

A R T S

N E W J E R S E Y



FROM THE EXECUTIVE DIRECTOR

New Jersey has come of age. The Garden State has earned a reputation for excellence and opportunity in the fields of industry, education, recreation, and the arts. To sustain this positive momentum, Governor Thomas H. Kean, in his "State of the State Address" given last January, talked about an "opportunity agenda" for the future.

The New Jersey State Council on the Arts shares the Governor's emphasis on "opportunity" and believes it is timely and appropriate that we "preach the gospel" of excellence. I am pleased to announce, on behalf of the Council, a newly developed, comprehensive grants program of opportunity and support that offers New Jersey artists and arts organizations a means to greatness. Horatio Alger could have done no better.

Before I outline this grants program, I think it is important to give it some historical perspective. In three short years, the Council has grown from a modest grantsgiver with limited funds and funding programs to a major force noted for its bold vision and innovation. We have expanded our grants program from three to nine categories that include

Development, Technical Assistance, Challenge, Touring, and Artistic Focus Grants; by FY 1989, we will be funding every arts discipline including interdisciplinary arts and design arts.

It was just three short years ago, during our long-range planning conference, "Arts in Focus: New Jersey and the Nation," arts consultant Mikki Shepard told the Council to look at our problems and weaknesses and turn them into opportunities. We did just that. We began assessing the needs of New Jersey's arts community and evaluating the Council's programs and services.

The Council now challenges its constituents to do the same, to dream of greatness *and* to plan for it using the Council's creative opportunities to achieve it. The Council has devised a matrix that will allow not only New Jersey's established organizations to at-

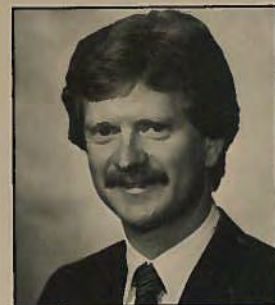
tain major impact on the state and national arts scene, but that will also help emerging and developing arts groups become more stable as they strive for excellence.

For the first time, organizations will be encouraged to request funding in addition to General Operating or Special Project Support, based on their specific needs and regardless of their stage of development. As part of this process, we have asked our constituents to assess their artistic visions, their programming, and their operations, their strengths and their weaknesses, in order for them to be in a better position to know how to take advantage of the Council's new opportunity program.

Our objective is to provide leadership and financial support to those groups who have the dedication, the drive, the energy, and the talent to meet the challenge. The Council believes that by challenging the arts community to strive for greatness, we will see

stronger organizations emerge, with better programming and higher artistic quality. We will also see more informed and better-educated audiences develop. We anticipate even greater opportunities in the future.

The spring issue of *Arts New Jersey* echoes this theme of excellence. The articles focus on a diverse group of people—media artists, dancers, photographers, playwrights, actors, musicians, and visual artists. The recurring motif is a profound commitment to excellence. They have all taken risks, have set ambitious goals, and have created important work of the highest caliber. ■



Contents

- 1 Hollybush Festival 1987—An Artistic Summit
- 4 Crossroads Goes to New York
- 6 Crafts Showcase
- 8 New Jersey Hosts the Best in Dance
- 10 The Manipulated Photograph
- 11 Moving Beyond a Specific Time and Place
- 15 On Technique
- 16 In Memorium: Herk Van Tongeren
- 18 ATI: Hard Work But So Much Fun
- 21 Cultural Pluralism: An Historical Perspective
- 25 The New Jersey Arts Annual: Printmaking and Photography
- 28 In Newark, A Mecca for Media Artists
- 32 Booming Film Industry Benefits Independents

On the Cover

Studio Still Life: Coyote
1986

Anna Merola

recipient

GA Fellowship

HOLLYBUSH FESTIVAL 1987— AN ARTISTIC SUMMIT

by Barbara L. Sand

The small town of Glassboro, located in southern New Jersey, became the focus of worldwide attention in 1967 when President Lyndon Johnson and the Russian Premier Alexei Kosygin held an impromptu summit in Hollybush House, home of the president of Glassboro State College.

Because Kosygin was in the United States to visit the United Nations and was not making an official visit to this country, he could not be extended an invitation to the White House. Consequently, the two leaders chose Glassboro as an ideal meeting point approximately half-way between Washington, D.C. and New York. President Reagan chose the same site in June 1986 to make a major policy address on U.S.-Soviet relations.

Glassboro's tradition of hosting visitors from Russia continues this spring when the Hollybush Festival brings together Soviet and American performers and composers for a spectacular season of opera, ballet, symphonic music, and visual arts. Billed as "An Artistic Summit," the 1987 Hollybush Festival, presented at the state college's performing arts center, commemorates the 20th anniversary of the Hollybush Summit Conference. Included among the exceptional roster of artists are 45 members of the Kirov Ballet who will make a stop in Glassboro before returning from their tour of Canada to the Soviet Union.

When the idea of producing the Hollybush Festival was first proposed, the town of Glassboro must have seemed



Members of the Kirov Ballet

SUSANNE RICHELLE

Top, Eleanor Cory, first-prize winner of the Commerce Bank International Composition Awards, and Milton Babbitt, juror for the competition. Below, opera singer Sandra Ruggles and her husband Norman rehearsing for "Susannah."

as unlikely a site for a major arts festival as it was for a major diplomatic rendezvous. The town's size alone could not promise a sufficient audience, and although the college boasted a good theater, the facility was underutilized. The Hollybush Festival beat the odds. This May, the festival enters its fifth season with a budget of \$500,000 and a dazzling array of events for its enthusiastic and ever-growing public. Of that substantial budget, \$200,000 is a grant from the New Jersey State Council on the Arts, given in recognition of the special nature of this year's festival with its international scope.

The chief catalyst for the festival is its executive director, Veda Zuponicic, a professional pianist and chairman of the college's music department. After talking with her about the festival, one realizes she is also an administrator, a fundraiser, a publicist, a diplomat, a negotiator, and a scholar. She is, in fact, just what is needed to make such an ambitious undertaking a reality.

The first year of its existence, the festival was run under the auspices of the college. It was a tremendous artistic success, but it lost money. Having top-notch music and dance available on home-ground, however, galvanized this cultural community, and by the festival's second season, it was organized as a separate nonprofit venture run by the community, with an office and a small staff provided by the college.



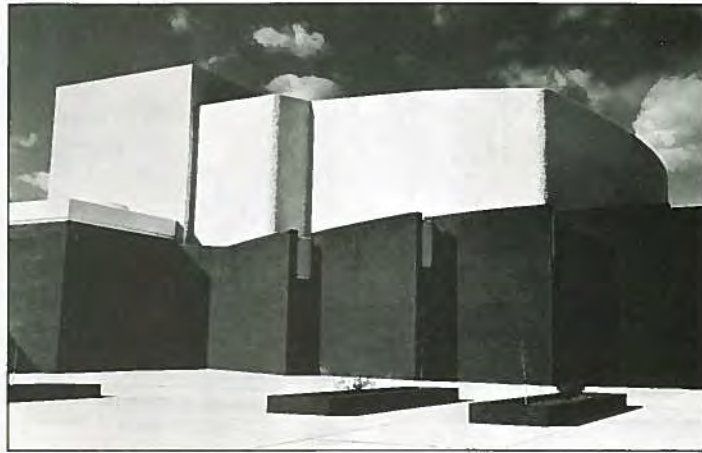
SHELLEY KUSNETZ

Wilson Hall, Glassboro State College, housing a 962-seat theatre used for Hollybush Festival events.

This year's season, from May 8 through June 2, opened with the Hollybush Opera Theatre's presentation of *Susannah*, by the American composer Carlisle Floyd. Opera will also conclude the season with a performance of *Love for Three Oranges* by Russian-born Sergei Prokofiev. Four singers from Moscow's Stanislavski Theatre will be performing with the American cast in this production. The opera will be given in Russian, with English subtitles projected onto a large, but unobtrusive screen.

The Kirov Ballet will perform with the Hollybush Festival Orchestra on June 1 and 2. The New Jersey Ballet will present an all-American program including the rollicking "Rodeo," as well as "Stars and Stripes" and a new work. The other major offering of the season will be a performance by the New Jersey Symphony Orchestra, conducted by Hugh Wolff, and entitled "An Evening of Premieres." The concert will present award-winning works by Soviet and American composers and a Tchaikovsky Violin Concerto performed by Russian violinist Vadim Borodsky, winner of the 1971 Tchaikovsky Competition.

The orchestral premieres are the result of a major competition, the Commerce Bank International Composition Awards commemorating the 1967 Summit Conference. Two American and two Soviet winners were selected in the competition held simultaneously here and in the Soviet Union. The American jury was composed of Ezra Laderman, Vincent Persichetti, Vivian Fine, Milton Babbitt, and Jacob Druckman. The Soviet jury



JOSEPH SCHEMBRI

Above, New Jersey Ballet Company principal dancers Debra Sayles and Johan Bager in Balanchine's "Stars and Stripes."

was drawn from the Union of Soviet Composers, with Secretary Rodion Shchedrin serving as competition coordinator. The Soviet first prize winner is Alexander Tchaikovsky for his composition entitled *The Battleship Potemkin*. Eleanor Cory of New York won the American first prize for her work *Tapestry*. Second prizes went to Tolib Shakhadi of Tajikistan and Michelle Ekizian, also from New York.

The Commerce Bank competition carries both cash and performance awards. Vernon Hill, president of Commerce Bank, will award prizes of \$5,000 to the first-place winners and \$2,500 to the

second-place winners. The top-prize works will be heard at the New Jersey Symphony Orchestra concert; second-prize works will be performed in two open rehearsals by the Symphony.

To compliment the musical events, an exhibition of paintings entitled "American Artists/Russian Roots" is scheduled, including works by Vladimir Shatalov and Michael Lasuchen. A New Jersey Designer Craftsmen exhibit will also be on display, featuring works in fiber, ceramic, glass, and wood.

Speaking on behalf of the Hollybush Festival board, Zuponic explained that the festival's entire concept is to strive for the highest professional standards, to "do it right or not at all. This is not an excessively affluent community," Zuponic said, "but we manage to provide an outstanding artistic experience. They know that if they come, they will enjoy themselves."

Hollybush Festival 1987, which is more than just an extraordinary arts event, but a source of international goodwill, promises to be the festival's most ambitious season thus far. One measure of the festival's significance is that many of the events will be taped for a WNET/Thirteen documentary. For ticket information and a schedule of events, contact Hollybush Festival, P.O. Box 707, Glassboro, N.J. 08028; (609) 863-6043. ■

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

CROSSROADS GOES TO NEW YORK

by Sydne Mahone

Crossroads Theatre Company has a lot to be happy about. The New Brunswick-based, professional black theatre continues to fill its 150-seat house with appreciative audiences who are treated to new works by contemporary playwrights as well as to old-time favorites. Throughout its nine-year history, the theatre has succeeded in educating audiences, both black and white, as to the significance of black theatre in American culture, and in providing a professional forum for black theatre artists.

This past fall, there was real cause for celebration. Success propelled an original Crossroads' production into the New York arena. George C. Wolfe's award-winning play, *The Colored Museum*, opened October 7 at Joseph Papp's Public Theatre in New York and has received rave reviews in national publications, chosen as "One of the Top Ten Plays of the Year" by the *New York Times*, the *Daily News*, and the *Village Voice*. Directed by Kenneth L. Richardson, Crossroads' artistic director, *The Colored Museum* is still playing to sold-out houses, with no end in sight.

The Colored Museum received its world premiere in New Brunswick in the spring of 1986, as the winner of Crossroads Theatre's first playwriting contest funded by CBS/Foundation of the

Dramatists Guild New Plays Program. Selected largely for its originality, its insight into the black experience, and its extraordinary sense of humor, the play is a series of twelve "exhibits" or stereotypes that come to life, revealing the magic and the madness of black culture through monologues, vignettes, music, and movement.

During its run in New Brunswick, two representatives from the Public Theatre's playwriting department came to see the show. They took the script and a videotape of the production to New York and began circulating them around the department.

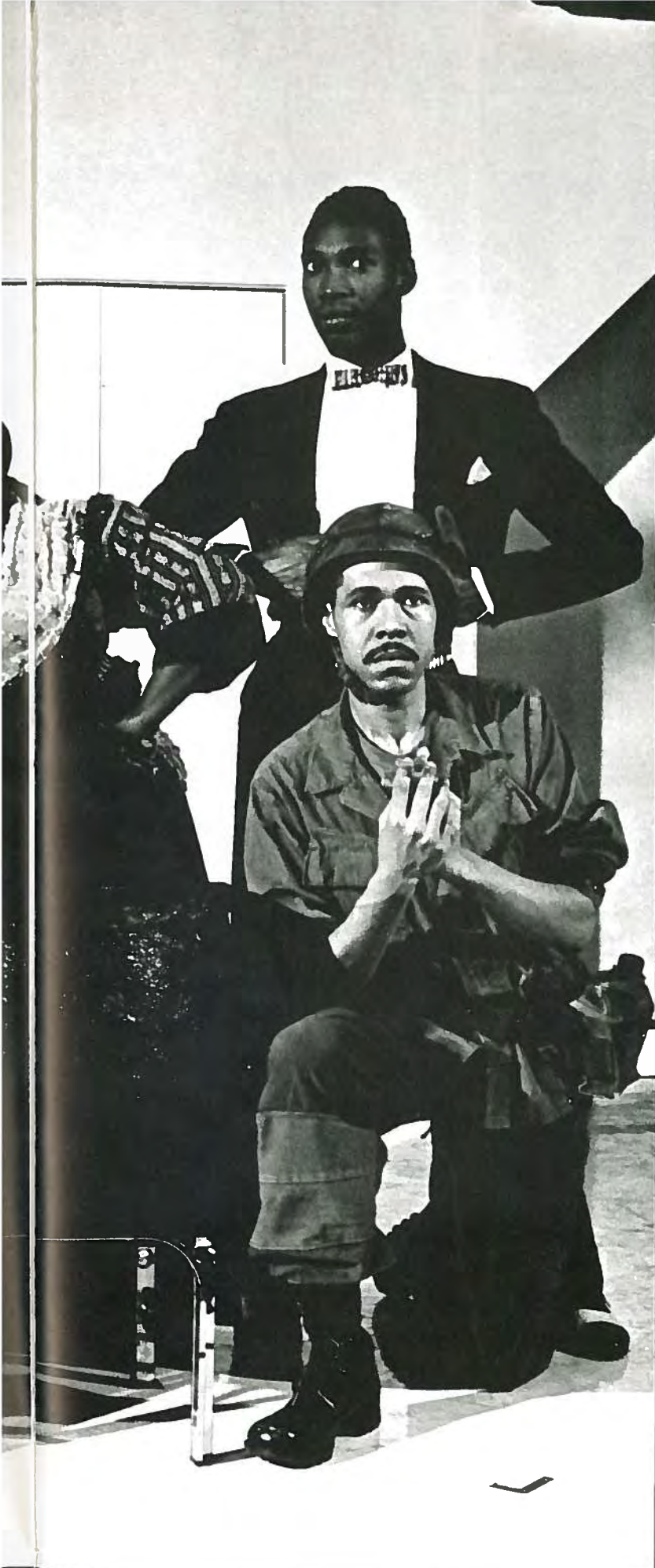
"It really got moving when Gail Merrifield, head of playwriting and the wife of Joe Papp, got a chance to read and view it," said Richardson. Shortly thereafter, he and Rick Kahn, Crossroads' producer/executive director, had their first meeting with Papp.

One of the concepts that Crossroads and the Public Theatre commonly support is the development of interracial audiences and black theatre. Papp's reputation for non-traditional casting goes back to his founding of the New York Shakespeare Festival in the 1950s. He became known for casting without regard to race and has maintained that tradition over time. Papp has also regularly produced black writers such as Richard Wesley, Ed Bullins, and Ntozake Shange. As Richardson pointed out, "unless you produce work by minority writers, it's hard to maintain that audience."

In many ways, *The Colored Museum* epitomizes the ideal



The original cast of *The Colored Museum* including, from left to right, Myra Taylor, Olivia Virgil Harper, Vickilyn, Robert Jason, and Arnold Bankston at the Crossroads Theatre Company.



collaboration between producers, directors, and writers.

"As a creative person," Wolfe elaborated, "one of the things we hope for is a chance for a real collaboration, where everyone contributes to realize the vision. 'Collaboration' is one of those cheap words like 'love' that everyone uses. But when it's real, it's very interesting."

According to Wolfe, "the script of *The Colored Museum* has not changed much, but we're trying to build on the foundation we established at Crossroads and see how far we can take it. We're taking it to another artistic level."

Richardson shares Wolfe's own thoughts on the formula for the success of this collaboration.

"It had to do with having the same goals in mind when it comes to black theatre. Just as this playwright is beyond categorization, black people are beyond categorization. Black theatre doesn't exist in any particular box. It should not be considered a theatre of social issues or theatre written only by, for, and about black people. It has a universal impact and relevance. We don't want to be limited as artists in the kind of work we can do. We want to explore our potential."

Black theatre, in Richardson's vision, calls for plays that have a "universal impact, at the same time remaining true to our history and experience. The play must communicate to the audience that we do have a past, a culture, a tradition," he said.

The Colored Museum ex-

pands on the Crossroads tradition of focusing attention on such individuals as Zora Neale Hurston, Paul Robeson, and Lorraine Hansberry.

"They were all artists who in their own way redefined the boundaries where black artists could tread," Richardson reflected. "It's as if they were given a territory and told not to tread beyond a certain point. They went beyond and did not compromise their integrity."

If black theatre depends upon black writers for survival, it stands to reason that Crossroads is destined not only to survive, but to thrive.

"Having the show in New York will give us a certain stamp of legitimacy," said Richardson, "not only in the eyes of people in the business, but also in the eyes of grants sources. . . because they see us moving, developing and diversifying our programs." He sees it as a first step in the effort to approach national funding sources. In addition to doing more showcases in New York, Richardson envisions national tours and travel to international theatre festivals.

Crossroads will continue to uphold its commitment to identifying new playwrights, and in Richardson's own words, "encouraging young writers to write for the theatre." *The Colored Museum* has allowed a fresh, new voice to be heard and at the same time, has given the Crossroads Theatre Company national recognition for their efforts in finding and producing the best new plays in America. ■

Sydne Mahone is literary associate at Crossroads Theatre Company.

CRAFTS SHOWCASE

From May 10 through June 6, at the Lee Sclar Gallery in Morristown, the public will have an opportunity to view and purchase the work of some of New Jersey's finest craftspeople, all of whom received crafts fellowships from the New Jersey State Council on the Arts (NJSCA) in 1986 and 1987.

Cosponsored by the NJSCA and the gallery, in cooperation with the Arts Council of the Morris Area, this crafts fellowship showcase features both traditional and contemporary craft forms. Bells, clothing and jewelry, furniture, and vessels of clay, fiber, and glass will be among the more traditional pieces. Abstract and figurative sculptural pieces, as well as paper wall-hangings and work in clay and cloth will also be on display.

Since 1983, the NJSCA has worked with galleries and museums around the state to present the work of NJSCA crafts fellowship recipients.

"While the crafts artists welcome and appreciate the Council's financial support," says Hortense Green, NJSCA crafts coordinator, "they all seem to regard as equally important the peer recognition and the opportunity to show their work. The money allows them to take off in new directions, and the exhibitions enable them to gain greater visibility."

The Lee Sclar Gallery is located at 14 South Street in Morristown, New Jersey. The gallery is open Tuesdays and Thursdays from 10 am to 6 pm, Wednesdays from 10 am to 9 pm, and Fridays and Saturdays from 10 am to 5 pm. A catalogue will be available at the exhibition. For further information contact the Lee Sclar Gallery, (201) 538-0711, or Hortense Green, NJSCA crafts coordinator, (609) 292-6130. ■

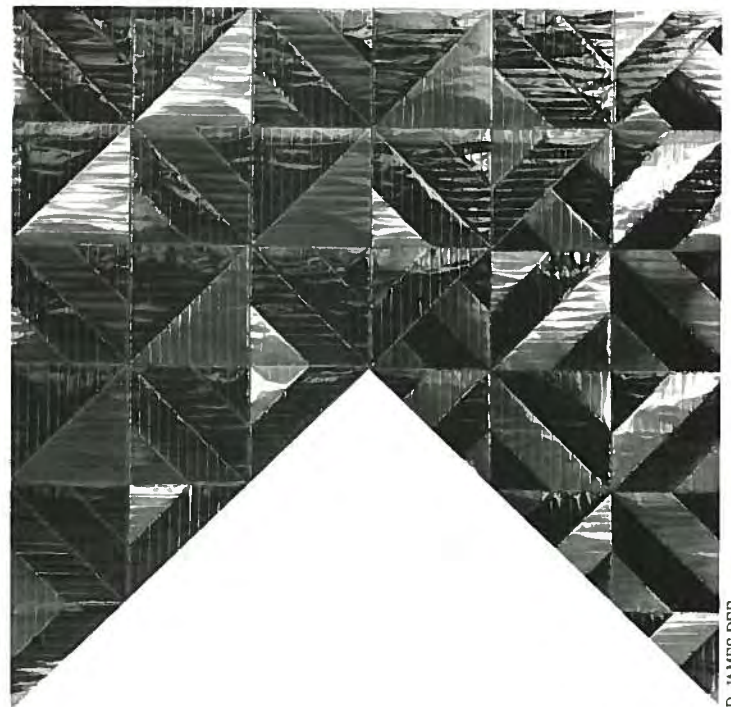


Fish Earrings
Betsy King
Sterling silver, pearls
Etched and cast 1/4" x 3"



Stoneware
John Shedd
 12" deep x 20" wide
 x 45" high

Basket
Jeanie Eberhardt



Eastern Fold
Patricia Malarcher
 Machine-stitched mylar
 applique
 72" x 72"

D. JAMES DEE

NEW JERSEY HOSTS THE BEST IN DANCE

by *Ronnie Weyl*

The Alvin Ailey Repertory Ensemble, an offshoot of the Alvin Ailey American Dance Theatre and one of America's most exciting young dance companies, maintains a busy touring schedule. It's no wonder. Their unique blend of classical ballet, modern dance, jazz, and ethnic black choreography appeals to young and old, minorities and the mainstream, dance aficionados and those with no dance background at all.

This spring, the New York-based troupe is adopting New Jersey as its temporary home. From April 28 through May

23, the dancers are giving free master classes, workshops, lecture/demonstrations, and in-school performances in Somerset/Mercer Counties, Atlantic County, Monmouth County, and the City of Newark. Each of the four one-week residencies is culminating in a concert performance available to the general public.

The New Jersey State Council on the Arts (NJSCA) initiated the Ailey-in-New Jersey project and provided a \$120,000 grant to achieve very specific goals, according to NJSCA executive director Jeffrey A. Kesper.

"The Council was interested in sponsoring a project that promoted modern dance and that could further the development of culturally diverse audiences for dance in general," Kesper explained. "We also wanted the project to have an arts education component. The

Ailvin Ailey Repertory Ensemble was the perfect vehicle to meet these objectives."

The idea for such a project became a reality thanks to a partnership involving the Council, the dance troupe, and the Mercer County School of Performing Arts, a program of the Mercer County area Vocational-Technical Schools; the Somerset County Vocational-Technical High School Performing Arts Program; the Atlantic County Office of Cultural Affairs; the Red Bank Regional High School Performing Arts Department; and the Newark Community School of the Arts.

"The Ailey-in-New Jersey

residency is intended to benefit not only the New Jersey dance community," said Michelle Mathesius, NJSCA board member and Ailey project coordinator, "but also the general public and school children in both suburban and inner city areas whose exposure to dance has been limited. It's conceivable that we could reach 15,000 New Jersey residents in a single week."

Established in 1974, the Repertory Ensemble was envisioned as a bridge from the classroom to the performance world and as a forum for developing young dancers and choreographers alike. Under the artistic direction of Sylvia Waters, the company is composed of twelve of the most talented dancers trained at the Alvin Ailey American Dance Center. Since its inception, the



Repertory Ensemble has been nationally recognized for its major contributions to the arts by providing community outreach services to all ages and economic and ethnic backgrounds.

Waters claims that "young people, in particular, throughout the United States have overwhelmingly responded to the Repertory Ensemble company members as role models. These young audiences have been stimulated by the exposure to the possibilities and opportunities for their own achievements in life which the Repertory Ensemble has opened up for them."

Exposure is the key to learning and many college and high school students throughout

New Jersey are getting the opportunity to learn from the best. In addition to the NJSCA project, this spring, teachers from the Alvin Ailey American Dance Center are conducting master classes in four sites: Cherry Hill High School, Mercer County Vocational Technical School, Stockton State College, and Montclair State College. The thirty students participating at each site auditioned to qualify for the classes and made a commitment to meet three hours a week for ten to fifteen weeks.

The professional dance training they are receiving represent one component of Montclair State College's \$5.7 million Challenge Grant project for the fine and performing arts. The Governor's Challenge Grant will fund professional training for students seeking careers in music, dance, theatre, and the visual arts.

The Alvin Ailey Repertory Ensemble is also participating

in this special project, giving lecture/demonstrations and master classes at Teaneck High School, Howell High School, Stockton State College, Cherry Hill High School, Montclair High School, and Elizabeth Elementary School.

It is clear that New Jersey audiences and students have embraced members of the Alvin Ailey family. Now the New Jersey State Council on the Arts and the Repertory Ensemble are exploring the possibility of the troupe adopting New Jersey on a more permanent basis as its second home. ■

Ronnie Weyl edited this issue of *Arts New Jersey*.



Members of the Alvin Ailey Repertory Ensemble

THE MANIPULATED PHOTOGRAPH

During most of its history, photography has lived a dichotomous existence. It has been seen as a highly objective "mirror of life," a purveyor of the truth in every detail. At the same time, its content has been viewed as a lie, incomplete in so many ways that from the very start, artists felt it necessary to embellish the process either by manipulating the negatives or by changing the surface of the final photographic images.

From the medium's earliest days, photographers have tinted, painted, or applied gold leaf to the surfaces of all types of photographs, from daguerreotypes (positive images on a metallic surface, produced from around 1839 and into the 1860s) to paper prints. Around the turn of the century, the photography community embraced the use of gum printing, bromoil, glycerin and platinum printing, and a host of other surface manipulations that very plainly were intended to enhance the photograph and allow it to find, according to these "Pictorialists," its rightful place among the plastic arts.

The very late 19th century

and the early 20th century saw a backlash against these notions. Groups of photographers, whose ranks included such luminaries as Ansel Adams, Edward Weston, and Alfred Stieglitz, railed against the practice of embellishing the photograph, and developed the concept of the sanctity of pure photographic vision, that is, fidelity to the tonal range of nature captured on film and transferred to a smooth-surfaced, black-and-white photographic paper.

This ideology dominated the medium until the 1960s and 1970s, when greater numbers of artists began, once again, to explore the possibilities inherent in the manipulation of the photographic image and its combination with other media. During that period, photographers such as Todd Walker (who, in 1965, gave up a career in commercial photography to devote himself to the artist's life) began to mark and alter their photographs. Some combined straight photography with lithography and silkscreen; others used obsolete photographic printing methods favored decades earlier; and still others applied paint to, collaged, or, in various other ways, manipulated their images. This burst of creativity by photographers and artists usually associated with different media, e.g., Robert Rauschenberg and Lucas Samaras, changed the concept of what could be called photography ■ —H.S.



MOVING BEYOND A SPECIFIC TIME AND PLACE

by Harold Simon

Across the room is a photograph of the Brooklyn Botanical Gardens. An arbor throws soft, translucent, purple shadows onto the walkway below. The marble of the supporting columns is bleached white, and in the distance, the bright reds and oranges of flowers blaze against the green of the leaves that surround them.

Slowly, as one approaches the image, its photographic qualities fade, and the textures of a painting appear. The colors are more fantastic than one would expect from this scene. The brush strokes become visible, and here and there, small, painterly gestures imbue the image with an unexpected presence and energy.

Typical of all her work, Geanna Merola's "Brooklyn Botanical Gardens" is an image rich in color and texture, combining photography, painting, and drawing.

While hand-coloring photographs has been common practice since the very beginning of the medium, until recently few photographers have done more than tint their photographs in an effort to improve the images' fidelity to life. Merola transcends this approach. Combining her training with a desire to experiment and her intuitive sense of color and form, she creates thoroughly modern images which are as difficult to classify as they are enjoyable to view. They exploit the unique characteristics of each medium while creating a wonderful tension between the media.

Merola's studies in photography and printmaking at Barry University in Florida

in the early 1970s and her exposure to photographic influences such as Jerry Uelsmann (perhaps the most famous of contemporary surrealist photographers), Betty Hahn, and Todd Walker laid the groundwork for her later explorations.

She completed her formal academic studies at Ohio University. The photography department there was not well disposed toward photographic manipulation, so she spent most of her time in the printmaking department. After receiving her M.F.A., she came to Hoboken, where, she says kiddingly, her real graduate training occurred. In 1978, she began to explore in earnest the boundaries of the various media she chose to work with including photography.

Tentatively, Merola started to expand those boundaries. The early images were simply constructed; they were of vases on tables, flower arrangements, and embroidered handkerchiefs enhanced by ribbons of color. In these, she added borders of graphite or silver pencil around the whole or portions of the image. She quickly became aware of how well the space within a black-and-white photograph could be manipulated by the addition of color.

"A silver image seems to rise up out of the paper; it doesn't look applied at all," said Merola. "When that type of



ERIK LANDSBERG

Flowers on White Wall©
1981
Geanna Merola
Hand-colored black and white
photograph app. 11" x 14"
Collection of the New Jersey
State Museum

image has a line applied to it with a pencil, it sets up a spatial relationship that wasn't there before."

From adding color to enhance or highlight, Merola quickly began adding elements not originally part of her photograph or eliminating areas of the original image. Her small, table-top still lifes were soon joined by landscapes and other outdoor scenes.

"Still lifes," said Merola, "allowed me to arrange everything the way I wanted and use the objects I wanted to use. Outside the studio, I had to photograph things the way they were. Then, when I had the printed images, if I felt there was an area that didn't add to the impact or balance of the piece, I could just block it out. Adding or removing objects didn't feel very different from adding color to change the pictures spatially."

In most of the earlier work, the added elements had some personal relevance, summoned from "a vast catalog of visual memories that [she'd] developed." In their original (real) form, they found their way to the place depicted, be that the kitchen table, the living room mantle, or the east pier of Brighton Beach, England.

These changes were more than spatial manipulations. In placing an object onto an image, she also created temporal changes. Her work contains elements as they appeared when the shutter was pressed, juxtaposed with elements that

were or will be there at another time. This created reality overpowers the photograph's inherent "sense of history," that is, the sense of its being of one time only, at a given moment in the past. The tension created between the "then" of the photograph and the "now" of the color, line, and texture which Merola adds imparts a sense of dynamic time, in much the same way David Hockney's photo collages do.

By 1984, Merola had developed substantial control of the various media she employed. No longer were any of her marks tentative. She was using bold colors, more paint, energetic gestures, and detailed, drawn images.

This control is evident in the series of images exhibited at The Newark Museum in 1985 (see "Horse on Muscle Beach"). Here Merola uses thick layers of paint, a wider, more intense palette, and shows a bolder interaction with her photographic imagery. Textural qualities become more prominent. The works are fantastic, playful, and visually more complicated and alluring than previous images.

"That show was actually a drawing show," said Gary Reynolds, curator of painting and sculpture at The Newark Museum. "Her work came across very strongly as drawing, maybe even more so than as photography, although you could always see the photographic basis underneath. It was one of the reasons her work interested me—the complex relationship of the photograph and the media she puts on top of it. The other aspect about her work that makes it very seductive is that

it's so beautiful; the way she uses color, graphite pencils, oil sticks, and everything else is really masterful."

In 1985, Merola also exhibited a series of images of architectural remnants—columns, stone heads, and such—photographed at the Cluny Museum in Paris (see "Broken Heads"). The series marked a watershed in her development. Here Merola touches on issues far larger than the mundane concerns of everyday life. In these pictures, we are reminded of our mortality and the transitory nature of all objects. Her palette takes on more somber tones; the colors work much harder than before, as they exist simultaneously for decoration and implication; the colors scare us. The gestures so common in her previous work now suggest urgency as well as spontaneity. The images, in aggregate, transfix the viewer with a kind of visual chant of the dead, the past warning the future.

"The group was quirky compared to her previous work," said Robert Ferguson, then assistant curator of the Jersey City Museum, now the assistant director of the Morris Museum. "Many of the images she had done formerly were arrangements of personal items in her own environment. These pictures were taken in Europe, and were in a whole different context. With this





Horse at Muscle Beach®

1985

Geanna Merola

Black and white photograph
with mixed media

app. 16" x 20"

Collection of Topol-Osterman

The Colosseum®
1987
Geanna Merola
Hand-colored black and white
photograph



ERIK LANDSBERG

group she began to work against the photograph, rather than merely enhancing it."

Early on Merola had been confronting her photographs. Initially, however, her hand-colored photographs were used to call up personal, visual memories. The additions to the images were anchored in reality and made direct reference to the content of the photograph. Now, the latent images were used as springboards for more profound ideas and concerns; the images were allowed to be more abstract, the meanings more metaphorical. The associations were both personal and universal. She began to deal with concepts of mortality, of our relationship with the past and with our environment.

The next series of images, of which "Studio Still Life: Coyote" (see cover) is one,

continued to change along this path. The colors were more opaque, with black taking on greater significance. The hand-applied elements no longer had to have any direct, literal relationship to the objects photographed. Many were associations, emotional and intellectual, triggered by the photographs' content.

The most recent series goes farther in context and content. The images were photographed in Rome, one week after the Chernobyl disaster.

"Radiation had affected Italy's crops, and we weren't allowed to eat certain vegetables or fruits or drink the milk," said Merola. "The radiation around us was very much on everyone's mind. I remember thinking about the fragility of nature and our own precarious existence on this planet. The Colosseum itself made me think about power



ERIK LANDSBERG

Broken Heads®
1985
Geanna Merola
Hand-colored black and white
photograph app. 16" x 20"

Geanna Merola begins the creative process in a very conventional way. She shoots with a 35mm camera and produces black-and-white negatives which she enlarges onto a matte-surfaced silver paper such as Ilford Galerie.

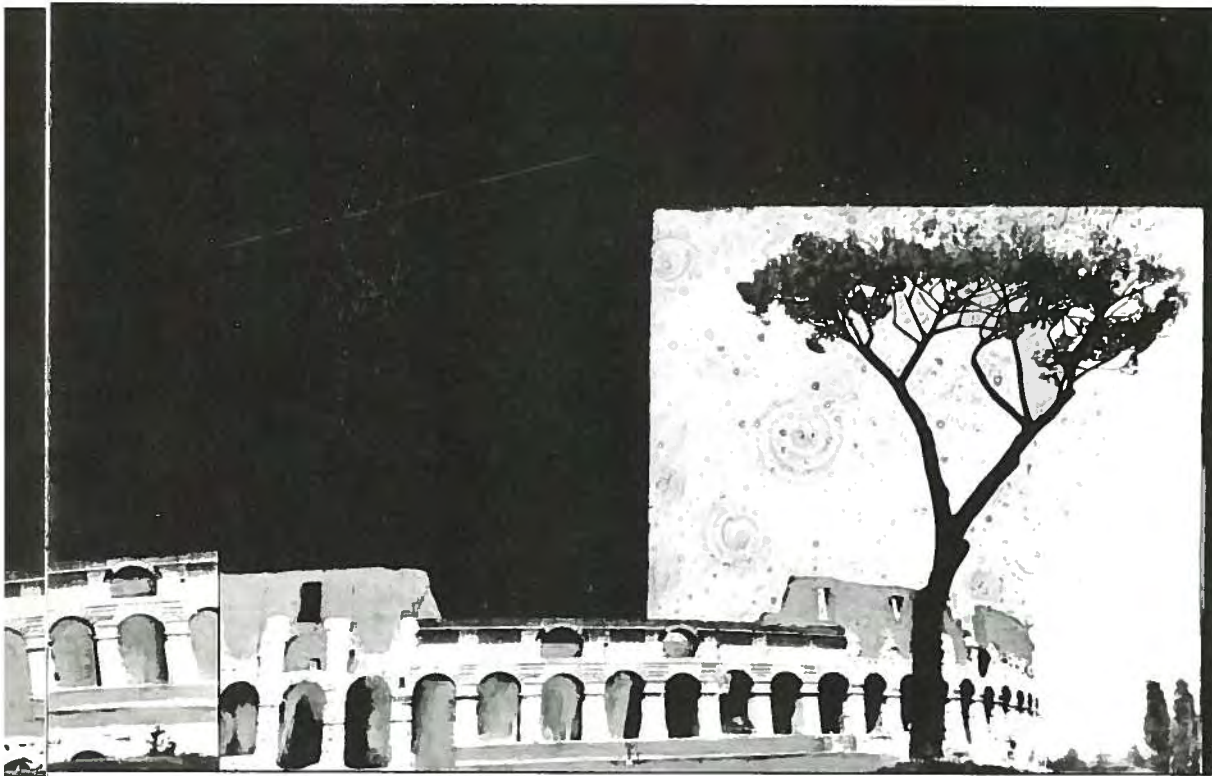
Once she has selected a particular image or area to work with, she starts applying color to certain details of the print or isolating the image or area(s) that will remain uncovered by more opaque colors.

She then "responds to the silver image as a drawing," allowing the various associations the print evokes to make their presence felt. She translates these mental images into lines, scribbles, or drawings, using a variety of media.

To color the small details of the original print which will be retained, she uses watercolors, such as the Peerless brand, applied with a small brush.

When covering larger areas, she uses oil-based pigments such as crayon d'ache. "I can use them like a crayon for drawing lines, or I can blend the color smoothly with a solvent, such as paint thinner," she said.

Colored pencils such as Prismacolor or Venus are used for drawings which seem to float over the photographic image, and pastel oils are used to fill in large areas of color. Paint sticks are the thickest colors used and supply much of the picture's surface texture. To keep everything from smearing, the final image is sprayed with a fixative, such as Krylon. ■ —H.S.



and vulnerability through the ages."

In "The Colosseum," the various roads Merola has traveled meet. The image is composed of two 16" x 20" photographs of the Colosseum and its adjacent structure, which are joined together but not overlapping. Her palette is darker and more subdued than ever before. The image has great depth and, says Merola, "large areas of black, like a void, suggesting planets and the movement through time. The long, thin, fluorescent green that slices through the piece suggests the passage of time." Notions of time and space are repeated, but are now part of larger metaphors.

Merola's work continues to be more abstract and visually intricate than ever before. What makes Merola's pictures so effective is the subtle way she conveys meaning. The visual integrity of the image

remains paramount, while the meaning overcomes the viewer gradually.

Merola is the archetypal contemporary artist, dealing with large issues via an eclectic mix of modern and ancient media. Her images dance with energy and mystery, are sometimes mystical, sometimes whimsical, sometimes foreboding, and always full of visual pleasures and emotional associations. ■

Harold Simon is a fine art dealer based in Montclair who specializes in photography. He frequently writes about the medium and is the publisher of *Strategies*, a newsletter for fine art photographers.



In Memoriam: Herk Van Tongeren

The winter issue of ARTS NEW JERSEY included an interview with sculptor Herk Van Tongeren in which he described the bronze casts the Council commissioned him to create for the Governor's Arts Awards. It is with deep sorrow that we include in this issue a memorial to Herk.

The unexpected death of this vital person is a great loss. He will be missed by his colleagues at the Johnson Atelier Institute of Sculpture, his students, and all those who knew him personally or indirectly through his art.

The Council wishes to extend our condolences to his colleagues and friends and especially to his fiancée Andrea Von Milbacher, his son Trygve, his mother and father, and his two sisters and brother.

Herk touched many people's lives and made contributions to art that will endure always. ■

*Jeffrey A. Kesper
NJSCA Executive Director*



MICHAEL MATCHO

Herk Van Tongeren 1943–1987

ATI: HARD WORK BUT SO MUCH FUN

by Daniel Lusk

They say it may be the hardest work they do all year, yet when the New Jersey State Council on the Arts' Artists/Teacher Institute (ATI) swings into its 12th season, poet Stephen Dunn and painter Jacob Landau will once again roll up their sleeves to join the action.

After nearly ten years on the ATI faculty, these two prominent New Jersey artists remain committed to this unique, ten-

day summer arts program for adults.

Landau, a recipient of Guggenheim and NEA fellowships and known internationally for his prints, paintings, and designs, has taught at Pratt Institute in New York for 27 years. He says teaching at ATI is very different from teaching at art school.

"ATI is the one teaching experience I have that gives me a chance to teach the whole person," he says. "In school you teach a course, you teach to one part of the individual, to one set of skills at a time, and it may be a long time before you see the pieces all pulled together."

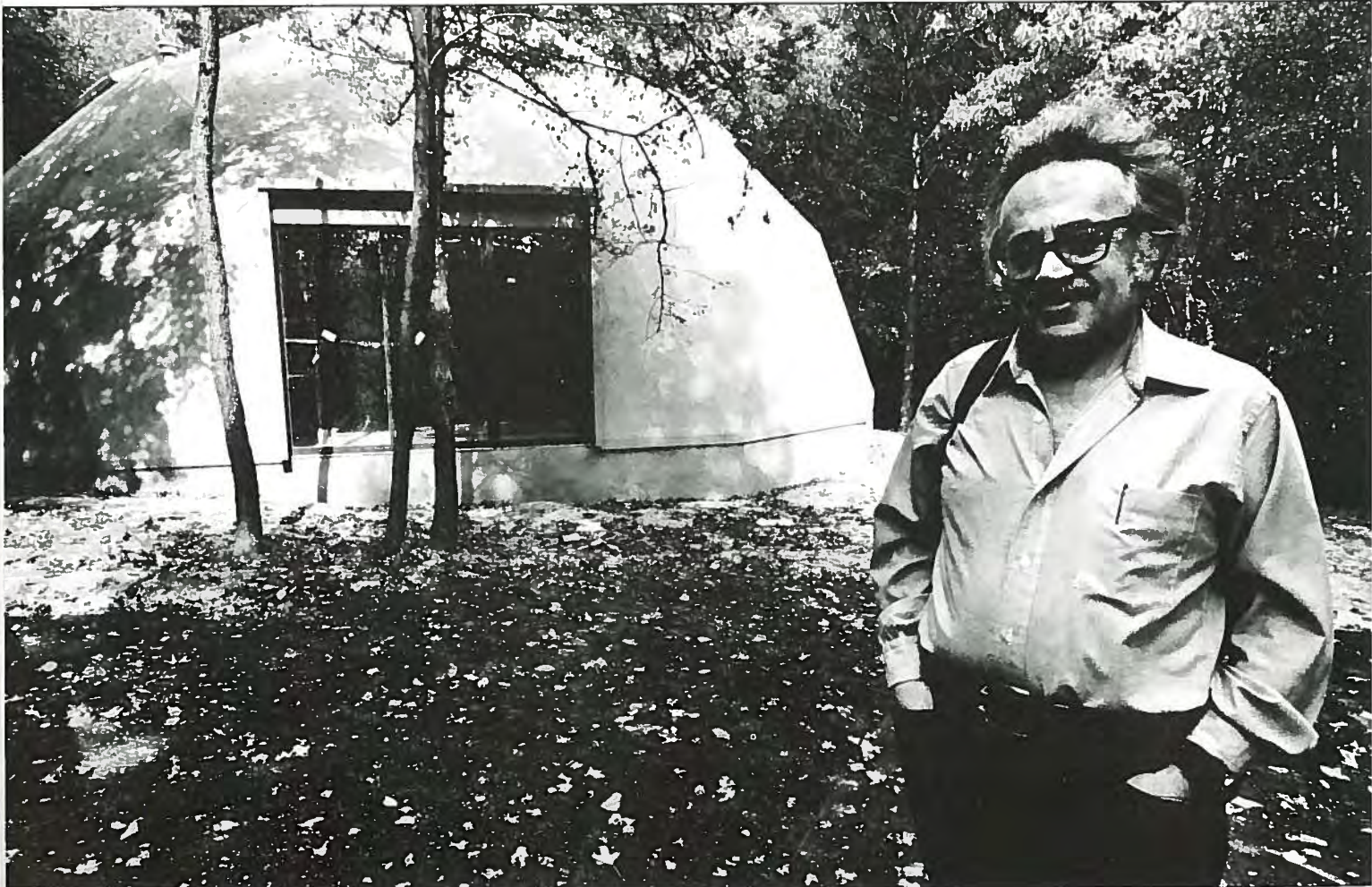
Stephen Dunn, who was

awarded this past year both a Distinguished Artists Fellowship by the NJSCA and a Distinguished Faculty Fellowship from Stockton State College where he teaches, describes ATI as the most concentrated and most intense teaching experience.

"Ten days of the same people is tough to sustain, yet somehow it always works," Dunn says.

One reason it works is obvious. Year after year, ATI at-

ATI faculty member
Jacob Landau.



Jazz great Billy Taylor, guest artist this summer at ATI.

tracts a fine faculty of professional artists who are also excellent teachers. This season, in addition to Dunn and Landau, the faculty once again will include fiber artist Christine Martens; composer and percussionist Horacee Arnold; choreographer and art space designer Lenwood Sloan; musician/educator Don Proffit; vibraphonist David Friedman; violinist John Blake, Jr.; and Metropolitan Opera educators JoAnn Forman and Bruce Taylor.

Joining them this season will be dance performer and choreographer Carolyn Dorfman, writer Daniel Lusk, drama director Penelope Reed, and visual artist Joseph Smith.

This season's special guest artist will be composer and jazz pianist Billy Taylor. Actor, author, teacher, and lecturer, Dr. Taylor's many honors include two Peabody Awards and an Emmy Award for his contributions to radio and television. He received the first international Critics' Award from *Downbeat Magazine* and was named Man of the Year by the National Association of Jazz Educators. Taylor has recorded more than two dozen albums and has authored a dozen books.

ATI offers daily workshops in dance, theatre, poetry, multi-

disciplinary arts, music (jazz and opera), and the visual arts. These workshops are designed to provide opportunities for artists to study with acknowledged masters and for teachers to develop innovative teaching skills. Those who simply have an interest in the arts are also welcome to attend ATI and work with nationally-known artists in a relaxed, supportive, and dynamic environment.

"One thing that makes ATI unusual and special is the talk and the formal and informal performances," Dunn says. "It wouldn't be the same without that. I think ATI provides a heightened arts experience few people have in their lives."

Participant Louise Murray Pocock, director at Ramapo College's Art Gallery, says ATI allowed her "to have a moment of rejuvenation in an atmosphere that had no requirements except to be creative and have fun. It gave me the opportunity to become involved in all the art forms. . . to share the arts with professionals. . . to participate in an informal sing-along with wonderful jazz artists and individuals from the Metropolitan Opera."

Landau says his students at ATI generally are "people looking for some kind of opportunity in their creative lives. And though educators are after ways to enhance their own teaching technically, they seem even more interested in personal growth."



ATI participant at an "arts happening."

ATI participant in a visual arts workshop.



ATI faculty member Horacee Arnold, master drummer, composer, and educator.

Ed Romond, a veteran ATI participant who teaches English at Warren Hills Regional High School in Washington, thinks a number of facets work together.

"ATI offers a wealth of ideas for use in the classroom and brings together teachers from schools around the state who maintain contact with one another during the year and continue to share resources and friendships. ATI showed us that by being students, we learn to be better teachers."

Dunn recalls that over the years, mostly high school teachers and language arts teachers have come to his poetry workshops, "people who write or wish to know more about writing, along with people who want to be in a writing environment.

"Last year, however, three

or four were publishing writers and three were college teachers, mixed in with someone who had never written any poetry. I am pleased that this year we will be offering two writing workshops at the introductory and advanced levels. Adding a second course will give those with less experience some confidence to write and share their work with others, while enabling more experienced writers to get what they want and need."

The visual arts workshops will also be divided into separate tracks: Foundation Study taught by Joseph Smith

for those new to the visual arts, and Advanced Study which Landau will teach for more experienced artists who "are already working more strongly and independently," says Landau.

"I know full well that ten days is a brief moment," he continues, "but it can be a very important opening for someone. Some students say it has turned their lives around." ■

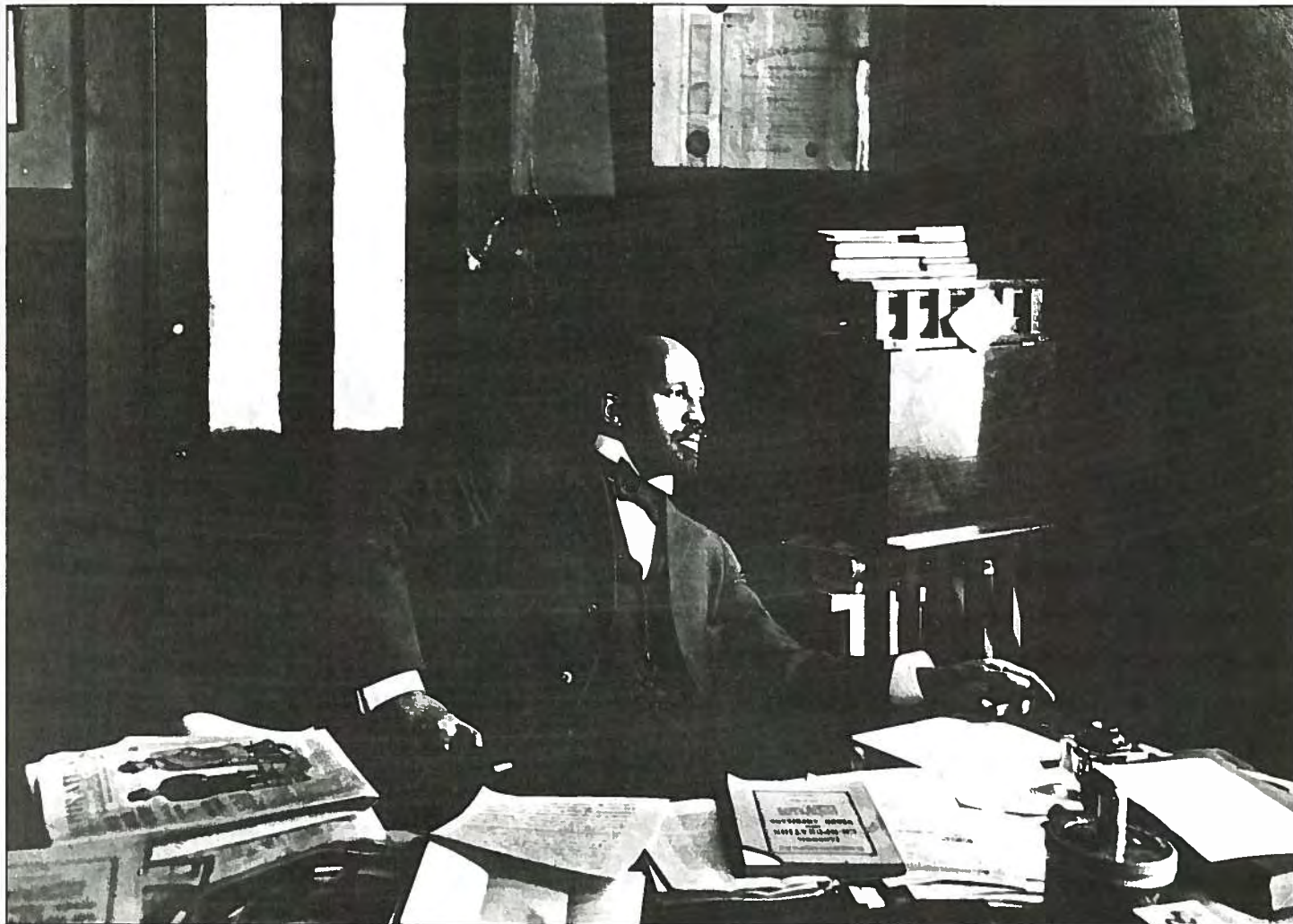
The Artist/Teacher Institute will be held at Stockton State College in Pomona from July 24-August 2, 1987. Tuition and full-time boarding costs \$375.00; tuition and day (lunch only) costs \$200.00. The deadline for registration is June 30. For a brochure and a registration form, call the Council, (609) 292-6130. ATI is sponsored by the NJSCA/Department of State and funded in part by a grant from the National Endowment for the Arts.

Daniel Lusk, poet and novelist, will teach creative writing at ATI.

CULTURAL PLURALISM: AN HISTORICAL PERSPECTIVE

by Clement A. Price

Courtesy the Schomburg
Center for Research in Black Culture
The New York Public Library



W.E.B. DuBois

The most intriguing expression of cultural pluralism I know of comes from the great Indian nationalist Mohandas K. Gandhi, who once said: "I want the winds of all cultures to blow freely about my house, but not to be swept off my feet by any." It is not necessarily ironic that Gandhi, a Hindu, could have comprehended an idea so closely identified with the American experience. Perhaps

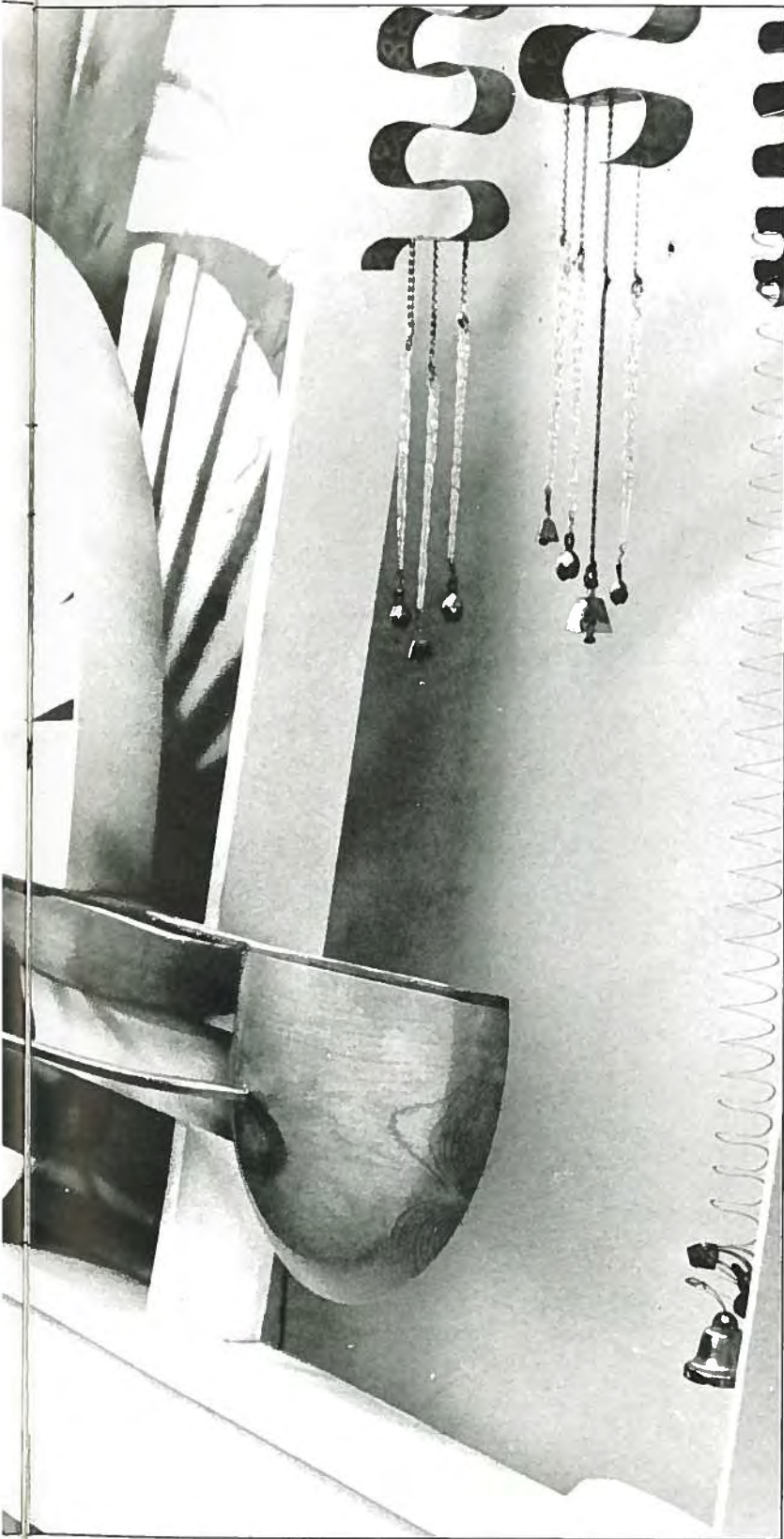
cultural pluralism, a term first coined by the Jewish intellectual Horace Kallen, is yet another ostensibly American belief that actually comes from and belongs to the larger family of nations and cultures.

A quintessential 20th-century idea, cultural pluralism's earliest advocates came from the new immigrant groups, people whose history was threaded with long stories of tragedy. Kallen, the most influential of the early proponents, was influenced by the horrors of the pogroms against East European Jews. For those

seeking refuge, America, he believed, was a Crucible which "may come to mean the perfection of the cooperative harmonies of 'European civilization'—the waste, squalor and distress of Europe being eliminated—a multiplicity in a unity, an orchestration of mankind." Naive, yes, but also extremely pragmatic for the immigrants then settling in a largely Protestant land.

Susana Sori in her studio. Her work *Simple Manifestations-One* (pictured) is featured in the exhibit "Outside Cuba/ Fuera de Cuba" now on view at the Jane Voorhees Zimmerli Art Museum in New Brunswick through May 26. The exhibit will then travel to New York, Ohio, Florida, and Puerto Rico.





DONALD MOSS

Cultural pluralism glorified diversity, tolerated all *Weltanschauungs*, and held that therein was found the enduring strength of America. The tired and poor newcomers from eastern and southern Europe found the idea compelling as they entered, ever so tentatively, the Crucible.

The early 20th-century descendants of West African laborers were also inspired by the ideals associated with cultural pluralism. Their experience, much like Europe's huddled masses, contained many tragic chapters. But unlike the immigrants for whom Kallen's vision was created, the history of blacks in America was symbolized by clanking chains and melting prayers. The black American was an outcast in the land that was for others a refuge. He was, as W.E.B. DuBois observed in 1903, "a sort of seventh son, born with a veil, and gifted with second-sight in this American world—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world." Their experience here shaped blacks into a people spiritually divided against themselves; "two souls, two thoughts, two unreconciled strivings."

The conflict between one's ethnic experience and America's magnetic popular culture and promises was an important concern for black artists at the beginning of the 20th century. What DuBois and others saw as the sober reality of the black American experience—the duality imposed on the consciousness of the nation's seventh son—was clearly akin to cultural pluralism, but it would take another two generations before

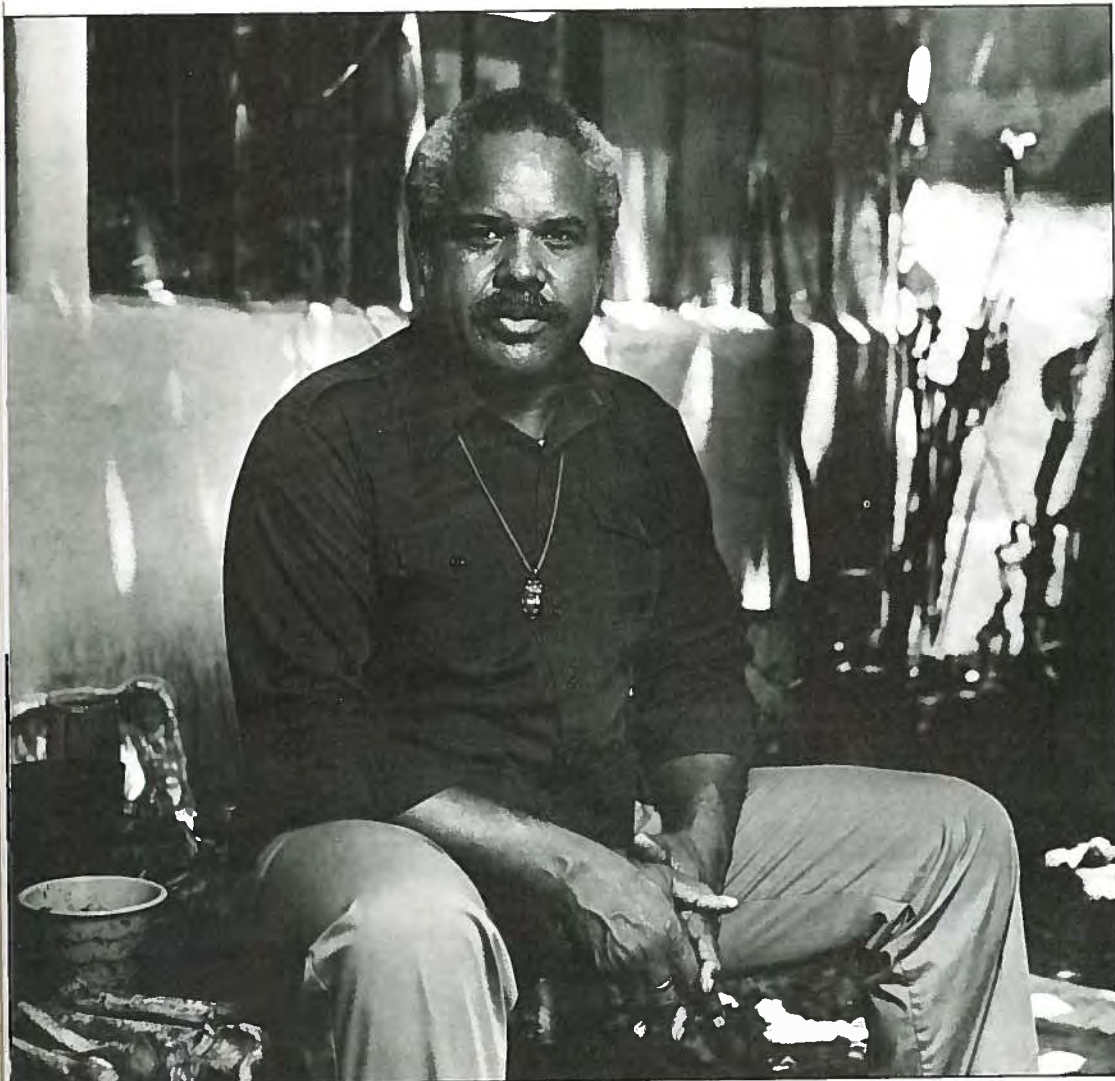
other ethnic groups realized the complexity and the revolutionary implications of the idea.

The years following World War II witnessed the growing popularity of a new and more far-reaching cultural pluralism than that envisioned by Horace Kallen. The nation, it seemed, had grown impatient, even hostile to the old credo of the melting pot, the myth of an undifferentiated American culture to which each group had uniquely contributed. The causes for that growing reassessment of the consequences and propriety of jettisoning one's culture were diverse. There was, of course, a rising dissatisfaction with American mass culture and a resurgence of the ethnic factor in American politics.

Moreover, members of ethnic groups were in search of a more vital sense of community; there was the rise of a kind of incipient Third World chauvinism among groups entering the United States from the Caribbean, Latin America, Asia, and the Pacific Islands, and the ability of these new ethnics to express their views artistically and politically was strengthened by improved technologies in communication and mass learning.

Not all of the new cultural pluralists understood the antecedents of their ideology, but that did not matter. American culture, they agreed, was truly derivative. It was at once inclusive of all groups yet dominated by powerful interests that sought to retain

Melvin Edwards, sculptor, had his work shown in the Montclair Art Museum's exhibit, *The Afro-American Artist in the Age of Cultural Pluralism*.



DAWOUD BEY

the traditional aesthetic influence of Western Europe. Indeed, at a time when blacks were engaged in a struggle to obtain democratic rights, they, and a litany of other groups long considered beyond the pale of Anglo-American culture, became all the more conscious of their unique role in shaping what is truly American about American culture.

Black artists, not surprisingly, were in the forefront of that nascent movement to redefine our thinking about the evolu-

tion of American culture and the influence of artists from socially-debased groups. They spoke of cultural emancipation from the dominant society, thus linking themselves to the Great Gettin' Up Mornin' that brought an end to slavery in the nineteenth century. Indeed, black artists came to realize that aesthetic and social issues in the history of black American art, as Eugene W. Metcalf recently observed, "have often been difficult to disentangle from one another." During the 1960s and beyond that turbulent decade, black

artists and their work became increasingly emblematic of many a whispered truth about how it is to be black in American society—the enormously human quality of the experience.

Contemporary black artists have challenged the traditional assumptions of group assimilation, just as DuBois did two generations before. At the same time, they seem uncomfortable with the old cultural pluralism associated with Horace Kallen. Not merely interested in clinging to those traditions cultivated by a long, troubled memory of life here, black artists actually represent the maturity of a discovery long in the making—the black notion of aesthetic freedom. Little wonder why freedom, for so long the centerpiece of the black American's imagination, is the quality for which black artists are known during this era of our history. ■

"Cultural Pluralism: An Historical Perspective" was adapted from an article which appeared in a catalogue for an exhibition, *The Afro-American Artist in the Age of Cultural Pluralism*, held at the Montclair Art Museum this past winter.

Clement A. Price is an NJSCA board member and an associate professor of history at Rutgers, the State University, Newark.

THE NEW JERSEY ARTS ANNUAL: PRINTMAKING AND PHOTOGRAPHY

by Karen Zasoski

The New Jersey Arts Annual, a series of juried exhibitions that rotate among six prominent New Jersey museums, will complete its first full cycle with *Printmaking and Photography* at the Jersey City Museum, now through July 21. Photography and printmaking workshops and a catalogue, all made possible through grants from the New Jersey State Council on the Arts (NJSCA) and the Geraldine R. Dodge Foundation, accompany the exhibit.

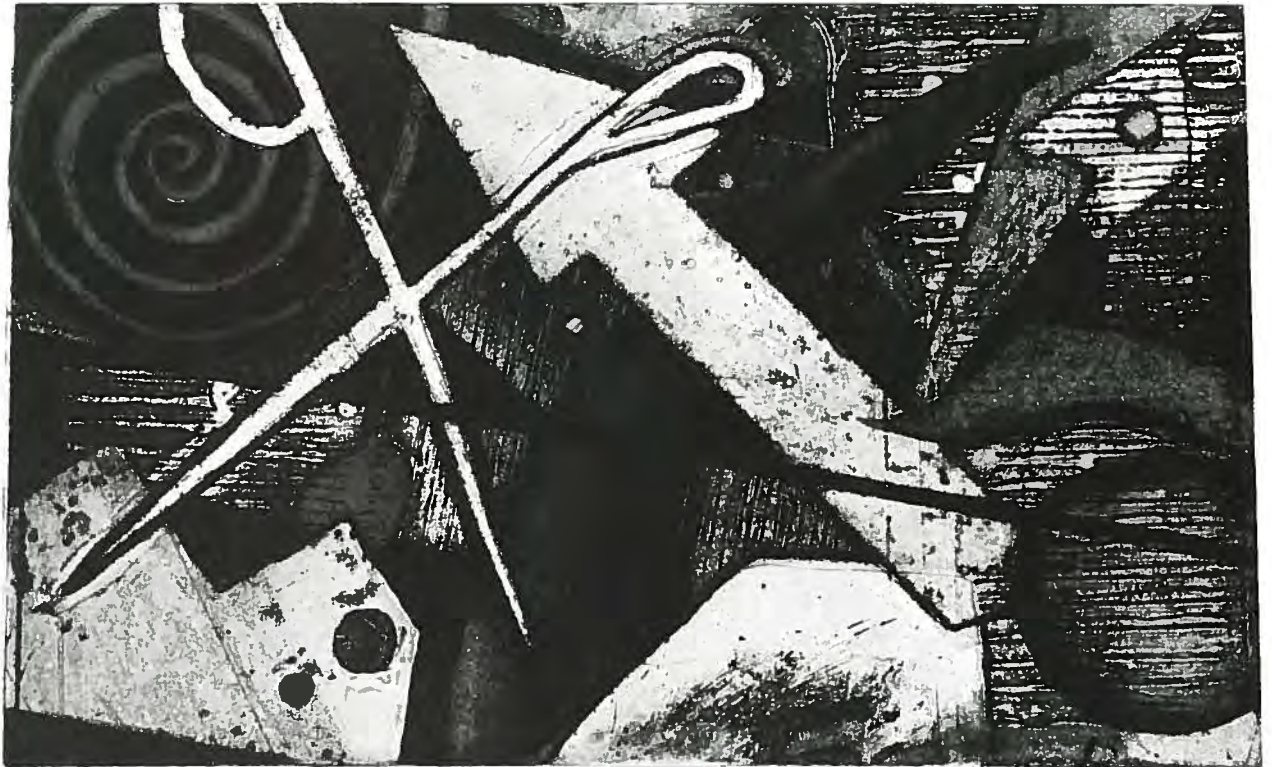
Two hundred and fifty artists who work or reside in New Jersey submitted entries for consideration. Jurors Miles Barth, curator at the International Center of Photography; Sylvan Cole, director of the Sylvan Cole Gallery in New York; and Cynthia Sanford, Jersey City Museum director, selected 64 artists who are exhibiting 81 works. The show is said to illustrate how an essentially mechanical media can accommodate the full range of expression and artistic approaches.

The New Jersey Arts Annual exhibitions are divided into four categories: *Clay and Glass*; *Painting, Sculpture, and Drawing*; *Fiber, Metal, and Wood*; and *Printmaking and Photography*. Two exhibitions are held each year and are sponsored by the NJSCA and six participating museums: the Jersey City Museum, the Montclair Art



Album
page from book of prints
Barbara Henry
Linoleum cut
12" x 13"

A Merz Sonata
Debra Weier
Etching
12" x 18"



Museum, the Morris Museum, the Newark Museum, the Noyes Museum, and the New Jersey State Museum. The next show in the New Jersey Arts Annual will feature clay and glass and will open at the Montclair Art Museum on November 22, 1987.

The Jersey City Museum is located on the fourth floor of the Jersey City Public Library, at the corner of Jersey Avenue and Montgomery Street. Hours are Thursday through Saturday, 11:30 am to 4:30 pm, and on Wednesday from 11:30 am to 8 pm. Admission is free. ■

Karin Zasoski is the Information Services Assistant at the NJSCA.





Jump!
Manuel Acevedo, Jr.
Black and white photograph
13" x 8 1/2"

Adoration
Christine Karapetian
Lithography
8" x 11"

IN NEWARK, A MECCA FOR MEDIA ARTISTS

by David Shifren



Newark MediaWorks' Tami Gold, left, director of media arts programs, and Christine Vogel, executive director, standing in front of MediaWorks' facilities.

In a huge, rented loft in the Ironbound section of Newark, two blocks from teeming Penn Station, New Jersey film and video artists converge nightly for production workshops, screenings, affordable equipment rental, and perhaps most important, moral support. With its Fourth Annual New Jersey Video and Film Festival and Conference scheduled for May and June, Newark MediaWorks is in the limelight, its unique contributions to both Garden State media artists and area residents being well-highlighted.

“Although the number of media artists in New Jersey has been growing,” says Tami Gold, Newark MediaWorks’ energetic director of media arts programs, “often these artists have been hampered by their isolation from one another and by the generally-held perception that anything or anyone important in video or film is in Manhattan. Newark MediaWorks offers a network of support and assistance to media artists throughout New Jersey.”

In February, MediaWorks held the first meeting of the New Jersey Media Artists’ Network which is open to film, video, audio, and computer artists and institutions. The Network offers members a quarterly newsletter, discounts at production houses throughout the state, quarterly membership programs, and discounts for MediaWorks workshops, conferences, screenings, and equipment access programs.

Much of MediaWorks’ support

and assistance for media artists is geared toward education. Classes and workshops are offered at three levels, with the advanced “master classes” geared to professional media artists.

“We believe that people who want to learn about film should learn from the best possible teachers,” says Christine Vogel, executive director of Newark MediaWorks and its founder in 1979. “Our instructors have done broadcast-quality work, and often have won national competitions.”

The workshops not only offer hands-on training, but also provide opportunities for writers, directors, and tech-crews to meet and collaborate. Screening works-in-progress also gives artists an opportunity to get dynamic audience input.

One other component of MediaWorks’ educational efforts is the Professional Internship Program for committed media artists who have completed their schooling and already have some work experience. This program is funded by the NEA Expansion Arts Program.

Besides assisting Garden State media artists, Newark MediaWorks has made a name for itself by aiding other non-profit arts organizations and neighborhood groups. MediaWorks encourages these groups to cosponsor film and video programs that not only help to develop audiences for independently produced media but also help the groups generate interest among their constituents. Recent cosponsors have included the Newark Coalition for Neighborhoods, the New Jersey Association of Black Journalists, the Black Filmmakers Foundation, and La Casa de Don Pedro.

Tami Gold and an intern at work.





MediaWorks also helps such groups by producing video programs for them and by training their staff in VHF production.

The MediaWorks' relationship to the community extends to its productions as well. Documentaries on teenage pregnancy, youth unemployment, teenage suicide, and New Jersey's housing shortage reflect community concerns.

"Our productions address the social and political climate," Gold explains. "Issues that are prevalent today, such as young unwed mothers and unemployed

teenagers are the ones we address. Specific situations in New Jersey act as microcosms for the country. They have social implications nationwide."

A film and video artist since the age of 20—when she hitchhiked to Guatemala with a friend and a second-hand movie camera—Gold, after 17 years and 15 documentaries, has had her work screened at New York City's Museum of Modern Art and has won awards at the American Film Festival and the U.S. Film and Video Festival, among others. Her credits include "From Bedside to Bargaining Table," about nurses' efforts to unionize; "Not the American Dream," about New Jersey's

housing crisis; "Looking for Love: Teenage Parents," a 30-minute video that was broadcast on WNET; and "No Way Out," a National Public Radio documentary on teen suicide coproduced with Christine Vogel.

This year, MediaWorks has four broadcast-quality productions currently in various stages of completion. "Before You Can Say Jack Robinson," a video documentary, looks at the Negro Baseball League between 1885-1950; a documentary on the Newark Boys Chorus' visit to China asks what it means for Newark

Newark MediaWorks' studio and office space used for editing, screenings, workshops, and more.



schoolchildren to visit a Third World country; "The Forgotten Ones, Teenage Unemployment" profiles teens in Newark, Atlanta, and New York City; and "Newark: Where American Cities Are Going," which is funded by the New Jersey Committee for the Humanities, traces the city's planning through its 320-year history.

"For the independent filmmaker it's often difficult to be producing without any assurance of a guaranteed air date," says Gold. "Distribution becomes part of the production

process, with the program's length, tone, and narration contributing as subtle, interconnected distribution factors. You've got to know for whom you're making the program and keep that audience in mind, so the piece doesn't lose its focus."

According to Gold, documentaries represent a legitimate art form which "demands the video artist to plan shots, make creative choices, and develop drama."

Vogel believes the market is growing for documentaries and independent video and film production in general. She feels encouraged that today, "PBS is not the only market, as it was years ago. International marketing of work and

the video cassette market, for example, have helped expand the possible outlets both for commercial and independent works."

Many of these concerns will be addressed at MediaWorks' conference "Media Makers: Visions and Realities" on May 15. Gold says the purpose of this conference is to bring together New Jersey media artists to discuss issues relevant to film and video production and to showcase video art. Panel discussions and workshops during the full-day conference will include "Video Art: Another Canvas," "Distribution of Independent Work: Getting Our Work Seen," and "Funding: Getting Our Work Done." Discussion will be led by a diverse board of panelists who represent media artists, public and cable television, media centers, corporations, distribution houses, arts councils, and private foundations.

"The festival's primary intent," Gold emphasizes, "is to showcase New Jersey artists—to promote works produced by state artists, and to present works that were done on location here or are about the state." In both quantity and quality, the entries have grown by leaps and bounds, with 150 expected this year. Categories include feature-fiction/drama, dramatic short, short documentary (under 10 minutes), documentary, animation/experimental, news, student-produced work, music video,

corporate promotion, and public access.

The entries will be judged by respected professionals including Shalom Gorewitz, video artist; Julie Gustafson, director of Global Village; Kathleen W. Rae, director of New Jersey Operations at WNET/Thirteen-Newark; John Columbus, director of the Black Maria Film Festival; Ron Calari, marketing director of the Newark Airport Marriott Hotel; and Dr. Lawrence J. Londino, head of studies for the Undergraduate Department of Film and Television at New York University. Essex County College will host the awards ceremony on June 19. Clips of winning entries will be screened and the public is invited.

Public reaction to the festival has been so strong, that many more companies have come forward to contribute prizes of cash, equipment, and studio services. Contributors have included Johnson & Johnson; Lowel-Light Manufacturers, Inc.; Scotch 3M; Hudson Audio Video; WOR-TV Enterprises Inc.; Cable TV of New Jersey; and the Video Corporation of America. The Newark Airport Marriott Hotel is providing the festival site. Since the first festival in 1984, awards have been presented to some forty media artists, including Jon Alpert, Meg Switzgable, Emily Hubley, Dave Davidson, and Maxi Cohen.

This year's award-winning productions will be showcased in their entirety at museums, universities, libraries, and art centers throughout New Jersey.

"These screenings," says Gold, "offer people an oppor-

BOOMING FILM INDUSTRY BENEFITS INDEPENDENTS



Left to right, Denise Richardson, WOR-TV Anchorwoman for Straight Talk and News 9, and host for the New Jersey Video and Film Festival 1986; Christine Vogel, executive director, Newark MediaWorks; and Robert Corman, executive director, Fund for New Jersey.

tunity to see works not usually available on television or in movie theatres and then to actually meet the people behind the camera."

Cosponsors of the New Jersey Video and Film Festival and Conference 1987 are Cable Television Network of New Jersey; Power Play Records, Inc.; Essex County College; Newark Airport Marriott Hotel; New Jersey Network; Suburban Cablevision; Theater of Universal Images-Public Access; WNET/Thirteen-Newark; and WOR-TV.

For more information about Newark MediaWorks and the festival and conference, funded by the NJSCA and The Fund for New Jersey, write Newark MediaWorks, 60 Union Street, 3N, Newark, NJ 07105, or call (201) 690-5474. ■

David Shifren is a screener for CBS/Fox Video, writes film and theatre reviews for newspapers and journals, and teaches creative writing at The Hudson School in Hoboken. He is a recipient of a NJSCA 1985 Literary Arts Fellowship.

When *National Geographic* recently praised New Jersey as "a place of such stunning diversity that it is almost America in miniature," at least some of those listening must have been filmmakers. The past few years have seen such a boom in the state's film industry that proximity to New York offers only half the explanation. The other half lies in the Garden State's variety, which, ranging from tree-lined suburbia to city brownstones and from sandy beaches to lush, rolling hills, offers producers locales to shoot virtually any kind of film.

To the New Jersey Motion Picture and Television Commission, last year's 314 productions (up from 32 at the Commission's inception in 1978) have spelled good news. A thriving film industry benefits not only local actors and actresses, but New Jersey carpenters, electricians, and plumbers (who are hired to build sets), hotels, restaurants and car-rental companies, and even musicians, florists, and animal trainers.

Last year, documentaries, educational films, and commercials added almost \$17 million to state income. While many productions are being filmed in New Jersey, Commission Chairwoman Celeste Holm says in the Commission's 1986 annual report that her goal is to create a multi-faceted film industry that, with electronic stages, film and video editing,

and mixing facilities, would be self sufficient and complete.

"We would like," she sums up, "for a filmmaker to feel that he can come into the state bringing nothing more than a script and leave with a completed film under his arm."

The Commission's location library, with thousands of photos and slides of state farms, mansions, train stations, highways, schools, stadiums, and office buildings—all potential film sites—already serves independent artists, as does the Commission's 24-hour hotline used by filmmakers shooting during all hours of the day and night or calling from different time zones. The recent opening in North Bergen of a branch of Ferco, Inc., the east coast's largest supplier of film and video rental equipment, means independents need no longer turn to Manhattan to rent cameras, trucks, lights, and other equipment.

Most importantly, however, according to Tami Gold of Newark MediaWorks, the state's growing film industry helps by encouraging independents to develop a skills bank.

"With the growth of the commercial industry," Gold forecasts, "we will be able to offer ourselves as highly skilled freelancers. Out-of-state producers will be able to use New Jersey tech-crews, editors, and directors.

"There are two ways we must think of ourselves," Gold continues, "as New Jersey media artists with honed skills that we can make available to commercial producers, but also as artists who want to do our own work. Much of the financial support we receive now comes from the New Jersey State Council on the Arts and other arts organizations. But it must also come from those in the industry, since our work in the field creates more business for them." ■ —D.S.

EDITOR OF ARTS NEW JERSEY MOVES ON

Noreen Tomassi, NJSCA's Publications Coordinator/Literary Arts Coordinator, has taken a new job with the Institute of International Education's (IIE) Arts International Division. IIE, a nonprofit corporation based in New York and perhaps best known for its Fulbright Scholarship Program, acquired Arts International (AI) this past year. AI was founded by the late Nancy Hanks, former chairman of the National Endowment for the Arts, to promote international arts exchanges.

Tomassi will administer a number of international grants programs such as the Cintas Fellowship Program, the Corning Glass Works Foundation Grants, and the Annette Kade Arts Exchange Program. As assistant program officer, Tomassi will also provide consultation and technical assistance to artists, arts organizations, corporations, and governments.

During her tenure at the Council, Tomassi established the Literary Arts Reading Series which provides a forum for NJSCA literary arts fellowship recipients to share their work with the public. She also edited *Arts New Jersey*, greatly improving the magazine's content and format.

The Council has prepared a resolution commending Tomassi for her dedication to the arts in New Jersey and acknowledging the many contributions she made to the Council. We will all miss her. ■

PHOTO CREDITS

'A picture is worth a thousand words.' The spring issue of *Arts-New Jersey* can attest to that. Many of the photographers who gave us those beautiful pictures were not given credit for their work. To make amends, a photo credit list follows.

Anthony Masso	cover	— Hurley Conklin's wood duck decoys
Dennis McDonald	cover	— Signature quilt
Rita Moonsammy	cover	— Dan Hare's chair
Elaine Thatcher	cover	— Helen Zimmer's home-canned goods
Anthony Masso	page 3	— Cedar cradle
Dennis McDonald	page 3	— Railbirding in the Maurice River
Rita Moonsammy	page 3	— Joe Reid's boat miniature
Dennis McDonald	page 4	— Tom Brown
Rita Moonsammy	page 4	— Hurley Conklin's miniature sneakbox
Jens Lund	page 7	— Purple martin birdhouse
Dennis McDonald	page 7	— Leslie Christofferson
Anthony Masso	page 8	— Ted Ramp's glass pitcher and wooden mold
Dennis McDonald	page 8	— Rae Gerber
William Augustine	page 9	— Ted Ramp blowing glass
Shelley Kusnetz	page 15	— The Great Falls in Paterson
Shelley Kusnetz	page 15	— Artist Fred Duignan
Shelley Kusnetz	page 16	— Essex Mill
Shelley Kusnetz	page 17	— Writer Mark Hillringhouse
Dona Compton	pages 18 and 19	— Performance artist Michael Menes

Arts New Jersey

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