like myself and my friends are alive and writing music and we want that music to be heard, too, before we're dead. We don't want death to be the passport to being a composer."

Roussakis has hardly sat around bemoaning the situation and, in fact, his efforts to make contemporary music more visible resulted in the establishment in 1977 of the American Composers Orchestra, of which he is vice-president. In the comparatively few years of its existence,

the orchestra has flourished, making recordings and performing works of contemporary composers in venues such as Carnegie Hall and the Kennedy Center.

For the past nine years, Roussakis also has been on the faculty of Rutgers University. A photograph of Stravinsky hangs on the wall of his on-campus office and is one of Roussakis's most prized possessions. It is inscribed in French, the language Roussakis spoke at home, and was given to him when he was a young student starting on the road to becoming a composer.

"Music seemed to have the keys to a mysterious world, and I wanted to get into that world," says Roussakis of his early decision to abandon his plans to become an architect in favor of composition. "I had friends who were composers and I found what they were doing to be so inconceivable and so difficult and so challenging that it grabbed my attention. I still have not lost that idea. I love literature and I love painting, but music reaches into the soul; it gets to the depths of feeling in a way that no other art can manage." ■

Barbara L. Sand, formerly editor of Chamber Music Magazine, is a free-lance writer and editor.

A BREATH OF LIGHT

by Harold Simon

From 1880 until 1937, the platinum print was considered the most perfect medium for the photographic artist to use in presenting his or her work. In 1937, the last commercially made platinum paper stopped being produced. From the 1940s to the early '60s, few people knew about the process, and only about a handful worldwide were able to produce prints using it. In the mid '60s there was a resurgence in awareness of the art of photography, and with this came a renewed interest in the platinum print. The current exhibition at the New Jersey State Museum, which will continue through September second, features the work of many of the country's finest platinum print photographers.

What is a platinum print, how does it differ from the common, black-and-white silver print we're all familiar with, how did it develop, why did it disappear, and who were the artists that participated in its rebirth? I thought about these questions when I first became acquainted with the platinum print in 1980.

That year, I was a member of a photographic conservation workshop given by Alan Newman. Alan spent part of the class examining the many different 19th-century processes which have to be dealt with by today's conservators. Among these processes is the platinum print or platinotype, as it was referred to in the 19th century. Alan, who is

himself a platinum printer of considerable talent, demonstrated how these images are produced. Under the lights of the classroom, he pinned a piece of drawing paper to a wood block and coated the paper with a mixture of three solutions using a special brush. He then dried this with a simple household hair dryer, sandwiched the coated paper with an 8" x 10" negative in a glass and wood contact frame, and placed the frame under two ultraviolet lamps.

Alan was very excited about the process. He said at the time that the platinum print had a number of special qualities. One of these was its astounding luminosity; it seemed to "breathe light."

The print received its exposure during the rest of the class. Near the end of the period, the print was taken out of its frame and developed. The results took me by surprise. It truly did give the impression of having a life of its own, of breathing light. It was my first intimate exposure to the contemporary platinum print and it was love at first sight.

Photography is one of the youngest of the plastic arts. Since its development in 1839, it has undergone constant modification, both in its technical characteristics and its aesthetic aspects. Early on, silver compounds were found to be suitable for creating an image of the world on whatever surfaces the chemicals were applied. The first surfaces were polished metal and paper. As we know from the photos in our wallets, paper became the surface of choice.

By the 1880s the platinotype, championed in England by one of photography's



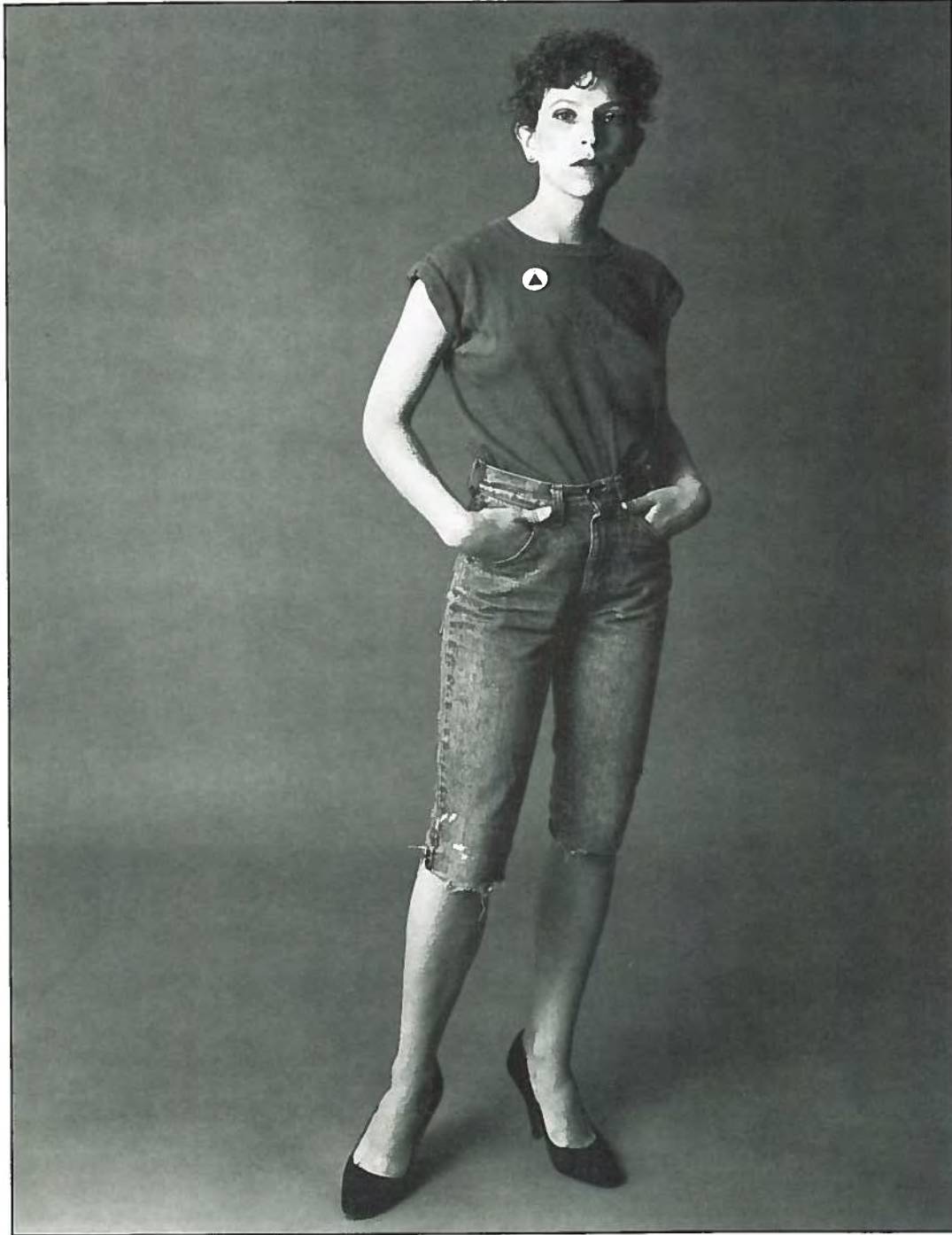
The Spilled Cream®
1980
Irving Penn



Jean-Maria[©]
1985
Dan Geist
Mendham, N.J.



Cutting the Gladdon
1886
Peter Henry Emerson



**"Jill" Philadelphia 1981[©]
1981
Tom Shillen**

**Old Jelly Mill Falls #36,
West Dummerston, Vt.[©]
1985
Arthur Berger**



The Mechanic
1986
Martin Oxon



greatest artists, Peter Henry Emerson, became the preferred process for those photographers that identified themselves as artists. Emerson and others nurtured the process in Europe while in America, New Jersey-born photographer Alfred Stieglitz and his organization, the Photo-Secession, worked for the acceptance of photography as art and the platinumotype as its most appropriate medium.

By the 1930s photography was well ensconced as a viable art form in galleries and museums throughout the world. As the 20th century moved forward, new aesthetics and new technologies emerged. These included: a fascination with everything manmade, which found its expression in the work of the precisionist painters and photographers; a move away from what was perceived as the artifice or "artiness" of earlier work and toward fidelity to reality in photography, which was embodied in the work of Group f64, whose members included Ansel Adams and Imogen Cunningham; and the development of small, handheld cameras and good color films which helped foster the tremendous growth of photojournalism and documentary photography. Indeed, this last development channelled so much attention away from art photography in general that the public seemed to lose interest in the whole area. Photography, after all, was as ubiquitous as *Look* or *Life* magazines. Why go to a gallery to see it?

In the late 1960s, a new turn of events occurred. As

the art market became more expensive, only the very rich collector could continue to purchase sculpture and painting. The less wealthy collector turned to photography and as a result galleries devoted to the exhibition and sale of photographs opened and prospered. People were now able to see the works of Emerson, Evans, and Kasebier (whose work appears in this exhibit) in "real life," right next to the photography of contemporary artists. A renewed interest in making photographs for artistic expression developed, and more and more people took up the medium. Photography was once again seen by the art community as a valid means of self-expression.

Photographers in the last two decades have had a variety of aesthetic options. Many continued along the documentary modes outlined in the earlier decades of this century. Others felt that still earlier photographic processes, those of the 19th century, and the ways of working which these processes demanded were more suited to what they had to say and how they wanted to say it.

One such group of photographers gravitated toward the large-format camera and the fine print. Before the introduction of the small, handheld camera, photographers used equipment which resulted in fairly large negatives, all the way up to 20" x 24" or even larger. This type of photography imposed a distinctly different working style than did the small camera. With a 35mm camera, a photographer could, if he chose, shoot from the hip or capture the "deci-

sive moment," an apt term coined by Henri Cartier-Bresson, which describes a way of working as well as a type of imagery. A large camera requires patience. It forces the photographer to look at the subject being photographed more carefully and more slowly. Each shot is individually composed.

As awareness of the platinum print increased through the exhibition of 19th- and early 20th-century photography, many of these large-format photographers were drawn to it. They saw it as a natural extension of the way they already worked. Two of the photographers included in this exhibit—George Tice and Richard Benson—were instrumental in the process's resurgence. George Tice, whose studio is in New Jersey, and who is recognized as one of America's most accomplished photographic printers, has said that he was intrigued by the qualities he saw in Frederick Evans's work. Through painstaking research and experimentation, he was able to duplicate the materials and techniques of the earlier photographers. Tice's experimentation, as well as that of Benson and a few others, was continued by such fine photographers as Irving Penn, Jan Groover, Jed Devine, Thomas J. Shillea, and many, many others.

The platinum print is a handmade process which requires time and patience to produce and gives the photographer significantly more control than do silver papers. The photographer can control the image's look and feel by choosing from scores of fine drawing or watercolor papers each with a unique "tooth"

or textural quality and each with its own color characteristics. Color and contrast can be controlled by mixing, in differing proportions, the various solutions that make up the platinotype chemistries. Using a well-exposed and developed negative, the photographer can produce a platinum print that has a more accurate and subtle rendering of the tonal range (especially in mid- and high-light areas) than does a gelatin-silver print.

The end result of all this control and choice is a print that has a decidedly different look and feel than does a silver print. One of the most obvious and central differences is the textural quality. A silver print is composed of a sheet of paper with a coating of gelatin. Within this gelatin layer is the light-sensitive silver material. The light-sensitive platinum, on the other hand, is both coated on and absorbed into the fibers of the chosen paper. This results in the print's giving an impression of depth, though considerably less than appears to the eye.

Ultimately, the success of a platinotype—or any other image—has less to do with the characteristics of the process than the sensibility of the photographer. Photographers, as do all other artists, choose their medium because it gives them the tools they need to make their views concrete, to make substance of thought.

All platinum printers recognize the inherent characteristics of the process which set it

apart. But the way these qualities are used and what they mean can be radically different for different photographers.

Perhaps the most interesting difference between various contemporary platinum printers is the way they view the print itself. In discussing Irving Penn's work, John Szarkowski has described two distinct ways of approaching the photographic image. He describes the vast majority of photographs made in the last fifty years as "windows" to the real world, images in which the process is made invisible, so that the subject is all that is seen. In contrast, Szarkowski sees platinum prints, especially those of Penn, de-emphasizing the subject's importance except insofar as it relates to the components of the print—form, texture, or line. He implies that with greater interest in the physical characteristics of the print, there is a concomitant decrease in the importance of the subject.

This concept of the nominal subject existing in a print as a compositional device only is seen in many of the prints in this exhibit. Still other images seem to create the most perfect of windows. Stripped of the screen which the silver print's gelatin layer imparts, the platinotype, with its fine rendition of tones and textures and its three-dimensional look, seems to give the viewer of certain images a peek into a very real world, much as the human eye perceived the original scene.

This is, then, the dichotomy of the platinotype (similar to the veracity-versus-illusion dichotomy inherent in all photography). For one group of artists, the platinotype

defines the world in terms of textures and tones which are unique to the print surface and very separate from exterior reality; for the other, it is the only process that allows one to view the world minimally encumbered by the presence of photography. We thus see two completely dissimilar kinds of results from the same process.

The photographers in the New Jersey State Museum exhibit require from the process all that it is capable of giving. Some introduce sitters to us and demand from the platinotype that the photographic veil be removed and only the textures of life itself be seen. Other artists create unfamiliar tableaux using common objects and places, demanding from their photographic tool a reorganization and redefinition of form and line and texture. And for some, the search for the beauty inherent in all of life's venues, the capture of that beauty in light and shadow, and its eventual translation onto the paper surface require both honesty and enhancement. The platinum process, with its limitations and difficulties, gives in to all the demands placed on it, at least for these photographers. ■

Harold Simon is the guest curator of *A Breath of Light*, the current platinum print exhibition at the New Jersey State Museum, and has frequently written and lectured about fine art photography. This article was adapted from the catalog essay that accompanies the State Museum exhibition.

SOUTHERN EXPOSURE

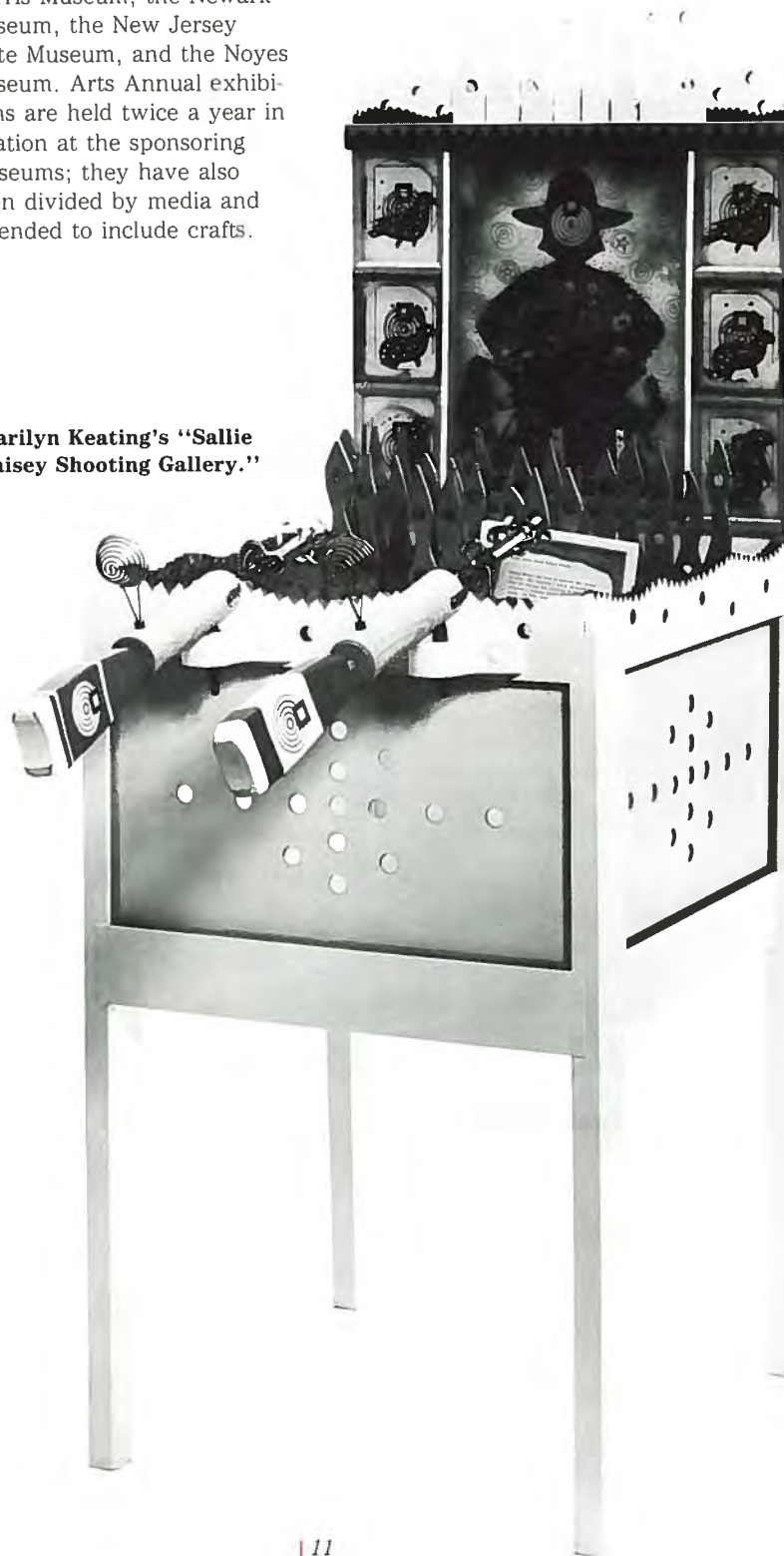
Five hundred and eighty-seven artists vied for acceptance in the *New Jersey Arts Annual: Painting, Sculpture and Works on Paper* exhibition, on view at the Noyes Museum in Oceanville, through September 7. Artists throughout the state submitted over 2,000 slides of 1,641 works for jurying by Richard Anuszkiewicz, a nationally renowned New Jersey artist and a member of the graduate faculty in painting at New York's School of Visual Arts; *New York Times* arts editor and critic Grace Glueck; and Noyes Museum director Anne R. Fabbri.

The resulting exhibition of 64 works by 53 artists attests to the vitality of the visual arts in New Jersey. The works represent a broad spectrum of current movements, from realist painting on canvas to mixed media installations and assemblage.

The *New Jersey Arts Annual* is sponsored by the New Jersey State Council on the

Arts/Department of State and six New Jersey museums; the Jersey City Museum, the Montclair Art Museum, the Morris Museum, the Newark Museum, the New Jersey State Museum, and the Noyes Museum. Arts Annual exhibitions are held twice a year in rotation at the sponsoring museums; they have also been divided by media and extended to include crafts.

Marilyn Keating's "Sallie Daisey Shooting Gallery."

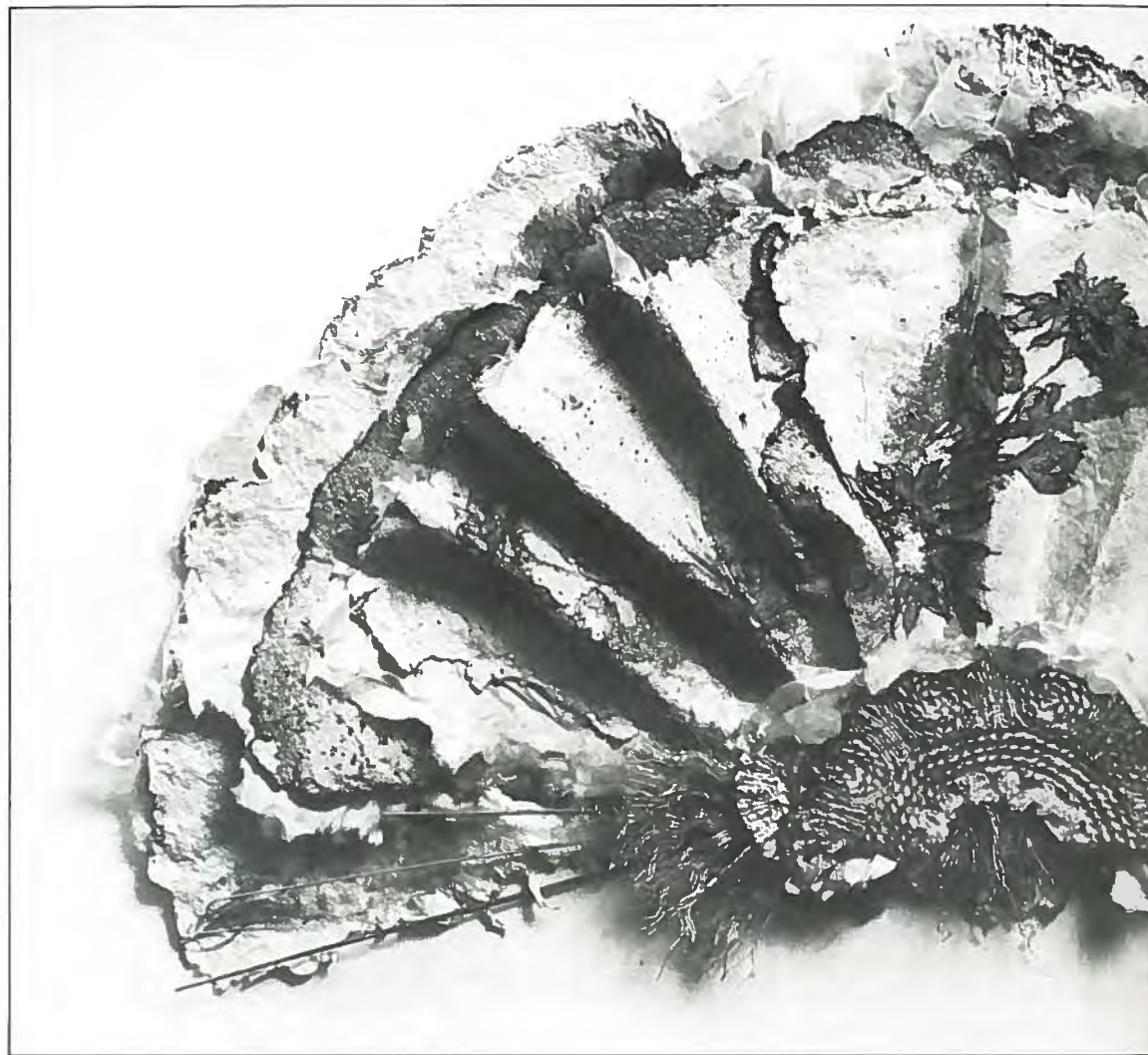


Anita Rosskarn's "No Title, 1985." Oil on canvas.

After *Painting, Sculpture and Works on Paper*, the next *New Jersey Arts Annual* exhibition will be *Fiber, Metal and Wood*, which will open at the New Jersey State Museum in November of this year. In the spring of 1987, the Jersey City Museum will host *Print-making, Photography, and Works of Art Created in Multiples*. The series will begin again with *Clay and Glass* at the Montclair Art Museum in the fall of 1987.

The exhibition at the Noyes Museum is important for southern New Jersey because it represents the first time that a state sponsored, juried exhibition is taking place there. The Noyes Museum opened in 1983. The museum, which receives operating funds from the New Jersey State Council on the Arts, also was given financial assistance from the Council specifically for the Arts Annual. The Geraldine R. Dodge Foundation has funded the exhibition catalogue.

The Noyes Museum is located in Oceanville, New Jersey, just off Route 9, adjacent to the Brigantine National Wildlife Refuge. Museum hours have been extended to Tuesday through Sunday, 11 AM-4 PM for the duration of the *New Jersey Arts Annual* exhibition. Admission is \$1.50, \$1.00 for senior citizens, and 50¢ for students and children. School groups are admitted free by appointment and group tours are available. For more information, please call the museum at (609) 652-8848. ■



"What a Neighborhood!" by Debra M. Sacks. Laminated cardboard, wood, polychrome sand.



James Barton's cast bronze sculpture, "Cracker Jack."

**"Fan of Life," a handmade
paper etching by J. Cebular.**



WILL BROWN



WILL BROWN

**"Too Much Static"
by Robert Burger.**



Mary Nicholas's "City."

TRANSFORMING THE WORKPLACE

by Ronnie Weyl

A towerlike structure of glass and extruded aluminum panels covered with baked on, white fluorocarbon stands majestically over accordianlike modules that bend and fold onto landscaped lawns. A public outdoor sculpture? What's being described is the world headquarters of Johnson & Johnson in New Brunswick. Designed by I.M. Pei, the building complex embodies the principle of form and function, combining architectural elegance and utility.

Pei's intention was to create a contemporary office environment that conveys a sense of space while fostering a closeness and harmony in the workplace. "We all like to see daylight," he said, "so we decided to bring daylight into the place."

In the process of making a strong architectural statement and creating interior space that provides certain comforts and conveniences for the 800 employees working there, Pei also created a space ideal for the display of fine art.

"In 1982 when the headquarters was still under construction," explained Herbert T. Nelson, Director of Corporate Contributions, "we came to the realization that additional office space presented a grand opportunity to increase the number of art works in our collection. J & J already had an informal art collection program in place,

thanks to the vision of our CEO, James Burke, who is a strong advocate of art in the corporate setting. Mr. Burke and then Vice President James F. Collins shared a dream to expand and upgrade the collection and, through their efforts, the formal art program evolved."

Johnson & Johnson signed an agreement with the Museum of Modern Art in 1982 and began working with Sandra Lang who helped them establish a central focus and develop an overall concept; she also assisted in the purchase of new pieces and continues in this role.

The collection, which now contains 970 works, consists primarily of lithographs, prints, silkscreens, and photographs created after 1950. The artists' roster looks like a list of who's who in modern art, including Jackson Pollock, Jasper Johns, Roy Lichtenstein, Alex Katz, and Louise Nevelson, as well as more contemporary artists such as Eliot Porter, Jim Dine, Richard Haas, Nancy Graves, and Keith Sonnier.

"We never look to collect treasures," Nelson commented. "We simply want a representation of quality that matches the quality of the building and the quality that J & J stands for."

When employees moved into their new quarters in 1983, Michael Bzdak, now a Ph.D candidate in Art History at Rutgers University, was hired to install the artwork. He now serves as J & J Arts Coordinator.

Bzdak's first task was to divide the collection into two categories—office art and "public" art—and hang the work at strategic points.

WILLIAM VANDEVER



"Pei's own design served as my guide," Bzdak explained. "Throughout the building I found uninterrupted wall space. Many of the smaller wings and hallways, showered with natural light, also presented ideal space for art work. My goal was to quietly integrate the work throughout the building and avoid clutter."

Johnson & Johnson is not alone in its venture to collect art. Funds for art acquisitions have become a regular expenditure for more and more corporations. Sandra Lang of the Museum of Modern Art's Art Advisory Service attributes the increase in the number of corporations collecting fine art to a broader interest among

board members and employees. "It's no longer a personal interest of the CEO alone," she commented. "Many corporations also want to give something back to the community in which they have a presence, and art programming such as a public gallery helps them do just that."

"What distinguishes J & J's own program from others," Lang pointed out, "is their focus on education. J & J decided early on to take its investment and go one step further, to use its collection as an educational tool and thereby provide an opportunity for its employees to learn more about modern art."

Several activities support this effort. Bzdak rotates the collection throughout the office complex to ensure that em-

Workers at Johnson & Johnson can enjoy their company's fine collection throughout the working day.



and provide background information on the artists; J & J also sponsors lectures in conjunction with every exhibit.

To reach other members of the corporate family, J & J sponsors its own Traveling Art Exhibition Program which arranges for selections from the corporate art collection to tour J & J affiliates. Ortho Pharmaceutical in Raritan, Hospital Services in Piscataway, J & J Baby Products in Skillman, and Janssen Pharmaceutical in Piscataway have hosted two shows thus far: *The Artist and Architecture* and *Play of Light — Photographs from the Collection*; a third, *An Unknown Land: Early Photographs of Japan*, is scheduled for 1986-1987.

"Employees at Ortho Pharmaceutical have responded so enthusiastically to the art program," said Bzdak, "that the company has initiated an independent lecture series through the Museum of Modern Art."

J & J's visual arts program has clearly enriched the daily lives of all those affiliated with the organization and has given J & J a cause for

celebration. Its 100th Anniversary is another reason to celebrate and what better way than to stage a special exhibition that ties in with someone else's 100th birthday. *Images of an Icon: Photographs of the Statue of Liberty* will open in June and run through August. Bzdak is an inveterate collector of replicas of the Statue of Liberty, and these replicas inspired the idea for the proposal.

The show will include popular photographs found in postcards and newsphotos, as well as contemporary photographs by Néal Slavin and Robert Mahon, among others.

Outside of the company's corporate headquarters, there will be no banners flying in the breeze, announcing this special exhibit; there'll be no advertisements appearing in the New York Times. The exhibit is simply another gift to J & J employees and its visitors. ■

Ronnie Weyl is a contributing editor to *Arts-New Jersey*.

employees get exposed to the wide spectrum of modern art.

Bzdak also runs an Art Bank from which employees may select particular pieces for their own offices and "cash in" their old pieces for new ones.

Finally, J & J sponsors a Visiting Exhibition Series and a New Jersey Artists Series. In the past year, the New Jersey Artists Series has featured the work of ten emerging artists including Keith Jones, painter; Robert Mahon, photographer; William Vandever, photographer; Rena Segal, painter; Leonora Barnard, sculptor; Debra Weier, painter; Franke Debevoise, painter; Lesley Kippen,

photographer; and Mauro Altamura, photographer. The exhibits each stand for six weeks.

Two other special exhibits also have highlighted New Jersey artists. One featured works borrowed from the New Jersey Teen Arts Festival. The other included works by handicapped artists and was cosponsored by the New Jersey Division of Vocational Rehabilitation.

J & J's Visiting Art Exhibition features works on loan from museums in New Jersey and New York, including the New Jersey State Museum, the Montclair Art Museum, the Jane Voorhees Zimmerli Art Museum, The Whitney Museum, and the Drawing Center of New York. Each show is organized to illustrate a particular style or medium.

Educational brochures give an overview of every show



WILLIAM VANDEVER

Johnson & Johnson's headquarters in New Brunswick, designed by I.M. Pei.

SUMMER IN THE CITIES

by Judith Norkin & Ronnie Weyl



A dance event in The Newark Museum Sculpture Garden.



SHELLY RU SNETZ

Sun-baked asphalt hot enough to scramble an egg... a cacophony of traffic and construction... It's no wonder people leave the cities in droves every summer, making their way to sun-baked sand, the roar of ocean waves, and sweet, crisp, mountain air.

However, something very special happens to cities in the summer. Sidewalks become stages for musicians and mimes, parks become outdoor theatres where dancers and actors enthrall people of all ages and backgrounds, and neighborhoods come alive with the arts quickening their pulse.

In two of New Jersey's major cities—Newark and New Brunswick—a multitude of cultural events have been scheduled to entertain city-bound residents and encourage visitors to sample the sights and sounds of summer in the city.

New Brunswick

The City of New Brunswick will sponsor the *Ninth Annual Summer Concert Series* beginning June 7 and continuing through August 21. Close to 15,000 people are expected to bring picnic baskets, lawn chairs, and blankets to Bucleuch Park where they will hear everything from jazz to bluegrass to symphonic music.

According to Theodore Hardgrove, president of New Brunswick Tomorrow, the concert series was initiated as a preface to the overall development of New Brunswick.

"In the mid and late '70s, when the city began planning its revitalization program, city officials recognized the inter-relationship between economic and cultural development," explained Hardgrove. "From the very start, the arts were to play an integral part in the master plan. We knew we had to change the public's skewed perceptions of New Brunswick," he added. "We had to give people a reason to come to the city, to show it was more than a 9 to 5 town."

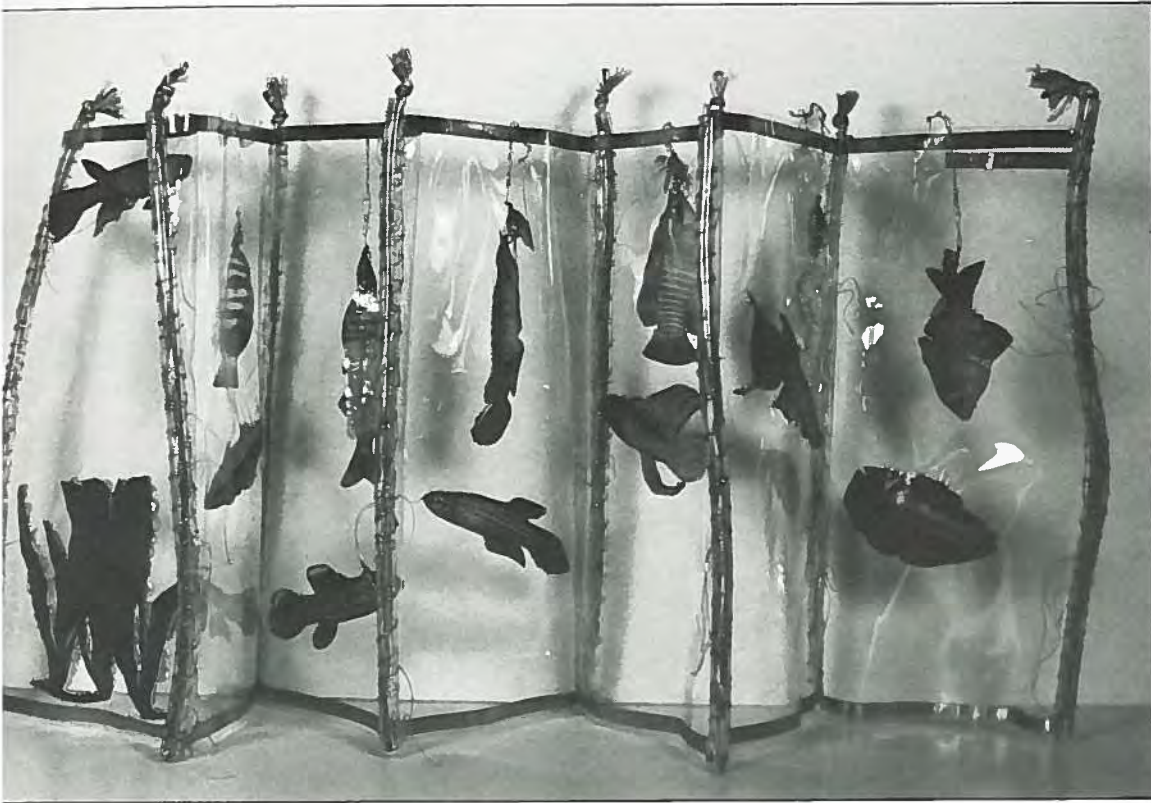
The concert series has helped them do just that. It has created new audiences and exposed local residents to quality arts programming. It has created a positive atmosphere that encourages people to visit New Brunswick, and it has increased arts awareness in general, accentuating the city's Cultural Center and the wealth of arts activity occurring in New Brunswick.

The concert series has also enabled New Brunswick to celebrate its rich, cultural diversity. Included annually in the summer schedule of events are a Hungarian Festival, a Spanish Festival, and a night of Gospel Choir music.

"It's wonderful to see neighbors sharing with other neighbors their traditions, their foods, and their culture," Hardgrove said.

The concert series, which is made possible in part by a grant from the New Jersey State Council on the Arts, receives funding from the City of New Brunswick, New Brunswick Tomorrow, the Middlesex County Cultural and Heritage Commission, 20 local businesses, and the local Musicians Union. For a schedule, call New Brunswick Tomorrow, (201) 246-0603.

"Fish Narrative: One by the Tail," a mixed media book on exhibit at City without Walls Gallery in Newark.



JUDE WILSON

Newark

This summer, Newark cultural centers will feature a variety of events to satisfy every age, taste, and temper. All events are free of charge and open to the public.

Music, dance, and theatre lovers can enjoy open-air performances while cooling in summer's balmy breezes at *Summerfest 1986*, a well-rounded program that includes a variety of arts events. These events will be held at several outdoor locations throughout the city and will be sponsored by the Essex County Division of Cultural Affairs.

Shoppers, employees, and passersby won't want to miss a series of lunchtime concerts at *Amphitheatre on the Plaza* (Raymond and Broad Streets), sponsored by PSE&G and held

every Tuesday and Thursday from 11:45 AM to 1:15 PM. For information on this series, contact Brenda Moore at (201) 430-5873.

The Newark Department of Recreation is also joining in the outdoor excitement with a special summer season of musical events. For up-to-the-minute information, music lovers can call Chink Wing at (201) 733 4301 for performance dates, times, and locations.

Art lovers will find an exciting, fresh vitality to visual arts in Newark, a reflection perhaps of the constantly increasing growth and rejuvenation of the city itself. The City Without Walls Gallery at 140 Halsey Street will feature *Pages of Revelation*, an exhibition of book art from around the world, through July 16. Book art is a new and growing art form within the

visual arts. Pieces are beautifully illustrated and bound like books and are often printed on cellophanes and foils to produce effects of sound and noise. There will be one-of-a-kind and multiple-edition works on display. To enable visitors to enjoy the tactile quality of these intriguing books, the gallery will provide gloves, so please do touch! Gallery hours are 11:00 AM through 6:00 PM, Wednesday through Saturday.

The Robeson Gallery at Rutgers Student Center, 350 Martin Luther King Junior Blvd., will be featuring two shows this summer. Photography buffs will find inspiration and pleasure in *The Private Land-*

scape, an intimate view of landscapes seen through the eyes of New Jersey and New York photographers. The gallery will also show small-scale wood sculptures and drawings by Jane Teller. Both shows run through September 5. Gallery hours are 10:30 AM through 3:30 PM, Monday through Thursday.

As one of the largest cultural institutions of New Jersey, the Newark Museum provides New Jerseyans with fine exhibitions and arts events. This summer is no exception. A tour of the permanent galleries is always satisfying. To beat the heat, try strolling through *Spectacular Vernacular*, a special showing of photographs which document the mudstyle architecture of Mauritania, Senegal, Morocco, Niger, Mali, India, Pakistan, and Afghanistan. *Spectacular Vernacular* runs through September 14.

As an alternative to the beauty inside the Museum, there is nothing more pleasant than an afternoon of music and theatre in the beautiful parklike atmosphere of the Museum's sculpture garden. Concerts and special events will be held in the sculpture garden on Tuesdays at 12:30 PM. Live theatre for children will be held on Wednesdays at 1:30 PM., and *Jersey Jams*, concerts featuring New Jersey jazz musicians will be held every Thursday at 12:30 PM.

For film buffs, the Museum will also offer screenings of films featuring the history and culture of Black people in America and elsewhere. A children's segment of the Newark Black Film Festival also will be held. For a brochure listing all programs and locations, call the Newark Museum at (201) 733-6600. ■

MAKING DANCE: THE CHOREOGRAPHER'S ART

by Ronnie Weyl

*O body swayed to music,
O brightening glance,
How can we know the dancer
from the dance?*

William Butler Yeats



Lillo Way

Dance is a collaborative art. The most fundamental collaboration occurs between the dancer's body and the dance itself. Legs, torso, hands, and feet become the medium through which the dance is expressed. The choreographer collaborates with the dancer who brings to life his or her written notations and the ideas he or she often struggles to articulate.

Though their approaches to the creative process and their styles differ, all seven choreographers who received 1986 choreography fellowships from the New Jersey State Council on the Arts share a commitment to the collaborative process and a great enthusiasm for exploring new directions. The Third Annual Choreography Showcase held June 13-15 covered a wide range of movement and intention, but each work involved some form of collaboration not only with other people, but also with the literary arts, theatre arts, visual arts, history, and politics.

I am Rose

Lillo Way selected a series of six short dances entitled "I Am Rose and Other Songs," performed to music by contemporary songwriter Ned Rorem. The songs are set to poems by Walt Whitman, Gertrude Stein, Theodore Roethke, Elinor Wylie, and Robert Hillyer.

"Poetry and phrases stimulate images which I use as a springboard to movement," Way explained. "I am not interested in telling a story but rather in capturing a feeling, an emotional state; I selected these particular songs

JACK MITCHELL

Lavinia Plonka in
"The Inflation Connection"

whose images could translate into movement."

Way draws from her background as an actress and describes her work as always theatrical, sometimes dramatic, and often humorous. "It's not pure dance," she said. "Sometimes the dancers actually speak. But I am most interested in expressive movement. In "I Am Rose and Other Songs," I make no attempt to elaborate on the material. I use a few gestures to indicate and create movement, making very terse statements."

Dance Theatrics

The dividing line between theatre and dance is obfuscated by Lavinia Plonka who describes her work as physical theatre, that is, theatre which emphasizes the use of body and gesture. "I have a mime sensibility," she offered when asked to define her work. "The pieces I create always have a narrative or a story context, as opposed to pure dance which focuses on the body in space or abstract forms. I am interested in character development and plot, and I often use dialogue."

Plonka and Alan Mintz, who together form *Zart Kabaret*, performed two short works at the showcase that illustrate her technique. "Slapdance," a satire on detente, combines hamboning and clog dancing. "Paranoia" pays homage to old vaudeville techniques and unfolds like a standard vaudevillian sketch complete with song and dance, comic scenes, and a finale.

Dance as Emotion

Candice Christakos wishes to engage her audience's emotions. "I want my audience to feel something on an uncon-



SHOWCASES FOR NEW DANCE

scious level, so I avoid the obvious," she explained. Christakos draws on her own Greek origins and folk traditions of South America and Slavic countries, as well as spiritual and universal concerns. For her fellowship piece, "Water Scenario," Christakos collaborated with visual artist Susan Hogan whose slides were a catalyst for the idea and now support the piece. "I set out to create a dance about the mystery, symbolism, and qualities of water, about moving through and looking into water," Christakos said. "Water Scenario" underwent some changes after someone in the audience shared with her his impressions. "He saw themes of initiation and discovery, a dance about one's own sexuality, of fertilization, of being born. I reworked the piece with this awareness. What was once intuitive on my part is now more conscious."

Pure Movement

Patti Pardini also develops a vocabulary and structure of movement that emanates from an idea, an image, or a work, but movement alone is the content. "I look for the purity of movement," she explained. "By that I mean an honesty by which a movement or gesture is executed."

"Some Fine Day," the work she presented at the showcase, is a dance about the passage of time set to a tape

collage of Laurie Anderson's that was arranged for Pardini by E.G. Sydor. Images advance and recede within a prescribed spatial design. Directional relationships of body parts are explored. "I choreographed this piece when I had a back injury and was very sensitive to the slow passage of time," Pardini recalled. "I was unable to demonstrate the movements for the dancer and couldn't work out problems organically, so I relied heavily on verbal skills and my eye."

Rediscovering History

Kyne Franks considers the collaboration with his dancers to be a critical aspect of his work. His dancers are members of the Newark Youth Dance Ensemble Company, the advanced division of the Garden State Ballet, and they have the good fortune not only of receiving excellent training in dance, but also valuable history lessons from Franks. "I choose a theme relating to something that will be relevant to the dancers and their



JACK MITCHELL

Lillo Way

The 1986 Choreography Fellowship Showcase featuring the works created by 1986 NJSCA fellowship recipients took place on June 13-15 at the Mill Hill Playhouse in Trenton. Cosponsored by the Council and the New Jersey Center for the Performing Arts, the Showcase, now in its third year, gives audiences an opportunity to see a wide range of contemporary dance and provides a much needed forum for choreographers to share their work with the public.

According to NJSCA Performing Arts Coordinator Kathi Levin, "The Showcase and the additional programs sponsored by the Council this summer to benefit New Jersey choreographers reflect the agency's commitment to the development of dance in New Jersey. While the Council's Fellowship Program provides encouragement and funds to support the creative process and the development of new work, the showcases give the choreographers opportunities to present their work to the public and receive the vital feedback which only a live audience can provide."

Karolyn Tredeau of the New Jersey Center for the Performing Arts spoke highly of the Choreography Showcase. "It helps develop an audience for dance and makes people more aware that modern dance is not something to be afraid of. These kinds of programs help educate the public."

This year's Choreography Fellowship recipients also

have been invited to perform selections from the June Showcase as special guest artists at the Council's Artist/Teacher Institute, a ten-day summer arts program for professional artists, educators, and community members.

The Council's Summer Parks Program will also highlight the accomplishments of New Jersey choreographers including fellowship recipients Lillo Way and Candice Christakos, and Alfred Gallman, whose company, Gallman's Newark Dance Theatre, has received an organizational grant.

In addition, on June 30 the Council presented Ballet/Stars II at Liberty State Park. This celebration of classical dance featured five prominent New Jersey companies—the New Jersey Ballet, the Garden State Ballet, the Princeton Ballet, Gallman's Newark Dance Theatre and The American Ballroom Theater. Proceeds from Ballet/Stars II will be used to support future choreography showcases sponsored by the Council. ■

particular history, their black culture, and we work out ideas together."

Franks's choreography combines classical discipline with modern and ethnic movement and serves as a vehicle for the ideas he has learned from the many books he reads on history, politics, art, religion, and philosophy.

"My art is an educational tool for the dancers, for me, and for the audience. I want to show white audiences what a rich and colorful history black people have, and also to wake my people out of their complacency, to generate positive energy."

"New Ark," a work commissioned by Kenneth Gibson, former mayor of Newark, was performed at the showcase. In the piece, the Great Flood of Noah's days is updated to tell the story of Newark and the renaissance it is now experiencing. "Six dancers represent doves who return to the ark with a fig leaf indicating dry land. It is safe to come home," said Franks. He selected music written by Paul Horn because it conveys a feeling of birds with ethnic drumbeats in the background.

Reinterpreting Cultures

In "Vision Quest," Janet Rowthorn explores a culture completely foreign to her own experiences. "I wanted to commission original music for my fellowship piece and decided to work with Bruce Lazarus who was interested in composing American Indian chant music," she said. "Bruce suggested I read a book on the Plains Indian people called *Seven Arrows*. The book inspired the concept for the dance and I worked through movement based on the Cheyenne's, the Crow's, and the Sioux's perceptions and understanding of the universe." Dressed in earthy colors of clay, red, and gold, the dancers move to music that captures the feelings and philosophies of the Plains Indian people.

In a New Context

Audiences watching work choreographed by Mark Franko witness a collision of styles, with elements from the Renaissance and Baroque periods intermixed with modern dance.

"Dance has evolved just as our society has, and elements of the past are still part of our present. I draw on resources of the past to express feelings, to jolt an audience's time frame, and to increase their aesthetic range."

Franko has combined his scholarly interest in Renaissance dance with his skills as a choreographer and dancer and has developed a personal vocabulary that has forced him to rethink choreographic language.

"When I viewed reconstructions of Renaissance dance, I found them to be wooden and untheatrical. The body was not alive, but the music was appealing." He began notating all the steps he came across and started making dances that were based on classical steps but filtered through a modern aesthetic. Because of the lack of authentic choreographic material of the period, Franko has been able to be as adventurous as he wishes.

Franko's work uses the vocabulary of the Renaissance and Baroque divorced from its historical context. The June showcase featured "Angelus Novus" with soloist Richard Winsor dancing to music by Ravel.

Franko now has a new work in progress, a duet developed from the idea of the expressive or significant moment and its interruptions by the dancers' presence beneath the role. The piece has a contemplative character and mixes modern, ballet, and early dance.

When asked about the reception New Jersey audiences have given their work, each choreographer responded positively, saying they look forward to ever-increasing audiences with whom they can share their visions. ■

Ronnie Weyl is a contributing editor to *Arts-New Jersey*.

Christine Dakin



Juliet Neidish and Mark Franko

Zart Kabaret in "Paranoia"



SUMMER FESTIVAL '86

Since 1976, the New Jersey State Council on the Arts and the Department of Environmental Protection/Division of Parks and Forestry have joined forces to bring music, dance, and theatre to state parks throughout New Jersey. A complete list of events scheduled for July and August follows.

July 5, 8 pm

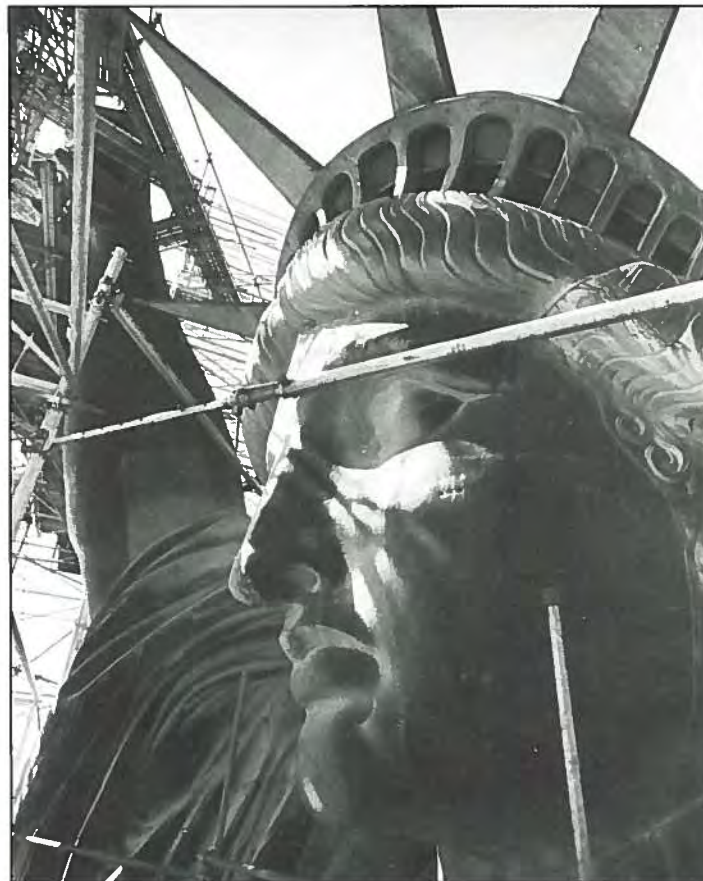
(Rain or shine)
The Best of Talent Expo, a revue of New Jersey performing artists. Liberty State Park Railroad Terminal in Jersey City. 1-800-345-LADY.

July 5, 12-3:30 pm

(Rain or shine)
A Potpourri of Music, Song, and Dance featuring "Jazz Knights" from the U.S. Military Academy Marching Band, folk singers Gary Struncius and Debbie Lawton and others. Central Railroad Terminal complex, North Embankment, Liberty State Park in Jersey City. 1-800-345-LADY.

July 6, 12-5 pm

(Rain or shine)
A Potpourri of Music, Song and Dance featuring the 60 piece Swedish Concert Band, the Lillo Way Dance Company, FLIGHT (a modern dance company) and others. South Embankment, Liberty State Park in Jersey City. 1-800-345-LADY.



WILLIAM TREMPER

William Tremper's photo of the Statue of Liberty during her restoration process is included in the exhibition at the Morris Museum through August 31.

July 6, 1 pm

(Weather permitting)
Enlightening the World, a one man show about NJ Governor Harry Moore and the Statue of Liberty. Commissioned by NJSCA and written by Lawrence R. Harris. At Batsto, Wharton State Forest in Burlington County. (609) 561-3262.

July 10, 7 pm

(Weather permitting)
Enlightening the World at Clarke House, 500 Mercer Road in Princeton. (609) 921-0074.

July 13, 2 pm

(Weather permitting)
Enlightening the World at Palisades Interstate Park in Alpine. (201) 768-1360.

July 15, 2 pm

(Weather permitting)
Enlightening the World at Allaire Village in Farmingdale. (201) 938-2371.

July 19, 10 am-4 pm

(Rain date: July 20)
7th Annual Allaire Craft Fair featuring juried craft show and folk music by the Magnolia Road Band. Allaire Village in Farmingdale. (201) 938-2371.

July 20, 2 pm

(Rain or shine)
Enlightening the World at Waterloo Village in Newton. (201) 347-0900.

July 20, 2-6 pm

(Weather permitting)
Folk and Blue Grass Festival featuring Gary Struncius, the Pine Barons, Ed Henderson, the Appalachian Boys, Bill Dempsey, Shirley Keller, Bob Killian, and Dave Gant. Wharton State Forest in Batsto Village, off Rt. 542, Burlington County. (609) 561-3262.

July 26, 2 pm

(Weather permitting)
Enlightening the World at the Wallace House, 38 Washington Place in Somerville. (201) 725-1015.

July 27, 2-6 pm

(Weather permitting)
Folk Music and Storytelling Festival featuring Jim Albertson, the Blackman Brothers, Adaya Henis, Susan Danoff, McDermott's Handy, and others. Swartswood State Park in Newton, Sussex County. (201) 383-5230.

August 3, 6-8 pm

(Rain or shine)
Jersey Jazz featuring Laurie Altman, Tony Nicola, and Joshua Breakstone. At Monmouth Battlefield State Park, Freehold/Manalapan, Monmouth County. (201) 462-9616.

August 9, 6-9 pm

(Rain or shine)
Folk Festival featuring Gary Struncius, Elaine Silver, and Jim Albertson. Belleplain State Forest, Woodbine, Cape May County. (609) 861-2404.

The New Look

The new format of *Arts-New Jersey* is a real credit to both the arts and New Jersey showcasing the cultural excitement in the Garden State in the 1980s. I hope effort will be made to give the magazine as wide circulation as possible to boost New Jersey's fast-improving image. Bravo!

Leanna Brown
Senator, District 26
(Morris-Passaic Counties)

Congratulations on the publication and release of *Arts-New Jersey*, Spring 1986. It is a most attractive, elegant and informative journal! Thanks in particular for so prominently describing our 'self declared' American New Music Week in New Jersey.

Robert Pollock
Executive Director
Composers Guild of New Jersey

As an ex-editor, I just felt I had to write and commend you on the fantastic spring issue of *Arts-New Jersey*. You have done a truly remarkable job... pulling together the various "faces of the arts" in New Jersey. The presentation is in keeping with the fine job you are doing on news gathering and interpretation. The arts will be stronger for your efforts.

Norman Goldman
New Jersey Education
Association

WOW!

The latest issue of *Arts-New Jersey* is extremely handsome, very well written, and provides all of us with further reason to be proud to be part of New Jersey's arts community.

Linda Baker
Executive Director
New Jersey Chamber Music
Society

The arrival of *Arts-New Jersey* was a surprise. The new look is very attractive. I enjoy keeping up with New Jersey's art news, and *Arts-New Jersey* and *Report to the Field* are full of exciting happenings. Keep up the good work. I regularly bring in my copies to the office here and this month's article on Dramaturgy was a big hit.

Mary Miller
Business Manager
The Playwrights Fund of
North Carolina

Even before I saw your request for letters on the inside back cover of the new *Arts-New Jersey*, I had planned to write you a note of congratulations. The new publication is beautifully designed and the expanded coverage most welcome. *Arts-New Jersey* is a very fitting counterpart to the increasingly fine efforts of arts organizations and individual artists in the state.

Helen Sive Paxton
Director of Public Relations
New Jersey Symphony
Orchestra

I took my copy of *Arts-New Jersey* home this weekend to peruse it, and found myself reading it from cover to cover! I was impressed by the fine range of articles and the absolute beauty of format. Congratulations! I look forward to many more splendid issues which finally reflect the high quality of art and artists in New Jersey.

Ruth Fost
Managing Director
Pushcart Players

On the Cover

All accolades for the terrific new layout, typeface, stock, choice of content, and cover design... but why oh why oh did someone see fit to crop *Passages* by Janet Taylor-Pickett? The dynamics of the painting, the pattern, the color, the content were all violated, surely an affront to the talents of a very fine artist.

Marilyn G. Francis
Livingston, New Jersey

We did not crop Passages. The Spring cover of Arts-New Jersey is a reproduction of a slide submitted to us by the artist.

I want to thank you for your sensitive and informative article in *Arts-New Jersey* on me, my art, and my daughter Samantha. For this to come out in May and to see it right before Mother's Day was quite rewarding.

So many times as a mother and artist I take for granted the time and energy extended just to survive, make art, raise my child with love. It was great to see some kind of recognition in print. I hope that the piece positively inspires and informs other women. I also enjoyed the format of the magazine as well as the pieces on Adolf Konrad and Women in the Arts. I look forward to more issues and informative, insightful articles.

Janet Taylor-Pickett
Madison, New Jersey

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