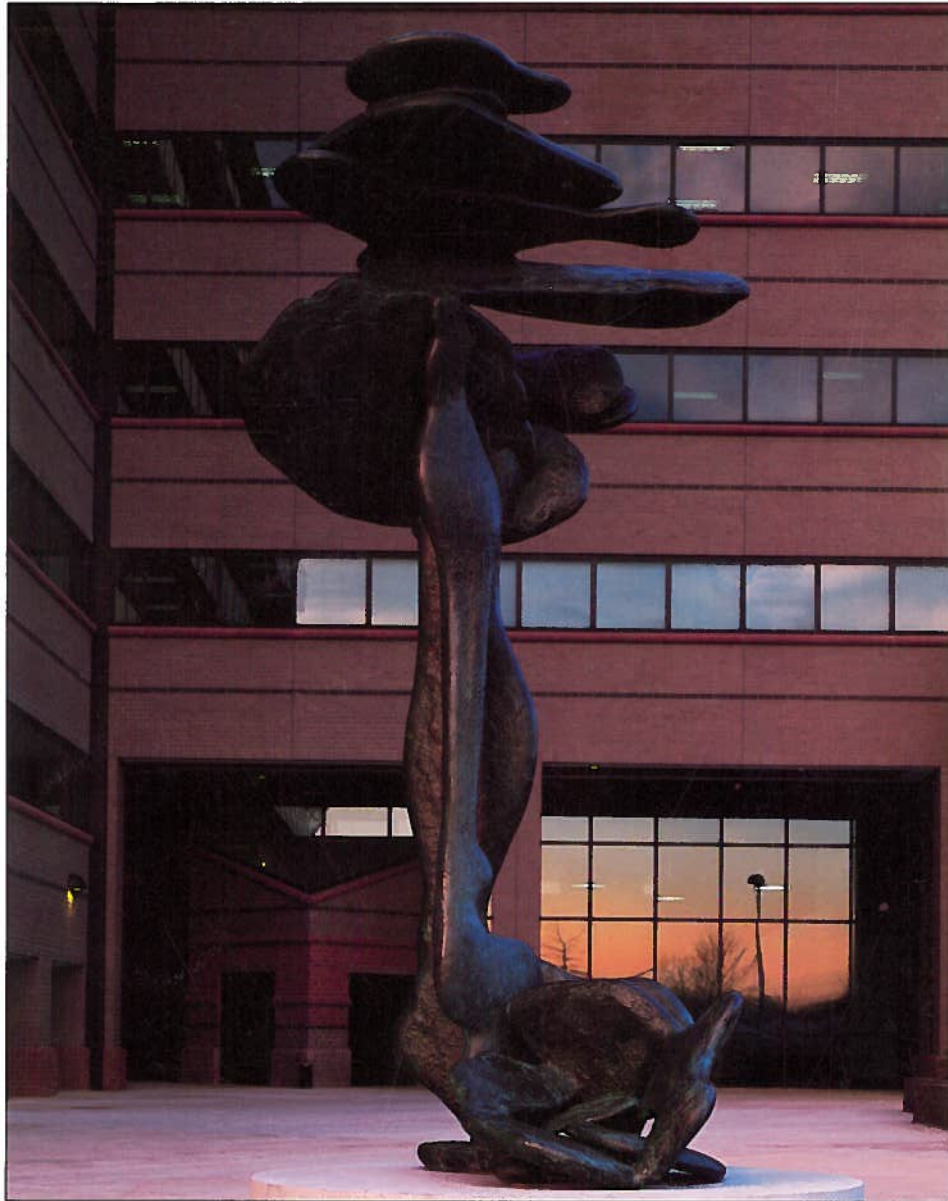


A R T S

N E W J E R S E Y



THE NEW JERSEY STATE COUNCIL ON THE ARTS
SPRING/SUMMER 1988

FROM THE EXECUTIVE DIRECTOR

When George Segal brought his castings and I-beams to Trenton in November on Election Day for installation in front of the new Commerce Building, steelworkers across the street, who were fabricating an eight-story office building, registered their complaint that the assistants assembling the piece were not union laborers. But when Segal explained that the work, *The Constructors*, is a tribute to them—to their craft and their contribution to the building of the nation—they were not only mollified, they reportedly began to think of the sculpture as their own, as an expression of their daily work and their aspirations, and as a touchstone for their pride in what they do.

Public art celebrates the fact that art is neither created nor presented in a vacuum, and it is around this theme that the spring issue of *Arts New Jersey* revolves. The articles

illustrate how politics, social change, philosophy, and morals all play a critical role in the creative process. Even when art is meant by its creator to represent nothing more than a deeply personal statement, it still derives from those things that have had an impact upon the artist—the family, community, landscapes, battles, loves.

The role of the New Jersey State Council on the Arts is to provide the funds and the opportunities for art to be made *and* presented. So it is important, for example, that a play such as *Tracers* be written, reflecting the human experience in war, and that a New Jersey Vietnam Veterans Memorial be built, expressing our collective memory of and grief for a tragic time in history. It is equally important, on the other hand, that the play be presented in an adequate space and that the memorial have the most suitable site possible.

Art belongs to all of us. To cultivate a well-used natural analogy, we are the soil and rain and sky of its flowering.

The Council recognizes that the arts—as the expression of that which is human in us—is an integral part of our society and our everyday lives. For this reason they need to be protected and nurtured. Beyond this nurturing of art and the creators of art, the Council is also committed to opening doors of access to the arts for participants at all levels of appreciation. ■



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

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On the Cover

Earth, Water, and Sky

1988

Isaac Witkin

Cast Bronze

18' x 7'

PHOTO BY MICHAEL PETERS

TRACERS: THE EXPERIENCE THAT WAS VIETNAM

by Christopher Parker



BARRY MORGENSTEIN

PROFESSOR: November 11, 1984. I was meditating in a Buddhist temple in Bangkok. I was trying to figure out what had brought me back to Southeast Asia. A very young Thai girl sat next to me. I started to speak to her, but nothing came. "What's bothering you?" she asked. I said, "I fought in the Vietnam War." She smiled and said, "Don't think too much. It will make you depressed." I said, "I keep thinking about killing your people." She brushed my cheek with her fingertips, and she whispered a sweet and gentle truth: "The war is over. It's time to go home."

Excerpt from *Tracers*.

It took more than an airlift to bring many vets home after Vietnam. The tragedy of a loss of friends and of limbs, and the devastation of a country silent in its moral uncertainty regarding the whole Vietnam episode left vets scarred, confused, and most of all, isolated. There was precious little opportunity for them to reach out, to talk about it, or to be embraced when they shook with the horror of it all. Quiet for some time, like the blocked-out memories of a bad childhood, the voice of the Vietnam experience gradually began to speak. Clustered in a

California theatre workshop, eight vets began to express themselves. Something began to gel like Napalm and the vets agreed even if their expression of Nam went nowhere, they would be happy to just share their feelings, working to heal the deep wounds from the war. Their expression took the form of *Tracers*.

Named after bullets that let G.I.s know when their ammunition cartridges are nearly emptied, *Tracers* also refers to the

A scene from the award-winning drama *Tracers* taken at Whole Theatre last February. From left to right: Nathan Holland, Anthony Chisholm, Hankell V. Anderson III, John DiFusco, and Jim Tracy.



Nathan Holland (left) and John DiFusco in *Tracers*.

vets who were *there*, tracing out their memories.

Rarely does true social healing take place in the theatre. But this season's coproduction of *Tracers* at Whole Theatre Company in Montclair and George Street Playhouse in New Brunswick is medicine for the tragedy that was Vietnam. Olympia Dukakis, producing artistic director for Whole Theatre Company, says, "This is a production with a real sense of compassion for the men who went to war, understanding for those who opposed the war, and empathy for the American public torn in its loyalties. The healing aspects of this play bring together the isolated and alie-

nated factions that still exist in American life today."

For New Jersey theatre this coproduction represents a first and a last. A first in that two of New Jersey's boldest professional stage companies combined their resources in February and March to copresent the acclaimed documentary drama about Vietnam. *Tracers* features a cast of eight black, white and Hispanic actors who are themselves Vietnam veterans: David Adamson (D.I.), Haskell V. Anderson III (Habu), Anthony Chisolm (Little John), Nathan Holland (Baby San), Sean Michael Rice (Doc), Ray Robertson (Professor), and Jim Tracy (Scooter). John DiFusco appeared as the character of Dinky Dau.

DiFusco, who conceived and directed the original *Tracers* and directed the New Jersey productions, believes it is the

last time an all-veteran cast will appear on stage. "Most of us are in our forties now," he explained, "so all future shows are likely to have non-veteran casts." In one ironic sense, this final all-vet production represents a going-home for the performers.

The coproduction evolved from months of discussion between Whole Theatre's Dukakis, former George Street artistic director Eric Krebs, and his successor Maureen Heffernan. The companies had considered pooling resources for some time and each had contemplated its own production of *Tracers*.

The leaders of both theatres agreed to pursue the project. They shared similar social concerns and this first coproduction suited their budget and scheduling constraints as well.

While coproducing *Tracers* was certainly something both theatres wanted to see happen, it was not an easy thing to do. "Theatres like to make their own statements and hold onto their own work," Dukakis observed. "Yet our deep commitment to the play brought us together."

Heffernan says that *Tracers* demonstrates the commitment by the George Street Playhouse to present work that illuminates the contemporary issues of American society. "I am very pleased that Whole Theatre and George Street combined their artistic resources," she commented. "This way an even greater number of New Jersey theatre goers had



The cast of *Tracers*, which appeared at the Whole Theatre and George Street Playhouse. From left to right: Sean Michael Rice, John DiFusco, Nathan Holland, Anthony Chisholm, Jim Tracy, Haskell V. Anderson III, David Adamson, and Ray Roberston.

the opportunity to see this dynamic and powerful work.”

Further, in a program designed to encourage theatre going between the two theatres, subscribers to both Whole Theatre and George Street were entitled to two-dollar, single-ticket discounts at both theatres.

Dukakis says that *Tracers* contains a message of hope for all Americans. “The play is deeply moving. Through awe, pity, and wild humor, we get to know these boys and understand that it took humor, heart, and courage to survive.”

DiFusco, who has served as technical director on many television shows and films about Vietnam, says that *Tracers* tells what war really is for the soldiers, that it means either kill or be killed. “For all of us, it’s the most important thing that has happened in our lives, and it never goes away.”

DOC: Yeah man. Talk to me about Pirandello, C’mon, rap to me, Steve, I’ve got nobody to talk to here.

PROFESSOR: Okay—I always thought his basic premise is that thought was more stability than reality, because reality is constantly changing, and because of that, concepts, ideas, things that exist only within the realms of thought, actually have more stability to their reality than the ever-decomposing three-

dimensional objects that surround us.

DOC: “The ever-decomposing three-dimensional objects that surround us!” More, more, Professor!

PROFESSOR: Take Hamlet, for example. From the moment Shakespeare created him down through time, our perception of him hasn’t changed, but everything around us changes. Like, six months from now, you and I won’t be the same two people we are today.

Real or convincingly simulated shells cannot explode on

the stage. Napalm cannot cling to limbs. Defoliants cannot desolate the countryside. Quite unlike the realistic film experience of movies like *Platoon* or *Apocalypse Now* which explode and bleed before our eyes, *Tracers* takes its "stable reality" from the permanence of literary and theatrical thought. The stability arises out of a surrealistic presentation of the horrors of war.

DiFusco returned from the war in 1968 at age twenty-nine. The play was written in 1980, twelve years later. He had had the idea since the mid seventies, he says, but when a death occurred in his own family, "the sheer vulnerability of life" came back to him.

With an awareness that it was time to do something, DiFusco ran a newspaper ad calling for actors who had been in Vietnam and were interested in sharing their experience in hopes of creating a play. Thirty-five vets showed up and within a few months, nine of them had parts in *Tracers*.

"There was such a stigma about having been in Vietnam that we had no idea how we were going to be received by the public," says DiFusco. "The stigma doesn't seem to exist anymore; all I know is that it was pretty risky stuff back then." From its premiere public performance by the authors/actors on July 4, 1980, the play has been met with

strong emotions and critical acclaim. Since 1980, over fifty different productions of *Tracers* have been done nationwide and there seems to be no end in sight. "Audiences," says DiFusco, "keep coming for all kinds of reasons...curiosity, the music, the guilt; parents come who have lost kids. After all these years, *Tracers* is a tribute to the dead and a celebration of survival."

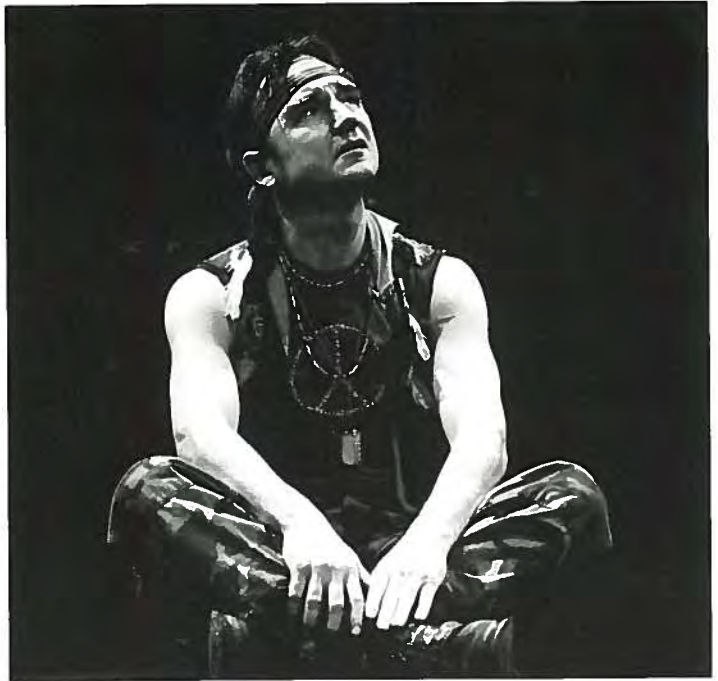
In 1985 *Tracers* began an explosively successful run at New York's Public Theatre. Actress Dukakis has an intense recollection of that production:

"When I was in *The Marriage of Bette and Boo* at the Public Theatre, *Tracers* was performing at the same time. We had an earlier final curtain, and I'd go to watch their last twenty minutes—I must have seen it fifteen times. That it was performed by actual veterans made it especially startling and profound."

To date, *Tracers* has been performed by all-veteran casts and non-veteran casts, and both have been successful. But DiFusco says there is something unique about the veteran casts. "I think what's special has to do with rituals. Rituals are as integral to *Tracers* as they are to wars."

DiFusco gives an example. "One afternoon during the New York run of the show, all of the cast had a quiet party backstage. A new wall was added as part of the set that day and a few minutes into the party, one guy got up and started writing on the backstage side of the wall. He was writing the names of guys he knew who had died and whom he wanted to remember as he performed. One by one,

Sean Michael Rice in *Tracers*.



silently each guy got up and wrote the names of men they wanted to remember. Eventually the wall was painted, but we never forgot the names that were there."

By now DiFusco feels *Tracers* is a strong voice for peace, and as such, it is dedicated to the 59,000 Americans who lost their lives in Vietnam. Says DiFusco, "The play hopes to speak for them. I know *Tracers* is important," concludes DiFusco, "because I keep getting letters from people about the play; they dream about it, they tell me they are touched and moved by the play and that we changed their lives. I believe them." ■

Christopher Parker is currently senior writer with Arthur Young and Company's Marketing Communications Group in New York. A freelance writer and consultant for corporate clients, Parker has also worked as a poet-in-the-schools in New Jersey and has had his poetry published in *Poetry Northwest*, *New Jersey Poetry*, *Rolling Stone*, and many other publications. He received an NJSCA literary arts fellowship in FY 1986.

OLYMPIA DUKAKIS

Whole Theatre in Montclair is led by one of the foremost and nationally recognized advocates of the American theatre movement, Olympia Dukakis. Under her leadership, Whole Theatre is firmly establishing a national artistic identity and signature as a creative home for theatre artists who make contemporary works and uniquely re-conceive the classics.

Through the years, her work as an actress has earned her coveted accolades, but perhaps none as exciting as the recent Oscar she received for Best Supporting Actress in the film "Moonstruck" directed by Norman Jewison. Her performance as Rose Castorini also garnered her the Golden Globe, the National Board of Review, and the L.A. Film Critics Best Supporting Actress awards.

One of the original founding members of Whole Theatre and now the producing artistic

director, Dukakis has devoted her talents to an acting career highlighted by major roles in the theatre and on television and film. She starred on Broadway in 1986-87 with Marlo Thomas in Mike Nichols' long-running hit comedy *Social Security*. She has appeared in several productions of the New York Shakespeare Festival, at the Phoenix Theatre, and in other Broadway productions such as *Night of the Iguana* and *The Aspen Papers*. She received Obie awards for Brecht's *Man is Man* and Christopher Durang's *The Marriage of Bette and Boo*.

In spite of her busy schedule, the energetic Dukakis starred in Whole Theatre's acclaimed production of *The Sea Gull* last season and was seen this spring as the great Serafina in *The Rose Tattoo* by Tennessee Williams. She is also distinguished by fifteen years as a master teacher in New York University's theatre program. New Jersey is proud to claim Dukakis as one of its cultural resources. ■

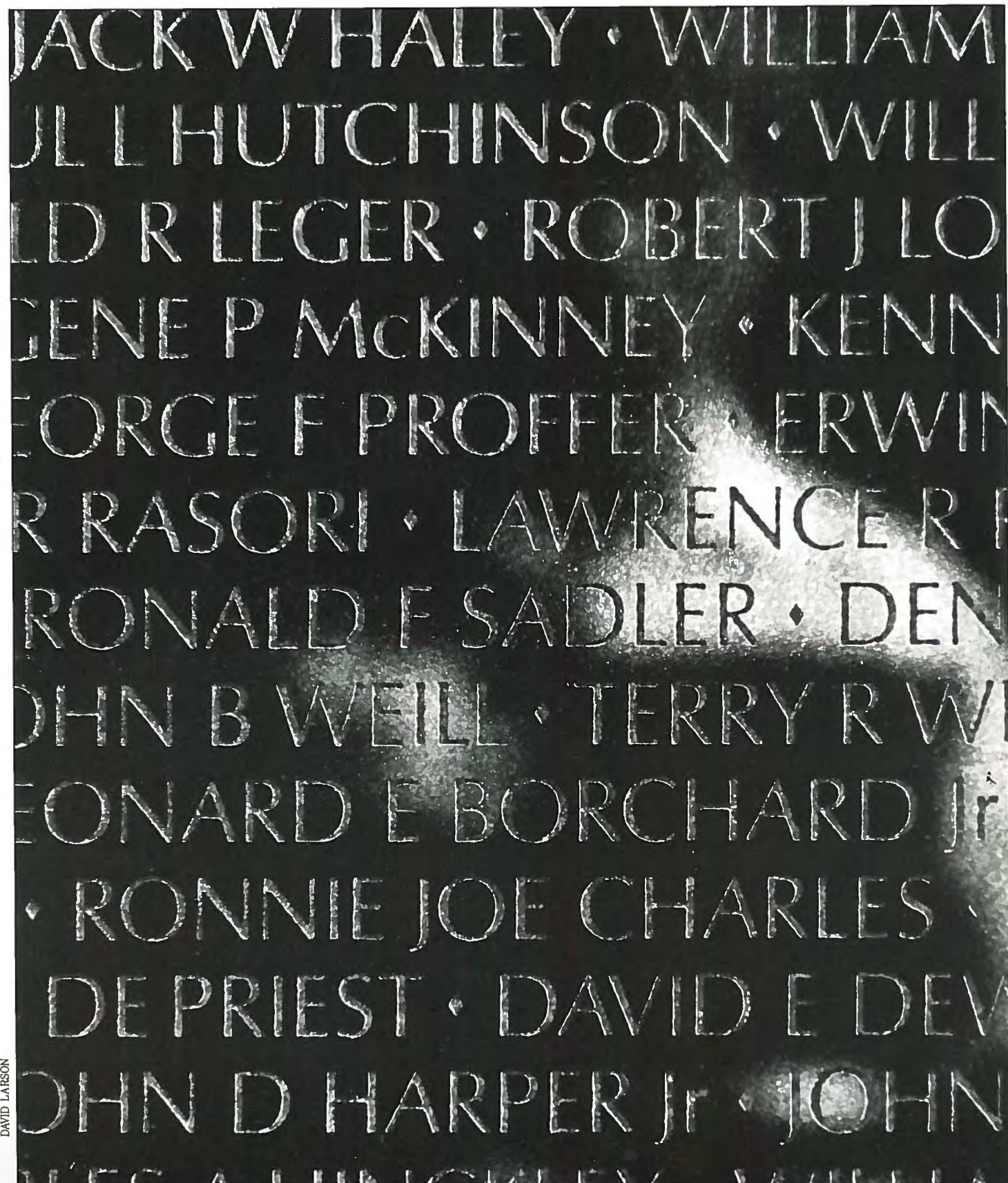


Above, Academy-award winner Olympia Dukakis, artistic producing director, Whole Theatre. Bottom left, A scene from Oscar-nominated film "Moonstruck" featuring (from left to right) Cher, Vincent Gardenia, and Olympia Dukakis.

VIETNAM VETERANS MEMORIAL

by Nan Pillsbury

A detail from the National
Vietnam Veterans Memorial in
Washington, D.C.



National Vietnam Veterans Memorial in Washington, D.C.

Tradition has it that outdoor, public sculptures and monuments depicting heroes, events, and political figures are products generated by emotional need and fulfillment. They carry a symbolic message, promoting a political ideology and/or making a social statement. Monuments represent our collective recognition and acknowledgement of a moment in history. Most recently, several Vietnam Veterans Memorials have been erected to honor the fallen heroes and to recognize all those who served.

One of the most prominent memorials, the National Vietnam Memorial, stands in Washington, D.C. Among the crowd who attended its dedication on November 17, 1987 was Robert Mussari of Lakehurst, New Jersey, the National Officer for the Disabled American Veterans and Governor Thomas H. Kean's appointed leader of the New Jersey delegation. From that experience came the inspiration for a New Jersey Vietnam Veterans Memorial.

From 1982 to 1983, a grassroots group of Vietnam veterans and veterans from other wars formed, and in 1987 became incorporated as the New Jersey Vietnam Veterans Memorial Foundation. The group sought legislative backing and gained support from Senator Edward T. O'Connor, Jr. and Senator Thomas F. Cowan, who both introduced the original bill in May of 1984. After the bill was amended, reintroduced, and passed, it received final approval on January 21, 1986.

Governor Kean later appointed fourteen members



to the New Jersey Vietnam Veterans Memorial Committee: Secretary of State Jane Burgio; William Stubbs, representative for Leonard Coleman, Jr., former Commissioner of Community Affairs; Tom Moran, New Jersey State Council on the Arts visual arts coordinator; Senators Edward T. O'Connor, Jr., chairman of the committee, and S. Thomas Gagliano, appointed by the president of the Senate; Assemblyman Peter Genova and Thomas Paterniti (now Senator), appointed by the Speaker; William Caubet, chief of administration, VA Regional Office, Newark; Salvatore Mione, president of the Executive Board, Vietnam Veterans of America; Robert Mussari, national officer for Disabled American Veterans and vice chairman of the committee; and Steven R. Ross, Steven R. Ross Associates, Inc.; and finally three members from the general public: Noreen Bodman, director for the Division of Travel and Tourism/Department of Commerce and Economic Development; Paul

Bucha, chief executive officer for Port Liberte Partners; and Helene Reinhardt, past president of the Department of New Jersey American Gold Star Mothers.

The committee decided that the production of the memorial would involve a four-tiered process: site selection, design competition, fundraising, and the actual construction of the memorial. Committee members reviewed the various sites available in New Jersey, made site visits, and ultimately selected a five-and-a-half acre site at the Garden State Arts Center in Holmdel, New Jersey. Veterans groups wholeheartedly approved of the memorial site which promises a high degree of visibility to the public owing to its proximity to the parkway and its easy access from the Arts Center's grounds. Once the site received the approval of the New Jersey Highway Authority, the design

competition began and the committee continued its work. The site dedication took place in a state ceremony on Memorial Day 1987.

"To initiate the design competition," explained Tom Moran, competition manager, "we had to organize and coordinate mass mailings and statewide publicity, which has been a formidable task. All the New Jersey mayors and their communities have been mailed packets, as well as architects, individual artists, architectural firms, public, private, and parochial schools, and arts groups." With individual requests generated from the mailings and media coverage, plus the original mailings, almost 11,000 design competition packets were distributed.

The New Jersey Vietnam Veterans Memorial competition was open to all New Jersey residents, as well as to people who entered the armed services from New Jersey and members of their families, full-time students enrolled in New

MARVIN FELIX CAMILLO REMEMBERED

Jersey schools, and people who work in the state.

No specific requirements were imposed as to the type of material for the construction of the memorial; marble, wood, and/or stone of any size or shape were considered. Space, however, had to be allocated either as a part of the memorial itself, or as a separate construction, for the names of the 1500 members of the armed forces Killed in Action (KIA), Missing in Action (MIA), and Prisoners of War (POW) from New Jersey.

A roster of jurors representing distinguished architects, artists, and other qualified judges conducted a preliminary screening of entries in April. Finalists must submit a scale model of their proposal in late June, and an announcement of competition winners will be made on July 4, 1988. In keeping with most competitions, the jurors' names are confidential until after the winners have been announced. Design competition prizes will include a \$5,000 first prize and second and third prizes of \$2,500 each.

Funds for the design competition were made available by legislative approval in the form of an amendment to the original bill which established the memorial project. The New Jersey Vietnam Veterans Memorial Foundation, Inc. is also accepting donations to raise the money needed for the memorial construction.

"The community response has been amazing," Moran

commented, "both in the form of volunteer service and money." Melinda Robinson from Fanwood, New Jersey, organized groups of people one weekend to fold blueprints of the topography, gather papers, and stuff envelopes for a mailing to 3,000. Some of her volunteers were friends that learned of her "work parties" and traveled all the way from Massachusetts to assist in this worthy cause. Robinson and other community members in surrounding areas are also planning a series of fundraising projects to raise money that will enable the actual production of the New Jersey Vietnam Veterans Memorial.

A letter accompanying an individual donation stated, "We are sending this contribution in honor of our two sons who served in Vietnam. Thank God they are both safely home with their families and their parents." This thought expresses the feelings of most families throughout the nation.

Other states that have already produced Vietnam memorials include Arizona, California, Florida, Iowa, Michigan, and Minnesota. Both Philadelphia and New York City have erected city monuments.

In the data from the Department of Defense records, accumulated between 1957 and 1987, New Jersey lost a total of approximately 1,500 persons as combat area casualties. It is to these brave men and women that the New Jersey Vietnam Veterans Memorial will be produced and dedicated. ■

Nan Pillsbury worked as a consultant at the New Jersey State Council on the Arts, helping coordinate the New Jersey Vietnam Veterans Memorial competition.

The New Jersey arts community was deeply saddened to learn of the death of Marvin Felix Camillo, founder and executive/artistic director of the theatre company The Family in New Jersey, Inc. Camillo died as a result of an auto collision this past December.

Interested in the artistic development of untapped talent in the prison system and also in creating new job and life opportunities for individuals leaving correction facilities, Camillo established The Family in 1972, bringing live theatre to prison inmates, members of minority communities, and others who often do not have the opportunity or funds to have such an arts experience. Through the years, under Camillo's guidance, The Family has become a professional and international repertory company which has its base both in Newark and New York City.

Camillo attended public school in Newark. He studied acting with Lloyd Richards, now head of the Drama School at Yale University, and studied and performed at the Urban Arts Corporation under the direction of Vinnette Carroll. In addition to working as an actor on and off Broadway and on television, he wrote works including *The Crucifixion*, *Straight from the Ghetto*, *Noah Built the Arc*, *The Marriage Proposal*, and *Throw Down*, which received The Villager Award for the 1983 season. His direction of the play *Short Eyes* earned him in 1973-74 the Drama Desk award, the Drama Critics award, and an Obie award for Best Play.

Camillo's works have been recognized in the United States and in Europe. He had lectured in Amsterdam, Holland, Cuba, and France, as well as



The late Marvin Felix Camillo, former executive director and founder of The Family in New Jersey, Inc.

throughout the United States at Rutgers University, Antioch College, University of Connecticut, the New Jersey Society of Psychiatrists, and the Puerto Rican Family Institute. He and members of The Family participated in an American/French Exchange program at the Festival of Nancy that has resulted in an ongoing relationship with the town Larochele.

The numerous awards he received and his many accomplishments reflect not only his artistry but his commitment to people and service to the community. He received an award from *Show Business* magazine for a "decade of quality work...superior artistry" and an award for cultural service to the community from the National Negro Professional Business Women's Clubs. He established a theatre budget line with the New York City Department of Corrections, and was responsible for the development and art direction of a five part series on New Jersey Network "Sembrando El Futuro" which looks at child abuse and missing children.

Camillo contributed to the lives of innumerable people, and his legacy will continue to have an impact on the lives of many others. ■

THE CASE MUSEUM OF RUSSIAN CONTEMPORARY ART IN EXILE

by Harold Marcus

They drove in bulldozers and trucks to the first Autumn Open-Air Art Exhibition in the outskirts of Moscow, September 15, 1974. But they were not spectators or art lovers. They were sent by the KGB in response to an unofficial art exhibition. Their bulldozers plowed through the exhibition as men climbed from trucks and trampled canvases, slicing and burning paintings. By nightfall, the cracked frames and torn canvases were scattered along the open field outside Moscow and the artists sat in KGB interrogation rooms.

Many of the artists were sent to prison camps or inducted into the army. Others lost their studios and were warned to stop painting. Alexander Glezer, a poet and one of the exhibition's organizers, was forced to emigrate from the Soviet Union, but was allowed to take eight paintings from his art collection with him. These paintings, along with 800 more he managed to smuggle from the Soviet Union, now comprise the bulk of the art collection at the CASE Museum of Russian Contemporary Art in Exile, located in Jersey City.

Glezer, along with an American businessman, Arthur Goldberg, founded the CASE Museum in 1979, on the fifth anniversary of what has come to be known as the "Bulldozer Exhibition." Glezer and Goldberg hoped that the museum, under the auspices of the Committee for the Absorption of Soviet Emigres (CASE), would assist artists, both here and in Russia, while contributing to the artistic pulse in

Arthur Goldberg, cofounder of the CASE Museum of Russian Contemporary Art in Exile, sitting amid the work of a young Soviet artist.

MICHAEL PETERS



Gregory Gurovich at home in Jersey City.

Jersey City. They have been successful on both accounts. "Soviet artists need a place to display their work," Goldberg recently said. "When there's an exhibition here in Jersey City, word gets to Russia. It gives the artists there a buoyancy to know that people in the West care about them."

The CASE Museum of Russian Contemporary Art in Exile is housed on the second floor of CASE's headquarters: an old red brick building on Grand Street, now an historic landmark building. A few dozen paintings hang, without glass or other protection, in the three upstairs rooms. Three or four times a year, the exhibitions change.

During the past eight years, Goldberg has given a great deal of his time and money to support the museum. Goldberg's hope for the future is that the museum will continue to grow and find a more stable and broad financial base. But his vision reaches beyond the museum itself. He would like to see a complete cataloguing of Soviet "unofficial" art, which he claims has never been done. "We at CASE have some slides of unofficial Soviet art which will never get out of Russia," Goldberg said, "but no one has ever attempted to completely catalogue them in addition to the paintings which have gotten out."

According to Goldberg, the Soviets only recognize art which glorifies the State. Any art which depicts the depressive state of Soviet life is not



recognized by the government and banned as "unofficial." This also includes art which is abstract, religious, or cubist in theme. By painting such works, even in this period of *glasnost*, an artist risks severe punishment.

Many unofficial Soviet paintings manifest broken spirit. While some are overtly political, many others are reminiscent of old styles of painting such as cubism. Because Russian artists have been stifled, technique has not had the opportunity to develop as it has throughout the rest of the world. Many Russian artists are first discovering the early cubist work in Picasso and are revelling in the freedom of new forms.

Some Russian paintings exalt the cynicism of daily life in the Soviet Union through sarcasm. In one painting currently on exhibit in the CASE Museum, a dark background imposes itself around three human skulls which rest on a Russian newspaper with the headlines, "Peaceful Coexistence is a Form of Class Struggle," and "We Need More Professionals Working in Missile Projections."

Goldberg would also like to see in-depth research of the

artists in the Soviet Union. "Sasha (the Russian familiar for Alexander) Glezer has published quite a bit about these people in Russian magazines here and abroad, but little of it has been translated into English," explained Goldberg. There are many artists who will never get out of Russia. We need a record of their work for posterity."

One artist who did emigrate is Grigory Gurevich. His paintings are often displayed at the CASE Museum. In one drawing titled *Police Headquarters*, a distinctly European office building looms up out of the center as a crowd of people appear to be getting sucked into the door of the building. A fractured veil of cracks covers the drawing.

"Although my work was representative, not abstract, they considered it very depressing," Gurevich recently said. While restrictions are easing today in Russia and artists may criticize the system, they still do so with much circumspection.

"In Russia, the only way you can sell artwork is to exhibit,"

Gurevich continued." "Since I never legally exhibited, I made my living as a mime." When he first emigrated to America nine years ago, he did the same. In Jersey City, he readopted his Russian state name, Grigur, and opened GRIGUR'S PANTOMIME THEATRE COMPANY which performed in New Jersey schools, educational organizations and hospitals. He received two grants from the New Jersey Council for the Arts, but finally, in 1983, he could not continue to support the eight-person theatre company and disbanded it after a final show of a pantomime version of Shakespeare's *Twelfth Night* which he choreographed.

Since then, he has returned to painting and sculpting full time. One of his sculptures, a life-size scene of seven people which relates to the opening of the Newark Train Station in the 1920s and includes figures of a mother and child and an artist with a portfolio, all in a train station, is now on exhibit on the mezzanine level of the

Newark Train Station. According to Gurevich, the New Jersey Transit is planning on casting the sculpture in bronze.

In addition to his train station sculpture, Gurevich won Honorable Mention in New York's Washington Square Park annual art exhibit. He has had individual and shared shows at the CASE Museum and he currently teaches at the School of Fine and Industrial Arts in Newark.

For Soviet artists, protest through their art work goes hand in hand with fear. There is a respect for that risk, as many artists end up in squalor or in prison. One emigre artist living in Jersey City, Alexander Melamid said, "In Russia, no one is psychologically free to paint, but they are economically free. In Russia, you work in smaller studios with less materials. In the United States, artists are more dependent on economics and galleries. A person is more free being nobody. The people most free are the bums on the Bowery."

Indeed, this comfort with deprivation often finds its way into many of the Soviet artists' work, even after they have emigrated from the Soviet Union. Human figures in many of their paintings are often emaciated or tortured, sometimes barely clothed.

Victor Dobrow, art director and designer for many of the CASE Museum's catalogues and a graduate of the prestigious Academy of Fine Arts in Riga said, "You think you are prepared for America. But there's no way you can truly prepare yourself. How can a Russian imagine an American supermarket?" Dobrow, who came to America with his wife and

daughter almost ten years ago, is still awed by the availability of food. "Last month," he said, "I took a friend from Kennedy airport in a cab to Balduccis. Her hands trembled when she saw all that food."

While many of the paintings in the CASE Museum depict "Holocaustic" themes, one cannot help but feel the strength that went into painting them, the strength it took for many to emigrate, to risk prison for their art, to organize the "Bulldozer Exhibition."

The CASE Museum offers a spirit, rare in any country's art, because these paintings came out of an imperative desire to speak out. At the Academy of Fine Arts in Riga, Victor Dobrow claims he was trained in color appreciation in a more professional way than he could

have learned from any school in the United States. He says, however, "When I think of Russia, I think of greys and browns—all depressing. In the United States there is real color."

The emotion invested in the paintings at the CASE Museum is dazzling. The museum offers a rare look into the hearts of a people who have endured a great deal of suffering. Even for the many who have been able to emigrate, the struggle has not ended. But for all of us, the CASE Museum offers a symbol of this struggle.

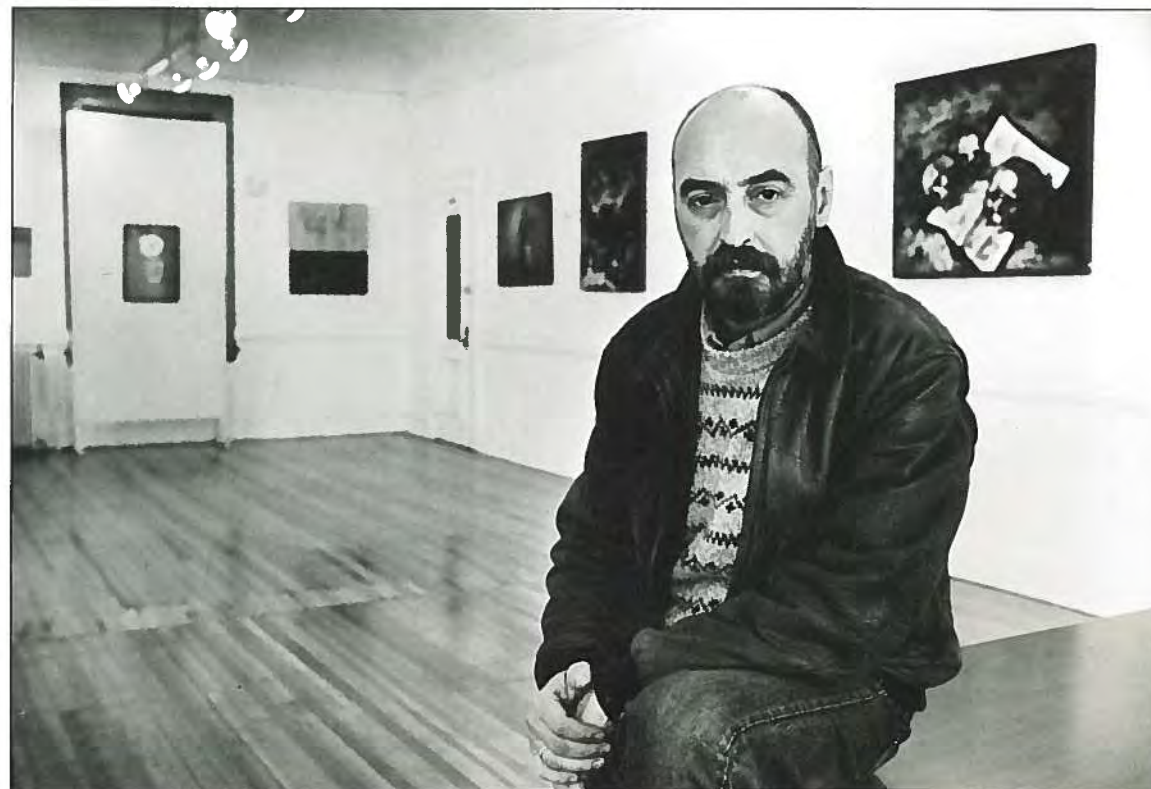
"The CASE Museum lies in the shadow of the Statue of Liberty as a celebration of democracy and freedom of spirit," said Arthur Goldberg. "Forgetting ideology for a moment, the CASE Museum has merits for the quality of the artwork itself. It's a good

museum. The fact it has survived nine years is a testimony to its quality." ■

Harold Marcus is the former editor-in-chief of *New American* magazine, a Jewish English-Russian monthly journal, and former editor of the *PEN Newsletter*. He has taught writing at New York University, The Writers Studio, Teachers and Writers, and Open Studio.

Victor Dobrow, director, the CASE Museum.

MICHAEL PETERS



FIGHT OR FLIGHT: PERFORMANCE ANXIETY

by John J. Kella

Imagine yourself as a young violinist about to walk on stage at Carnegie Hall for your debut recital. You have practiced thousands of hours for this moment, and may have spent thousands of dollars to organize this critical event in your career. Your family, friends, teachers—and, if you are lucky, a music critic—are all out in the audience, waiting for your entrance.

What thoughts and feelings might you experience? Does the excitement of the moment heighten your anticipation of a great performance, or do you fear the worst and feel that you might disappoint these important people in your life by playing a less-than-perfect recital? In short, how would you—in the role of a young performer—cope with the stresses of public performance?

This imaginary scenario may compel non-performing readers to consider how difficult and serious the problem of performance anxiety is, not only for a debuting violinist, but also for experienced musicians, dancers, and actors, as well as concerned teachers, arts administrators, and art critics. In fact, so critical is the issue of performance anxiety that the International Conference of Symphony and Opera Musicians (ICSOM) recently sponsored a national survey of its members to determine the incidence of all types of medical problems of professional musicians.

The astonishing results were that stage fright is the most frequently mentioned *severe* occupational problem of this large sample of orchestral musicians (16% of the 2,212

members who responded to the survey), more than ear problems (7%), eye strain (10%), or even lower back pain (13%). With statistics like these, it is no wonder that a new medical specialty has recently evolved for understanding the origins of stage frights and how it can be treated.

Diane Nichols, special consultant to the Miller Health Care Institute for Performing Artists at St. Luke's-Roosevelt Hospital Center in New York, describes stage fright as the "loss of physical and mental poise. Those experiencing performance anxiety no longer sense the stage as a safe place where audiences expect them to succeed. Instead, the stage has become personally threatening. This loss of control can evoke a sense of fear about repeated episodes. Unfortunately, this can play on the mind to the point of becoming a fear of fear itself."

To understand how this fear develops in performers, it is important to look at three factors underlying performance anxiety—physical, psychological, and occupational circumstances—and how these factors become the basis for various treatments of stage fright.

Physiological Bases and Treatments for Performance Anxiety

Fleur L. Strand, Professor of Biology at New York University, explains that the physical expression of stress of any kind—including performance

anxiety—originates in the "fight-or-flight" syndrome, a natural body response to perceived threatening or challenging situations. Under the potentially stressful situation of public performance, for example, one's brain stimulates the sympathetic nervous system to release hormones from the pituitary and adrenal glands, which in turn cause a cascade of other bodily events, including rising blood pressure, faster and deeper breathing, and shunting of blood away from the viscera and into the actively exercising muscles. All these bodily changes prepare the individual to do battle with an adversary, or to run for his or her life, neither of which a performer can appropriately do on stage.

Though a certain amount of this physical "gearing up" may actually enhance performing, too much can interfere with complex coordinated skills needed for acting, dancing, and music-making. In the past (and unfortunately too often even today), some performers have turned to alcohol to deal with performance anxiety. Though alcohol may reduce anxiety, it also has a detrimental effect on physical functioning. The same seems to be true for tranquilizers, which have anxiety-reducing effects, but also tend to reduce mental alertness, thus diminishing the intensity and precision of performances.

Recently, some physicians have researched the use of another medication—beta-adrenoceptor blockers ("beta-blockers")—to inhibit excessive activity of the sympathetic nervous system. Paul Lehrer, Ph.D., psychologist at the University of Medicine and Dentistry in New Jersey, explains that

"beta-blockers" were originally developed to control heart activity and protect against angina attacks. It has been found that "beta-blockers" have little or no effect on the brain itself, and generally do not cause sedation which might interfere with performance.

Garland Y. DeNelsky, Ph.D., psychologist at the Cleveland Clinic Foundation, comments that some musicians report feeling less anxious about performing when they take a "beta-blocker", and that their performances are unimpaired and even improved by this medication. However, on the negative side, Dr. DeNelsky believes that "beta-blockers" do nothing to reduce the underlying (psychological) basis for performance anxiety. They simply block the body's expression of the physical symptoms of the anxiety." In addition, he emphasizes that "beta-blockers" have some definite limitations, including unhealthy side effects when used by diabetics, heart patients, and asthmatics, among others. Both Dr. Lehrer and Dr. DeNelsky warn performers not to take any form of medication except under the advice and supervision.

Psychological Bases and Treatments for Performance Anxiety

Psychological bases for performance anxiety frequently focus on a performer's early family experiences, "in which significant desires or drives were not allowed expression—generally aggressive or libidinal feelings—and were therefore relegated to the unconscious,"

Juhász '88



ILLUSTRATION BY VICTOR JUHÁSZ



according to Alice Shields, a psychotherapist and noted composer working in New York. Sanford Weisblatt, M.D., of the Chicago Institute for Psychoanalysis, explains further that performing situations may “stir persisting desires from childhood, which, if fulfilled in current life, one is convinced will bring about some other fearful situation—all of this occurring essentially outside of conscious awareness.” The role of the audience in such performance situations becomes important “because of the universal propensity of performers to experience an audience as though it were a person from childhood, real or imagined,” says Dr. Weisblatt.

Examples include the son who is unconsciously afraid to succeed in music performance for fear of retaliation by a competitive father, or a daughter fearing the loss of a doting father if she asserts her independence through expert dancing. According to Dr. Weisblatt, performing well or playing badly will unconsciously cause either of these performers to experience a sense of loss. Performing well, they experience “loss” of a parent; performing poorly, they experience “loss” of

themselves. Similar conflicts may also appear later in life, in relationships with significant teachers, coaches, or conductors. Problems with these authority figures may stem from early patterns of conflict between a performer’s need for “parental” approval and desire for self-expression.

Unconscious ways of protecting oneself from confronting these internal conflicts when performing include “blocking or choking” (sudden loss of one’s capacity to express oneself), and “depersonalizing” (a subjective sense of a splitting off between an observer-self and a performing self, with the observer-self witnessing the performer-self operating lifelessly and mechanically).

Among the psychologically-oriented treatments for performance anxiety, Dr. DeNelsky has found several approaches to be particularly effective, including “systematic desensitization,” biofeedback, cognitive

therapy, attentional/self-instructional training, self-hypnosis, and “behavioral rehearsal.” For example, cognitive therapy and attentional/self-instructional training “focus on what is happening inside the performer’s own mind while performing.” These approaches then help performers “identify maladaptive, anxiety-related thoughts and substitute these with positive, task-oriented personal statements,” according to Dr. DeNelsky. Many of these approaches can also be taught as preventive methods for young performers, so that they may know how to cope with performance anxiety *before* it becomes a problem.

Occupational Circumstances

Occupational circumstances that tend to affect the severity of performance anxiety include: the performer’s perception of the audience; the number of performers on stage (solo performances as opposed to ensemble works); the level of difficulty of the material to be performed; the degree of preparation for a particular performance; the perceived importance of a particular performance; and how much

memorization is necessary (as opposed to “score-reading”) for particular performances. Researchers have found that changing the performance demands (such as reducing the perceived importance of the event, reducing the level of difficulty of the musical selections, or reducing the perceived “status level” of the audience) all strongly lower the level of anxiety related to performing.

With these many new approaches to understanding and coping with performance anxiety, one can hope that the performance given by the young violinist about to debut at Carnegie Hall, as well as that of the seasoned performer, will be effective and satisfying, not only for the sake of the artists, but also for the sake of the art being created. ■

John J. Kella, Ph.D., is a violist with the Metropolitan Opera Orchestra and the American Ballet Theater Orchestra at Lincoln Center. He is a member of the Board of Advisors of Local 802 Musicians’ Assistance Program, a founding member of the Performing Arts Association for Better Health, and is a research consultant on the problems of arts performers for the Kathryn and Gilbert Miller Health Care Institute for Performing Artists at St. Luke’s-Roosevelt Hospital Center in New York.

RUTGERS CONCERT BUREAU

Traditionally, to start a concert career, a young artist either had to find an “angel,” or had to win a national or international competition. The road to recognition was long, arduous, and expensive. With the initiation of the Doctor of Musical Arts/Artist Diploma (DMA/AD) program at Rutgers, The State University of New Jersey, musicians interested in a professional concert career now have an alternative route by which to pursue their goals.

The newly established Rutgers Concert Bureau, a national, model program, is committed to seek performance opportunities in a five-state area (New Jersey, Pennsylvania, New York, Delaware, Connecticut) for DMA/AD participants. Under the artistic direction of pianist Theodore Lettvin, the DMA/AD program offers artists the equivalent of what medical doctors receive from an internship and residency program in a teaching hospital, combining the stimulation and protection of an academic sanctuary with the challenge of public performances.

The highest performance standards are required for matriculation from this advance performance program. The Bureau is developing many local and on campus opportunities to allow artists the

privilege of experimentation with technique and repertoire, as well as to prepare artists for the touring experience. Only the most highly qualified of those participating in the program are offered off-campus performances.

A unique combination of world-class artist teachers, including new appointments of Bernard Greenhouse, cellist; two members of the illustrious Guarneri String Quartet, Arnold Steinhardt and Michael Tree, both violinists; distinguished scholars; a refurbished performance building, McKinney Hall; and a resident concert bureau have attracted young artists from around the world and across the United States—from the Menuhin International Music School in Gstaad, Switzerland, from Barcelona,

**Joan Lettvin, director,
Rutgers Concert Bureau.**



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A student enrolled in Rutgers' Doctor of Musical Arts/Artist Diploma (DMA/AD) program performs for his peers and faculty members.



Paris, Tokyo, and Beijing, and from Juilliard, Curtis and Eastman Schools of Music, Oberlin Conservatory, The Manhattan School of Music, The New England Conservatory of Music, and from within Rutgers itself. This represents quite a change from what has been a predominantly New Jersey student body. Some participants have even left the security of orchestral positions to acquire the training and experience which will enable

them to pursue careers in chamber music or solo playing.

Rutgers, The State University of New Jersey can now send out DMA/AD participants performing carefully selected chamber music and solo works to as many orchestras, churches, museums, galleries, community halls, and special interest groups as there are presenters or audiences to request them. In the near future, new and vital performer-participants will be added to the available reservoir of excellent artists.

For further information, contact Joan Lettvin, director, Rutgers Concert Bureau, at (201) 932-9067. ■

Distinguished artist Arnold Steinhardt of the Guarneri String Quartet coaching student violinist Gwang Lin Peng.



Rutgers music students Yun-Yun Feng at the piano and Carole Lyon playing the cello.

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Mark Zaki, a student enrolled in Rutgers' DMA/AD program.



MICHAEL PETERS

PUBLIC ART: ENHANCING OUR BUILT ENVIRONMENT

by Lisa Steinbrenner

For the past several years, the arts have played a key role in the revitalization of New Jersey's urban centers. Affordable studio space for performing and visual artists, as well as the rehabilitation and new construction of theatres and concert halls, museums and galleries, has attracted artists and audiences back to our cities where restaurateurs and other businesspeople are eager to invest.

So it comes as no surprise that in Trenton, a city under going a major facelift, the arts are contributing to the state capital's physical transformation. Through New Jersey's Arts Inclusion Program (see sidebar on page twenty-two), a percent of the total estimated cost of new state buildings recently constructed in Trenton has been used to commission or purchase fine art.

The following article looks at the work of four artists—George Segal, Herk Van Tongeren, Ann Gillen, and Athena Tacha—and sheds light on the organic process involving the conception and creation of public art as it relates to a specific building.

Segal

The new State Commerce building on the corner of West State and Warren Streets is expected to be completed in the summer 1988. This facility, however, will always have a sense of "being under construction," for standing before it, frozen in time, are steel and bronze "I" beams, ladders, and three life size statues of steelworkers in hardhats: a public art sculpture created by George Segal and entitled *The Constructors*.

True to its imagery, Segal's twenty four foot high sculpture, weighing several tons, was installed last November, while a building on the next block was being razed and another one across the street was being erected. "I applaud the proletarian aspect of the dignity and heroism of men who build the buildings," said the internationally acclaimed artist who lives in South Brunswick, New Jersey. "I am pleased to see the revitalization of Trenton bringing in new jobs."

It is not unusual to see steelworkers "posing" with the sculpture as confused onlookers pass by. "This public participation and involvement is what public art is all about," said Jeffrey A. Kesper, NJSCA executive director. "By putting sculpture outdoors, art becomes a part of our daily routine, enriching our lives in subtle and often unconscious ways."

The work has special meaning to Segal because one of the steelworkers bears the image of the late Hopewell sculptor, Herk Van Tongeren, a close friend of Segal's. "When I asked him to pose, I had no idea how fragile his mortality was," he lamented. "For me this effigy is quite moving."



The Constructors by George Segal.



Van Tongeren

Before his untimely death of cardiac failure last year at the age of forty-three, Van Tongeren contributed to Trenton's new landscape, leaving behind a massive work he designed specifically for the new Department of Community Affairs (DCA) building. The three-ton bronze sculpture entitled *Three Elements* was installed last November.

According to Thomas Moran, NJSCA visual arts coordinator, Van Tongeren wanted to address the points of access by viewers approaching the General State Office Building which is surrounded by three major streets: Front, Broad, and Lafayette. He wanted to create, not just one large sculpture but a site-oriented piece for pedestrians and passing traffic. The work consists of three different pieces—two placed out front (26' x 18' x 13' and 12' x 6' x 4'), like plazas at either side of the main entrance, and one at the side entrance (4' square).

"*Three Elements* is a celebration of Trenton as well," said Moran, "because Van Tongeren incorporated some of the pronounced architectural shapes of surrounding buildings into the design. He was very conscious of local architectural motifs.

"The patina of his work also matches the high-tech surfaces of the state office building," Moran continued, "while the classical lines of his columns contrast."

According to Segal, Van Tongeren worked with classi-

cal columns, inclined planes, and geometric shapes that are "a peculiar combination of exaggerated perspective and unexpected mix of abstract art with classical references."

"His pieces appear playful, even though they are substantial, made of heavy bronze." "They can't be moved, yet they seem to have been thrown together in an artful way. The isometric shapes are almost reminiscent of children's blocks. The main element—a ramp with a column and cylinders—is a more serious image, more classical than the other elements," Moran observes. "Even though they are related in material, shape, and color, the main element is more architectural," he said. Around the side of the building, the third element is playful again, a broken column and sphere, like a bat and ball.

Van Tongeren saw these forms, which are taken from examples of the vocabulary of Euclidean geometry, as democratizing elements. "His work was a logical selection for the Department of Community Affairs commission," Moran said. "The Greeks, from which he took his inspiration, were the original humanists."



Herk Van Tongeren's piece *Three Elements* being installed.



An aerial view of Athena Tacha's *Green Acres*, a sculpture garden in the courtyard of the new Department of Environmental Protection building.

Gillen

The new DCA building's lobby welcomes visitors and employees with a lyrical sculpture that seems to soar to the third floor ceiling, but is actually heavy aluminum mounted to the floor. Entitled, *Trenton Towers Circus Act* by Ann Gillen, the work is "figurative in content, like a puzzle or an intense shorthand," the artist explained. Groups of people without bodies, just legs, arms, and heads, lie on top of each other.

Gillen used industrial process paint to achieve a baked finish of brightly colored reds, yellows, and white. The vibrant colors help "clarify one area from another," she said. "Each color has a different function or idea."

Gillen, who has undertaken a number of other public art commissions, has a sculpture in front of the post office at 55th and 3rd in New York City which is highly visible to passersby, and several other pieces being installed in Queens. In 1980, she was commissioned by the Lake Placid Olympics to make a corridor wall relief. Her work is also in the collection of the Museum of Modern Art.

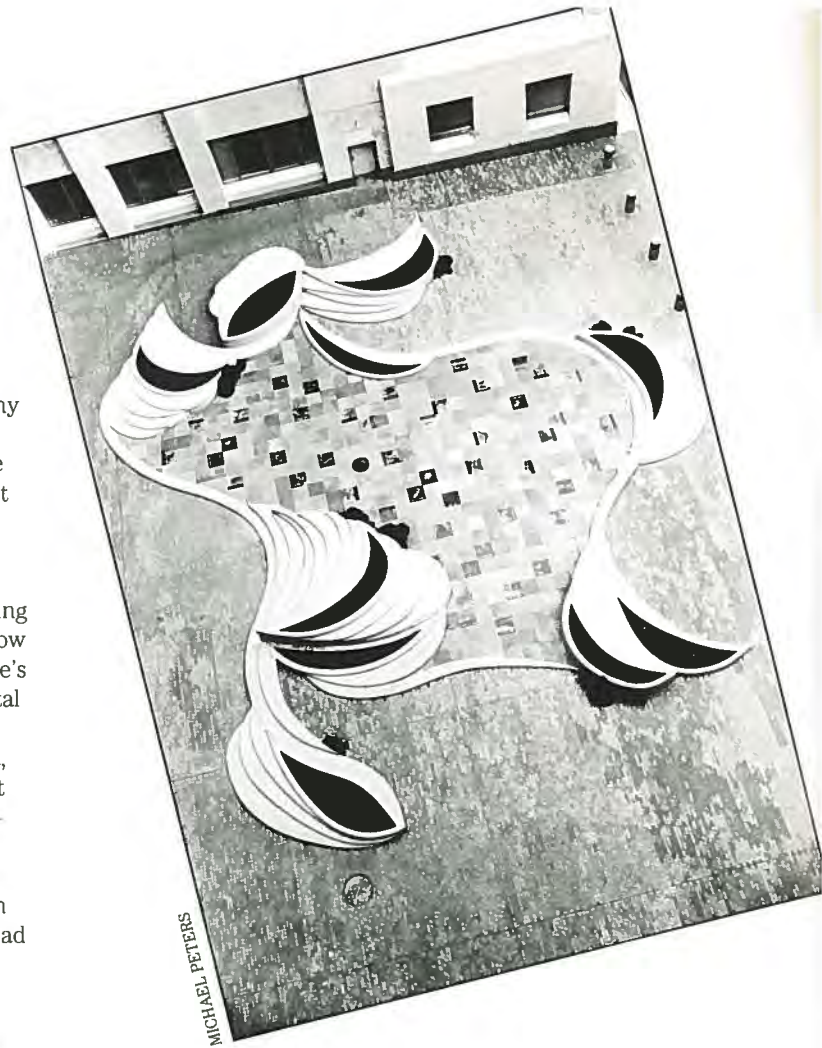
Tacha

A perfect example of harmony created between a public art project and a building can be found at the new Department of Environmental Protection (DEP) site on East Street. *Green Acres*, a sculpture garden with planters containing yuccas and other greenery now blooming, celebrates the state's commitment to environmental concerns.

Designed by Athena Tacha, the piece "is one of the finest examples of courtyard sculpture in the country," boasts Moran. "She's a real professional capable of dealing with the complex decisions that had to be made for that kind of space. Rather than her work interfering with people's movement, it invites exploration in the space. The sculpture is visible from all windows facing the courtyard," Moran pointed out, "further enhancing the seven story DEP building and making it a pleasant place to work."

According to Kesper, the Tacha sculpture illustrates how public art can serve a practical function in a people-oriented space. "The many levels of terraced steps and planters that make up Tacha's garden will undoubtedly serve as a delightful spot for having lunch, resting, and reflecting," said Kesper.

From inception to completion, the project took nearly three years, with 87% of the commission spent on labor costs. The courtyard sculpture, which was built last summer, was constructed by Salvatore Contracting, Inc. in Trenton,



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A detail of the courtyard sculpture featuring a photograph sandblasted onto a granite paver.



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and a team of as many as twenty-five union artisans including masons, bricklayers, carpenters, and laborers. The men reported that "building" a work of art was a different experience compared to building an edifice because, in this situation, only the artist really knew what it would look like when done. They relied on the artist's model to envision the enlarged piece.

Thomas Moffat, Jr., a mason from Newtown, Pennsylvania, who worked on the sculpture with his brother Joseph of Trenton and their father Thomas Moffat, Sr. of Mercerville, said he looked forward to coming to work every day. The Moffats have been master masons for generations. Phillip Jarvie of Lawrenceville worked on laying out the forms for the piece so that they lined up with the ground contours.

The sculpture features photographic scenes from nature sandblasted onto granite pavers, which are flat rectangular stones set in sand beds. Tacha said she made sure they reflected the beauty of New Jersey's plants, insects, reptiles, fish, and animals. The engraved images appear as white scenes against the dark grey of the granite, representing her commitment to the preservation of endangered species. Some of the photos

came from DEP files, and some from employee photographs submitted in a DEP contest.

"This commission touched me," said Tacha. "All my work is about nature and beauty and making people aware of it. I support all organizations that fight for environmental protection."

The artist felt she could "do some good by doing public art and putting it at everyone's disposal. I believe public art is a humanizing element in society and the highest experience of the human spirit. Everyone should have access to art, not just the rich or the educated."

Born in Greece, Tacha points to her ancestry, her childhood experiences, and the nature of Greece as major influences on her work. The steps of her terraced piece at the DEP are reminiscent of the Greek mountains surrounded by water, and the relationship between the body and the ground. According to Tacha, to climb her steps "is like dancing—this rhythm came from living in such a country."

Current and Future Projects

Other recent public art commissions in New Jersey include a cast bronze sculpture by Isaac Witkin of Pemberton, which was installed outside the Department of Transportation building in Ewing, (see ON THE COVER sidebar). An elaborate tile floor by sculptor Nina Yankowitz is already in place in the lobby of the Department of Transportation building in Freehold. This past April, Keith R. Jones of Neshanic Station installed his seven-by-fourteen-foot canvas,

Independence Day at Allaire, 1835, at the Visitors' Information Center in Allaire State Park. Wopo Holup is busy working on his commission to create a wall relief at the new Rehabilitation Center for the Blind in North Brunswick.

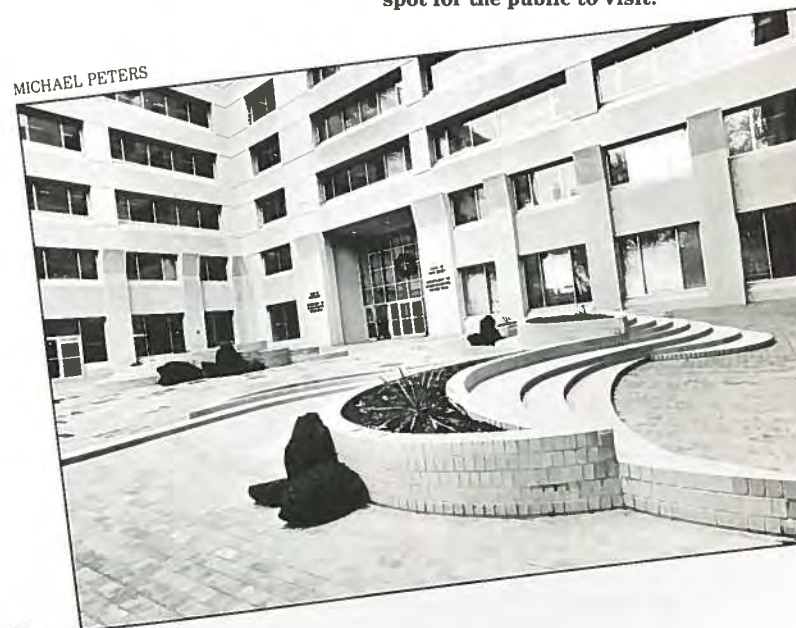
According to Moran, New Jersey's public art program has a very bright future. "It is a phenomenon grounded in the reality that such artworks do indeed enhance and stimulate environment," he observed.

In Trenton alone, new projects are underway. A wall mural by East Windsor artist Hughie Lee-Smith is to be installed in the Commerce building. Collections of artwork will be purchased for the DEP building, the Document Control Center behind the Federal Courthouse, and the Taxation building.

Whether public art works in conjunction with architecture, such as with murals of decorative and colorful ceramic embellishment, or against it, with acutely angular and rough-surfaced sculpture, the point remains that our built environment is extended and enriched by the artist/architect collaboration. ■

Lisa Steinbrenner is a freelance writer and public relations consultant who helped publicize the Trenton's Arts Inclusion projects.

Athena Tacha's *Green Acres*, with levels of terraced steps and planters, is an inviting spot for the public to visit.



NEW JERSEY'S ARTS INCLUSION PROGRAM

The Art in Public Places Program in New Jersey began with the Public Building Arts Inclusion Act of 1978, a law providing up to one and one-half percent of the estimated cost of new state buildings for the commissioning of fine art. A key concern of the New Jersey Arts Inclusion Program and of other state percent-for-art programs across the nation is to ensure that such publicly commissioned fine art, including sculpture, murals, crafts, photographs, graphic art, and more, be located in areas of optimal exposure to the public at newly constructed state facilities. "Public" is a multifaceted term but its meaning to any government public art program indicates all people; to New Jersey it means the citizens of and visitors to the state.

To date, fifty five major public art projects have been commissioned and located at new state facilities throughout New Jersey. Additionally, close to three hundred works have been purchased to further enhance public access areas within these state architectural projects.

Administered by the New Jersey State Council on the Arts/Department of State and the New Jersey Division of Building and Construction/Department of the Treasury, over two million dollars has been allocated for the purchase or commissioning of works of art. One cannot ignore the very positive results of this Act and the very dedicated individuals who saw its potential become reality in 1978. Artists have been given the unique opportunity to create, in many cases, perhaps the most visible and publicly accessible works of their careers. The resulting artwork,

existing in the public domain where it will engage people's attention and weather changes in attitudes and tastes in society, symbolizes individual creative expression in focus.

In New Jersey, before the artist selection process begins, close consultation between art professionals, the project and state architects, and representatives of the using agency of the new state facility to be constructed takes place in order to explore the parameters of possibility for public-access art. The panel of art professionals, represented by either museum curators, public art specialists, art historians, or seasoned artists, then selects artists who may choose to submit art proposals upon full briefing of the project at hand.

The visual arts slide registry, a non-juried slide bank that represents the work of more than 1600 artists, is a major resource used by panels to select the artists. Slides are entered into the registry by number to ensure objectivity in the selection process. The visual arts slide registry is also referred to by museum curators, art consultants, corporate collection coordinators, and others who are interested in surveying artists' works for exhibitions, potential purchases, and possible commissions.

Selection of artists for the engagement of an arts inclusion contract takes place only after artist finalists present their proposals. A consensus-ruling, three vote system,



Sculptor Nina Yankowitz kneeling on the 1000 square-foot floor of inlaid granite and ceramic granite which she created for the lobby of the Department of Transportation building in Freehold, New Jersey.

divided between the Arts Council/art professionals and state architects/project architects, and the using agency representatives, awards the commission. An artist's experience in working with public-access art projects is analyzed during the artist selection process; however, very often artists with no prior background in such projects are awarded commission. Primarily, the art selection panel analyzes the appropriateness of the artwork to the site, artistic quality, and overall project feasibility including fabrication and structural data.

The New Jersey Arts Inclusion Program is representative of a partnership that has emerged between contemporary artists, architects, and state government. Designed to meet the aesthetic and human concerns of our public environment, it continues to bring art to new audiences. ■

The cover of *Arts New Jersey* features Isaac Witkin's *Earth, Water, and Sky*, installed last December in the courtyard of the new Department of Transportation building in Ewing. The cast bronze sculpture, which weighs three tons and stands eighteen feet high and seven feet wide, is one of the largest sculptures ever commissioned in New Jersey's Arts Inclusion Program. It is also one of the largest projects undertaken by the casting facilities of the Johnson Atelier in Mercerville.

Witkin articulated his concept of the piece and his aesthetic aims during an interview at the Johnson Atelier, where he has had a studio for the past ten years. "I combined three elements—land, water, and sky—into a single, sculptural image to focus on three modes of travel and also to express the grandeur of the American landscape."

His abstract sculpture evokes a feeling of waterfalls, clouds, and rocks. "The forms behave like trees reaching for light and opening up to space," he explained. Witkin says he always aspires to make structures that have a free, spatial grace about them. "I give of myself everything I have in pursuit of beauty and truth, emulating Henri Matisse's open light, breathing, and expansiveness."

This approach explains the spot he chose for the *Earth, Water, and Sky*, which is on one of the diagonal squares directly opposite the third column of the building. "The reason for this location

is that it gives the sculpture space to breathe," Witkin explained. "The work can be seen from long views both from the front, against the building, and from the back, etched against the sky, without being choked by the building. The sculpture retains its autonomy while still relating to the architecture."

The piece sits on a base built of concrete and is faced with the same terracotta brick as the building so as to become an organic part of the architecture. The orientation of the base set on the diagonal axis corresponds with the walkway pattern.

Witkin also considered the building when he chose the color for his piece. He opted for "a black patina with green breaking through in order to have the artwork harmonize with the building's black metal work and its windows, and add to the subtle contrast with the lively, colorful brick and masonry work," he said. "Black also avoids reference associations with nature and abstracts the concept, so that the naturalistic associations are to be read as shape and form rather than color," he continued.

Witkin's work is represented in the collections of The Tate Gallery in London, the Hirshhorn Museum and Sculpture Garden in Washington, DC, and the Fine Arts Museum in Sydney, Australia, to name only a few. In May, he is having a

one man show at the Hirschl Adler Modern Gallery on Madison Avenue in New York City. *Earth, Water, and Sky*, however, will undoubtedly receive the most public attention because of its accessibility.

"Hopefully, public art adds to people's awareness of reality," Witkin reflected. "For me, art is a special kind of privilege—that I can leave a legacy of myself for the world." ■

Isaac Witkin seated before his cast bronze sculpture *Earth, Water, and Sky*.



BASEBALL: A SPORTING CHALLENGE FOR TWO MEDIA ARTISTS

by David Shifren



SHELLEY KUSNETZ

Some artists need quiet while they work. Others court their muse with inspiring music. Emily Hubley likes the sound of birds, which is why, when busy at the drawing table where she writes and illustrates her animated films, she works best with two pet parakeets fluttering about and a pair of caged finches chirping. "Birds are especially appropriate for my newest project," she points out, "since William Blake's poetry includes so many bird images."

Hubley and Thomas Guy, a video director/producer with credits for 100 public/cable television shows, both received 1988 Distinguished Artists Awards from the New Jersey State Council on the Arts for their work in film and video art.

At first glance, their work seems to diverge in two opposite directions. Thomas Guy's hour-long videos are realistic, *cinema verite* documentaries focusing frequently on socioeconomic and/or black issues. They explore people and social phenomena by offering the audience glimpses behind the scenes. Emily Hubley's animated films, averaging ten to fifteen minutes in length, are intensely personal, impressionistic studies. Against shifting backgrounds her characters materialize as fluidly and unpredictably as images within the mind itself. Interestingly enough, both artists' newest projects share a common theme: baseball. In Guy's "Before You Can Say Jackie Robinson" and Hubley's "Blakeball," baseball—which,

Media artist Emily Hubley, 1988 NJSCA Distinguished Artist, in her studio, inspired by her muse.

All photos courtesy of Dr. Laurence Hogan



SOME OF THE GREATEST players in Negro Baseball history were members of the 1946 World Champion Newark Eagles club. Headed by manager Ben Shibe (fourth from left, front row) — all-time Negro League pitcher — others seen in above photo are pitchers Lom Day, Monte Irvin, Maxwell Manning, Cecil Cole and Statue Lewis; second baseman Larry Doby; outfielder-infielder Monte Irvin; third baseman Pat Patterson; first baseman Len Pearson; and outfielder Johnny Davis.

1946 World Champion Negro League, Newark Eagles Club.

appropriately, originated in the Garden State—provides a central backdrop.

Guy's documentary, named for baseball great Jackie Robinson, the first black player to cross the "color line" by joining a major league white team forty years ago, focuses on a period in the game's history when baseball was segregated, when major league teams were either white or black but never mixed.

"'Jackie Robinson' really addresses issues much broader than homeruns and RBI's," Guy explains. An articulate man in his late thirties, the East Orange born video artist holds a sociology degree from Texas Southern University, and gained his first video experience as a writer for a tri-ethnic multilingual, preschooler's show.

"'Jackie Robinson' is the story of a proud people living in a segregated society, exploring and creating their culture, and celebrating their heroes. Black professional baseball provides a vehicle for understanding the rich world that American blacks built. The video sheds light on their migration from the South in search of opportunity, on their relationships with the political machinery of the cities, on the institution of the black family, and on the habits and tastes of their working class."

Guy's earlier work proves that sociological documentaries need

Monte Irvin (second from right) and Larry Doby (third from right) with Eagles teammates of the 1946 World Champion Negro League Newark Eagles Club.

not serve up just cold statistics; on the contrary, his projects attempt to bring forth the humanity behind the numbers. For a study on drug abuse, his camera zeroes in on a crack addict whose drug slurred speech becomes especially poignant as one notices this man's surprising gift with words and his occasional glimmers of self-awareness; his predicament seems the more tragic, and the profile strikes home as no laboratory interview with doctors ever could.

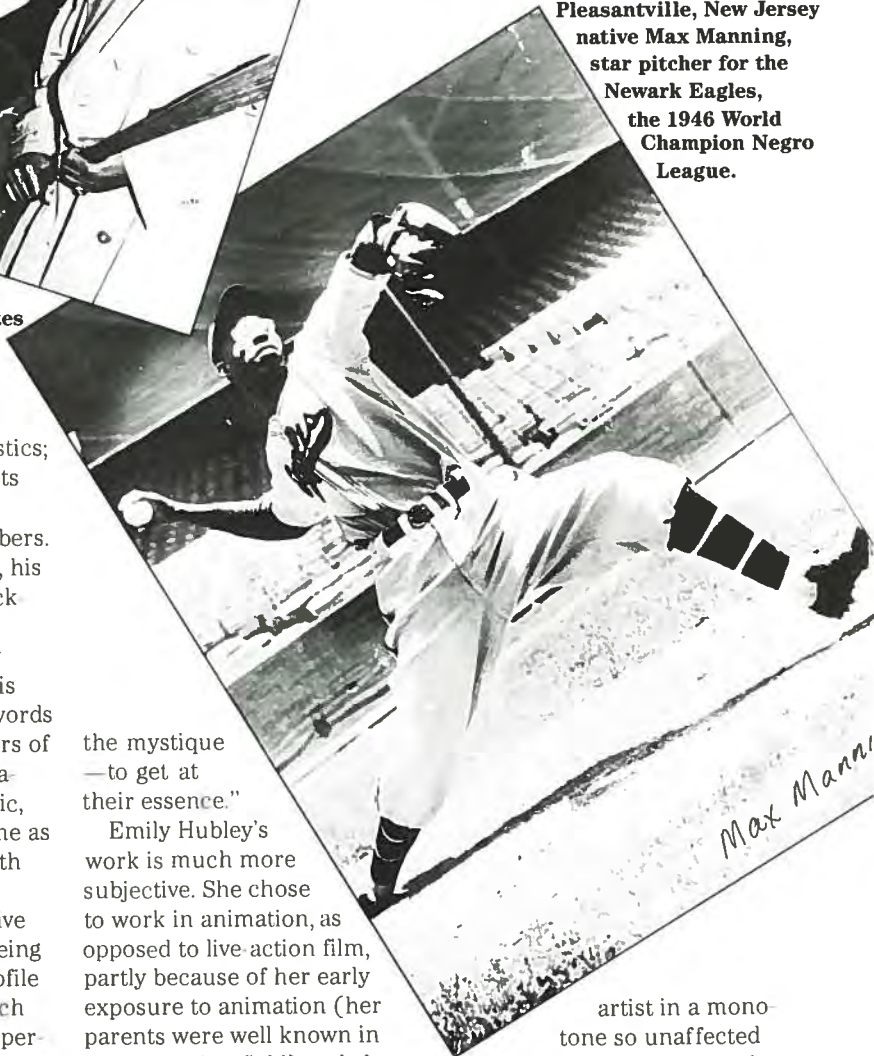
Nor do Guy's works derive their impact solely from being bleak. A ninety-minute profile of Sarah Vaughan, for which Guy traveled with the jazz performer for seven months on an international tour, is uplifting and even inspiring. Scenes of Ms. Vaughan singing to rapturous audiences are intercut with backstage autograph sessions, and none of the performer's style, grace, or dignity escapes the lens.

"My aim," Guy affirms, "is to focus on the people behind

the mystique —to get at their essence."

Emily Hubley's work is much more subjective. She chose to work in animation, as opposed to live action film, partly because of her early exposure to animation (her parents were well known in the animation field) and also because she finds "animation to be an appropriate medium for the messages and ideas I want to convey."

Her studies explore a gamut of emotions by often using impressionistic images that merge, blend, stretch, and tumble freeflowingly. Her earliest works, her most literal and conventionally narrative, are typified by "The Emergence of Eunice." Narrated by the



Pleasantville, New Jersey native Max Manning, star pitcher for the Newark Eagles, the 1946 World Champion Negro League.

artist in a monotone so unaffected and vulnerable as to be virtually irresistible, this six-minute film looks at a lonely, teenage girl who organizes her life through lists.

"If there's any unique imprint to my work," Hubley says thoughtfully, "it's probably the fluidity of the action. Viewers tend to feel it has a certain dream-like quality." In the

Emily Hubley looking over her storyboard for her animated film "Blakeball."



past seven years, since graduating from Hampshire College in Amherst, Massachusetts, she has received a National Endowment for the Arts fellowship and a 1985 NJSCA media arts fellowship, in addition to the 1988 NJSCA Distinguished Artist Award, as well as foundation support, while producing film-festival favorites.

"Blakeball," her animated treatise on Blake's poetry, uses a baseball game to examine more philosophical themes. Hubley believes the game shares many abstract properties with the British poet's aesthetics.

"Both baseball and Blake's poetry," she suggests, "especially from the nine nights of his *Four Zoas*, which I've corresponded to the nine innings of a baseball game, are physically and temporally unlimited. That is, there are no definite time segments. If a game were tied, it could theoretically go on forever. Parts of the *Zoas* give one that same feeling."

"Blakeball" might seem a departure from Hubley's earlier works, which draw upon feelings and experiences that are universal and do not demand that viewers know anything as esoteric as Blake or as specialized as baseball. Hubley insists, however, that her new film will still be accessible.

"Viewers very familiar with Blake or baseball may get more out of the piece, but even those who don't know either well will understand and appreciate it."

Although they pursue very different themes and styles, both Hubley and Guy share a penchant for being highly self-

critical; only rarely are they satisfied with a finished project.

"The only film I've really loved," Hubley admits, "is one I collaborated on with my sister. 'The Tower' seemed wonderful to me not for my work in it, but for hers."

Guy believes one of his particular strengths is his ability to conceptualize, and says "knowing exactly what I want allows me also to know when I haven't realized it." He also considers organizational skills to be critical in video production. "Projects that need camera crews and other technicians invariably call upon the director not only to motivate people, but to get them to work together smoothly."

Viewing the Garden State as "extremely fertile ground" for video production, Guy has devoted his fellowship award to completing "Before You Can Say Jackie Robinson," in collaboration with Dr. Lawrence Hogan, professor of history, Union County College. Emily Hubley's award will be channeled largely toward hiring an assistant to help with "Blakeball's" tedious coloring-in process. Finding a helper should not be hard, just as long as it is not someone allergic to feathers. ■

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 received a NJSCA literary arts fellowship in 1985.

SHELLEY KUSNETZ

NEWARK MEDIAWORKS



1988 NJSCA Distinguished Artist Thomas Guy (right) thanks Negro Baseball League players Bill Cash (left) and Gene Benson, following an interview after the 1987 Cooperstown Hall of Fame Game in Cooperstown, New York.

CORRIDORS

Keeping track of New Jersey's burgeoning arts scene is like turning over an unassuming, smooth stone and finding beneath it a teeming ant hill, with "workers" parading in all directions. Excitement, diversity, and controversy—the state's dynamic arts scene seems to have it all. And now it has something else as well: a new arts guide designed to share insights and information on dance, music, theater, art, and film.

Beginning this past January, *Horizon*, a national magazine of the arts, joined efforts with Arts Pride New Jersey, Inc., in cooperation with five New Jersey-based corporations, to produce *Corridors*, the newest of *Horizon's* regional arts guide supplements. Bound into monthly editions of *Horizon*, *Corridors* is part of the maga-

zine's regional arts guide program that teams local arts groups and corporations with *Horizon's* resources. The purpose of the program is "to provide arts organizations with a long-term, self-sufficient monetary source and to help channel information to the public," according to Sarah J. Rowell, former *Horizon* arts guide coordinator.

It is anticipated that in a year's time, a portion of the revenues that *Horizons/Corridors* earns from advertising, subscriptions, and newsstand sales will be directed toward the efforts of Arts Pride New Jersey, a nonprofit arts organization formed to promote and advocate the arts in the Garden State. William Wright, president of Arts Pride New Jersey and director of the New Brunswick Cultural Center, is acting as project coordinator. The five corporate sponsors include First Fidelity Bank,

Johnson & Johnson, Nabisco Brands, Inc., New Jersey Bell—A Bell Atlantic Company, and the Prudential Foundation.

Each month, *Corridors* includes three colorful, heavily illustrated feature stories about New Jersey arts events, personalities, organizations, and communities. The first two issues contained articles on the New Jersey Chamber Music Society, the New Jersey Symphony Orchestra, the New Jersey State Council on the Arts, Princeton University's outdoor sculpture collection, and the arts scenes in Newark and New Brunswick.

The magazine also includes a comprehensive cultural calendar listing music and dance concerts, art exhibits, theatre productions and more, with information, locations, descriptions, ticket prices, and hours of admission provided. In addition, a column called

"Access" offers information on important art resources such as arts centers and societies, galleries and museums, and other indoor and outdoor attractions. Short, arts-related news items appear on the magazine's "Aside" page.

Corridors is the newest publication for *Horizon's* regional arts guide program, which also produces guides to Southwest Florida, Georgia, California's Central Valley, and Central Alabama.

Corridors is distributed through bulk and individual subscriptions, as well as newsstands throughout the metropolitan area. The subscription rate of \$28 annually entitles the subscriber to both *Horizon* and *Corridors*.

Corridors requires two months lead time for calendar information and press releases, which should be directed to its editor, Scotia MacRay, 50 Patton Avenue, Princeton, NJ 08540.

To order a subscription to *Horizon-Corridors*, contact *Horizon* magazine, P.O. Drawer 30, Tuscaloosa, Alabama 35402; 1-800-633-5957. ■

The cover of *Horizon*, a national magazine of the arts, announcing the debut of *Corridors*, a new arts guide to New Jersey.



Corridors is bound into each monthly edition of *Horizons* which is distributed through bulk and individual subscriptions and newsstands throughout the metropolitan area.

THE HEALING ARTS

by Marion Burdick

Medicine has been often called the healing art. At Memorial Hospital of Burlington County in Mount Holly, art could be called the healing medicine. For the past seven years, the 400-bed hospital's innovative Pavilion Gallery has been brightening the spirits of visitors, staff, and patients. According to a 1984 study by Duke University, this New Jersey hospital is the only hospital in the country with such a comprehensive, professionally run in-house program.

The gallery was Bette Johnson's brainstorm. A printmaker specializing in woodcuts, Johnson was working in the hospital's psychiatric day treatment center as a volunteer art therapist when it occurred to her "that the medical profession seemed to wait to use art as a vehicle for communication only when a person became disturbed." Johnson believed art could be integrated into all areas of hospital life to reduce stress, and not be used just as a time filler or a diagnostic tool.

"Art is something that stimulates and increases communication. Whether or not people like or dislike what they see, they begin to talk," she explained, "and once communication begins, stress is relieved."

While working at the hospital, she began looking for local artists to exhibit in the show she was staging at the day treatment center. Her search led her to fellow Medford resident Patricia Stefanini, whose acrylic

abstracts had been exhibited in major Philadelphia shows.

The idea for a collaborative venture took root, and in the fall of 1980, with the help of a \$10,000 grant from the New Jersey State Council on the Arts (NJSCA), it blossomed into the Pavilion Gallery. The hospital matched this seed money by providing exhibition space, office help, and public relations. Johnson and Stefanini are paid for a three-day week. "It's volunteer work beyond that," quipped Stefanini. The NJSCA has continued to fund the gallery since 1980. Other sources of support have come from the New Jersey Committee for the Humanities, the Burlington County Cultural and Heritage Commission, Gannett Papers, and B.P. Oil.

The intention of the gallery was to serve the hospital's patients and staff, the community at large, and area artists. Included in their original proposal was a mechanism for patients to select the art for their own rooms. Although most of their original goals have been met, personalized art galleries in patients' rooms have proved unworkable, since today's patients are often in and out of the hospital in three days. Even long-term patients prefer using the space for their own decorations.

According to Argie Mandakas, director of public relations, Memorial Hospital, "the first consideration is to the patient. We have found that patients ask the nurses or volunteers to take them to the gallery. This shared experience fosters a real, person-to-person relationship that moves beyond the patient/nurse relationship."

"Interesting enough," observed Stefanini, "the gallery



Alternative space in the Pavilion Gallery, Memorial Hospital of Burlington County. The sculpture installation, *The Ledge*, is by Louise DeSalvo Masi.





Sculpture display by artist Bernard Pellock in the north lobby of Memorial Hospital.

DAN Z. JOHNSON



The large totem-like metal sculptures of Herb Rosenberg were featured in the sculpture gallery this past season.

has had a major impact on the hospital staff, who visit the gallery to relax and are then able to go back to work and provide better health care."

"That has been such a bonus: to add excitement to the workplace," added Johnson. "Those staff members who might not have visited a museum or gallery in the past have become comfortable in the art world and no longer feel intimidated by artwork that is challenging. It's been a great educational process for us all."

From an initial 1,600-square-foot space, the gallery has grown to include a 700-square-foot annex and has taken over a 2,100-foot open-air courtyard as a sculpture garden. Five, separate exhibition spaces make up the Pavilion Gallery today, including an indoor sculpture gallery in the main

lobby. All these areas are provided by the hospital to the gallery as a component of its contribution of matching funds. In addition, art has begun to appear in corridors, waiting rooms, offices, and VIP lounges, giving patients and visitors something to talk about.

The program also provides symposia dealing with historical, medical, and art topics; concerts; tours for school children and nursing home patients; and craft demonstrations throughout the year.

"We are currently developing a museum collection of which we are very proud," said Johnson. "The gallery already has about two hundred pieces of artwork valued at over \$50,000. With no budget to purchase artwork, the gallery depends on major grants or the generosity of staff. One staff member purchased a half-dozen pastels out of his own funds to hang in the CAT Scanner waiting room to help alleviate patient stress."

The community at large has also become involved in the hospital's art project. Under the direction of a landscape architect, five local garden clubs have helped support a sculpture exhibition in the courtyard that rotates once or twice a year. As part of the current renovation of the grounds, a path wide enough for wheelchairs, with measured distances for joggers, is planned to wind among the sculptures.

The galleries usually host up to twenty-eight exhibitions a year, with shows remaining on view for four weeks and installations standing from six to twelve months. One of the most innovative projects, a highlight of the 1983-84 season, involved artists in-residence. Four artists were invited to interact in the hospi-

tal for six months, at which time the works of art inspired by their experiences were to be exhibited. The artists were free to participate in hospital life at any level they chose, from making Grand Rounds to observing an operation. "The exhibit was extraordinary," recalls Stefanini, "and the impact was long-term; artists each donated one work to our collection."

Stefanini and Johnson plan exhibits two years ahead, with the overview and thrust of each year's exhibits determined by major grants. Over the course of a year, the co-directors estimate they review close to 1,000 submissions. In the selection process, they consider their audience, the educational format of the gallery, and its influence on the surrounding community. "We choose artists according to specific themes of our exhibitions schedule and the professional quality of their work," Johnson explained. "We consider ourselves a starter



Bette Johnson (left) and Pat Stefanini, co-directors of the Pavilion Gallery.

Memorial Hospital staff relaxing in the sculpture garden; wood sculptures by Dick Jeffries.

gallery, in that we give professional artists public exposure before they hit the exhibition circuit and move on to private galleries or museums. The quality is constantly increasing," she continued, "and what is so rewarding is to see our artists' careers develop and blossom."

The gallery's current project, *The Master's Touch*, captures the spirit of artistic growth. The goal of this three-exhibition series is to highlight the superior talents of New Jersey's artists and artisans and show the influence they have had on their students and apprentices. Jeffrey Wechsler, assistant director at the Jane Voorhees Zimmerli Art Museum in New Brunswick, is jurying each show and explained that the master artists/teachers were invited to choose students/fellow artists at whatever point in their career.

"There are many different ways of transmitting arts education information," he said. "The series takes a look at different approaches: the formal Masters of Fine Arts programs and the apprenticeship arrangement. In both instances, the "mentor" passes down traditions, aesthetic ideas, technique, and craftsmanship. We also

decided to have the series cover both the fine arts and the applied arts."

Two master teachers associated with Rutgers, The State University, Judith Brodsky, a print maker, and Ka-Kwong Hui, a ceramist, are taking part in the first exhibit, with examples of their work and their students' work on display through May 31. The student exhibitors are Greg Carter and Sara Pasti; graduated student exhibitors are Marion Weiss-Monk and Peter Arakawa. The next show, which will run from June 13 through August 20, will feature master woodworker Frank Klausz of Pluckemin and six apprentices who work with him. The final show in the fall will spotlight a



MAJOR CULTURAL CENTERS PROGRAMS ANNOUNCED BY ARTS COUNCIL

textile artist and a theatre set designer, along with their students.

According to Wechsler, the Pavilion Gallery demonstrates that "the serious presentation of art can occur in a very public place, such as a hospital, as long as the work upholds the high standards found in a museum or gallery."

The Trenton Artists Workshop Association (TAWA) agrees, for Johnson and Stefanini's pioneering efforts at Memorial Hospital inspired TAWA to launch a similar art program at Mercer Medical Center in Trenton this past February. For more information about the Pavilion Art Gallery, call (609) 267-0700, ext. 3250. ■

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

This past February, the New Jersey State Council on the Arts (NJSCA) held a press conference at the State Capitol in Trenton to announce the publication of guidelines for two new programs to assist cultural centers and facilities throughout the state.

The first program is the two million dollar Capital Projects Program (CPP), made possible through a specific legislative appropriation for the Council's fiscal year 1988 budget. The CPP will provide financial assistance in the form of matching grants for the high-priority capital projects of existing performing arts facilities that serve multi-regional or statewide audiences. Matching grants ranging from \$50,000 to \$300,000 will be awarded on a competitive basis to qualifying New Jersey-based, non-profit organizations that submit proposals for capital projects.

"This program," said Celeste S. Penney, NJSCA chairman, "represents a bold step on the part of the state legislature and an important new direction for the Council. This is the first time we have been able to actually extend to our cultural centers money to rebuild, restore, and improve the facilities so critical to their operation."

The NJSCA also announced the State and Regional Centers of Artistic Excellence Program authorized by legislation introduced by Senator John A. Lynch and Assemblyman David C. Schwartz. This program to designate state and regional cultural centers is intended to increase public visibility, support, and appreciation for New Jersey's finest visual and performing arts facilities by granting official

recognition to them and to the communities in which they exist.

"These two programs are indicative of the Council's ongoing commitment to the development of New Jersey's cultural centers," Penney said. "We hope to be able to announce a major capital improvements program in the near future to fulfill the bond referendum recently passed by the voters."

In addition to Senator Lynch and Assemblyman Schwartz, Assemblywoman Maureen Ogden, ex officio Council member; Secretary of State Jane Burgio; and Assistant Secretary of State Alvin Felzenberg all were present for the announcement.

Citing the "momentum" of initiatives concerning cultural centers in the state to date, Senator Lynch noted that "one of the great things to come out of (these initiatives) is the consortium that has developed among people concerned for the arts in the state to work on a priority arts agenda...to mobilize the people and to educate people on the benefits of the arts."

Assemblywoman Ogden pointed to both general and specific benefits of the programs for the state's citizens. "In New Jersey we can provide cultural centers where people live, so they don't have to travel great distances but can enjoy the arts close to home, at ticket prices that are affordable. Through our support for our own cultural centers, we are supporting not only quality and accessibility but innovation."

Explaining the role of local governments in application for the designation, NJSCA executive director Jeffrey A. Kesper said, "We hope to see municipalities and county governments take an active part in the cultural development of their communities and also in

support of those cultural centers that reside within their communities. We anticipate a partnership that will hopefully ensure the success of those cultural centers in the future."

For the purposes of obtaining designation it is, in fact, local government that must apply on behalf of a cultural center in its community. Designations can be made on two levels, regional and statewide, depending on the extent of the center's activities and audiences. The April 22 application deadline, announced at the press conference, represents only the first of an annual opportunity for eligible centers to be considered for designation. The Council hopes to announce the first-round decisions at its annual meeting in July.

Decisions on the two million dollars in capital grants will be announced at the Council's May board meeting, in hopes that long-awaited capital projects can be implemented rapidly throughout the summer months. Coming on the heels of this program is the forty million-dollar bond issue program of capital improvement grants for cultural centers, passed by the voters of New Jersey in last November's referendum. More expansive than the two million-dollar program, the bond program allows for both the improvement of existing arts facilities and the construction of new ones.

All told, the programs announced in February and the coming bond program constitute a major new thrust to the Council's operation to support and help develop high quality arts centers. The extent of the state's commitment is unparalleled in the nation, and there will be, no doubt, much to report in the months ahead. ■

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