

# A R T S

N E W J E R S E Y



THE NEW JERSEY STATE COUNCIL ON THE ARTS  
AUTUMN 1989



## STATEMENT FROM THE EXECUTIVE DIRECTOR

At the annual meeting of the New Jersey State Council on the Arts (NJSCA) held this past July in Trenton, both Celeste S. Penney, then NJSCA chairman, and I discussed the future of arts development in New Jersey and the many challenges the arts community here and across the country now faces.

As I see it, we are a nation and perhaps a state at risk. Just as acid rain, oil spills, and the depletion of our ozone layer threaten our natural environment, inadequate federal and state funding for the arts, compounded by spiraling costs of artistic pursuits, as well as restrictions on creativity and the prevailing notion of the arts as a luxury item, and therefore dispensable, threaten our cultural environment.

For the first time in several years, owing to economic vagaries, the NJSCA has suffered a budget cutback that has suddenly made many wonder about the future of public funding for the arts in New Jersey. While the \$2-million decrease has meant reduced funding and services to our constituents, it has also provided the impetus for the arts community to begin to mobilize and evaluate what must be done to secure a healthy climate in which the arts can thrive.

For the past eight years, many of our arts constituents have

benefited from a financially well-endowed and proactive state arts council and have been able to pursue and achieve excellence, earning national recognition along the way. This issue of *Arts New Jersey* recounts a few of the more recent successes: the Garden State's own crafts movement has helped inspire a national celebration of crafts to take place in 1993; the acclaimed public television program "Great Performances" will kick off its new season this month with a production of *Show Boat* performed at New Jersey's own Paper Mill Playhouse; Pro Arte Chorale, designated a 1990 NJSCA Distinguished Arts Organization, will perform the American premiere of Gluck's *Telemacco* at Alice Tully Hall in New York City.

And what about our unsung heroes? Whether it be the poet who introduced inner city children to the magic and power of language, the actress who transported us from the mundane to the mythical, the musician who touched a chord within our souls, the arts administrator who worked 70 hours a week to ensure a successful season, the arts advocate who called and wrote legislators to remind them of the integral role the arts play in the state's well-being, the business volunteer who shared her accounting expertise with a dance company . . . everyone involved with the arts in New Jersey, as a

collective force, has sustained an incredible momentum which has carried the arts in New Jersey into the national limelight.

The question plaguing us now is this: Can we continue this momentum despite the challenges we face? Can we do more with less? We explored these and other questions last month at the statewide conference, *Arts in Focus II*, and will report on the presentations in the next issue of *Arts New Jersey*.

I am cautiously optimistic. The Council has done all it can to stabilize the state's arts organizations, institutions, and artists and secure their success for another year. We welcome NJSCA board member Elizabeth G. Christopherson as the newly elected NJSCA chairman, and look forward to a productive year ahead. On behalf of Ms. Christopherson and the entire board, I invite our constituents to join us in providing the leadership needed to advance the arts in New Jersey.

As I mentioned in my speech this past July, the Council's FY '90 budget was not saved until the early hours of a Saturday morning when Governor Kean hammered

out a compromise with the legislature that assured that \$7.5 million would be put back into our budget. The Governor asked me to tell our constituents that their letters and phone calls made it easier for him to fight for our budget. He asked me to thank everyone, but also to report that our job has just begun.

The time has come to proclaim, in unison, the importance of art in all our lives, its centrality to our society, and its significant contributions to our economy, our heritage, and our future. ▲



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

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I Am  
Kaaren Patterson  
Cotton linter and  
colored pulp  
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1988



## SHOW BOAT: A GREAT PERFORMANCE

by David W. Major

GERRY GOODSTEIN



(Left to right) Ellia English (Queenie), Rebecca Baxter (Magnolia), and Shelly Burch (Julie) in a scene from *Show Boat* at the Paper Mill Playhouse.

The orbit of New Jersey's artistic planets fell into line last spring when three of the biggest constellations — Paper Mill Playhouse, WNET/THIRTEEN, and the New Jersey State Council on the Arts (NJSCA) — participated in bringing a quintessential American art form to the world: the musical.

WNET/THIRTEEN, operating with a substantial single-program grant of \$400,000 from the NJSCA, selected Paper Mill Playhouse

to produce the 1927 landmark musical *Show Boat* by Jerome Kern and Oscar Hammerstein 2nd. The performance, videotaped live on the Millburn stage in June, will kick off PBS's 17th season of "Great Performances" when it is broadcast nationwide on October 27 at 9:00 p.m.; it is to be broadcast overseas at a later date.

PBS's commitment to promote the performing arts — music, dance, and drama — has provided numerous opportunities for local public television stations to produce arts programming not usually found on commercial networks. For instance, *Show Boat* will come on the heels of the

summer rebroadcast of "Art Effects," a WNET/THIRTEEN mini-series on outstanding arts organizations in the Garden State. The half-hour documentary "Hold Fast to Dreams" features the community and educational outreach programs of Montclair's Whole Theatre company under the direction of Olympia Dukakis; it was a Gold Plaque Award winner at the 1988 Chicago International Film Festival. "Art Effects" also features "Glasnost at Glassboro," a documentary on

the 1987 Hollybush Festival, and "Young and Noteworthy," which focuses on the New Jersey Youth Symphony. Major funding for "Art Effects" was provided by the NJSCA and two New Jersey foundations, the South Branch Foundation and the Frank and Lydia Bergen Foundation.

While the distribution of "Art Effects" was limited to the New York-New Jersey metropolitan area, *Show Boat* is expected to reach roughly four million homes across the country — substantial exposure for an American art form unknown to many of the younger generations.

"Depending on the show," said Jac Venza, the executive producer of PBS, "a 'Great Performances' broadcast reaches between 900,000 and four million households. It might seem a modest share, but it equals all the people who have seen a Mozart opera in the last two centuries."

*Show Boat* was revolutionary for its time. By integrating a music score with an ongoing story, it marked the advent of musical theater. The musical's timeless setting, unprecedented inclusion of racial issues, and its memorable music drawn from the vaudeville, operetta, and black traditions, have firmly established the Kern-Hammerstein work as an American classic.

For 25 years the preservation of *Show Boat* and other American classics has been the mission of Paper Mill Playhouse, which has a subscription base of 43,000 encompassing 19 of the state's 21 counties. The theater's guiding beacons have been executive producer Angelo Del Rossi and artistic director Robert Johanson. Under their guidance, Paper Mill has offered audiences



GERRY GOODSTEIN

(Left to right) Eddie Bracken (*Cap'n Andy*), Robert Jensen (*Steve*), Shelly Burch (*Julie*), Marsha Bagwell (*Parthy*), and Rebecca Baxter (*Magnolia*) in a scene from *Show Boat* at the Paper Mill Playhouse.

consistently high-quality productions which have gained the attention of PBS officials in recent years.

Johanson's guest direction of *The New Moon* for the New York City Opera led to the network's producing the operetta as one of its "Great Performances." The program was videotaped at Wolf Trap Theatre in Washington, D.C., during the summer of 1988 and later broadcast on April 7, 1989. *The New Moon* originated at Paper Mill Playhouse, where Johanson has directed 22 productions in the last five years.

Johanson's work on *The New Moon* crystalized PBS's belief that the Paper Mill was capable of staging a musical worthy of national exposure on "Great Performances." Such an





Scene from *Show Boat* which ran at the Paper Mill Playhouse from May 17 through June 25, 1989.

The nation's recent achievements in the performing arts have provided reason "to celebrate our own uniqueness and accomplishments," Venza offered. Paper Mill Playhouse's production of *Show Boat* embodies this spirit.

"What I am particularly proud of," he continued, "is that not only do we have a program that involves New Jersey arts and the NJSCA and exposes them to national recognition, but we also have a spectacular opening show for 'Great Performances' season. We've really gone all the way," he said, referring to the extent of PBS's commitment to the *Show Boat* production.

"It's a feather in the cap for the Paper Mill," said Angelo Del Rossi. "I've always said we couldn't do the work that we do without the NJSCA."

According to Venza, Robert Johanson was the key player in the Paper Mill-PBS project, an undertaking that began in December. His familiarity with *Show Boat*, which he directed at Paper Mill Playhouse in 1985, was indispensable in assisting David Horne, the PBS producer of the show, and Kirk Browning, the director who had also worked with Johanson on *The New Moon* for "Great Performances."

The process of relating the story of *Show Boat* in another medium, without losing the

undertaking, however, required NJSCA aid; with a funding request awarded and permission granted by the Rodgers and Hammerstein Library to produce the show, the way was clear.

Several factors play a part in PBS's selecting a production. PBS endeavors to offer a wide variety of programming that will satisfy a nationwide constituency. Financial concerns, of course, also influence a decision. Dependent on outside funding sources from the National Endowment for the Arts, the Corporation for Public Broadcasting, the Martin Marietta Corporation, and local public television stations, PBS must be relatively confident that a program it produces from scratch will be a sure winner. While PBS imports productions from overseas, it has a commitment to American programming.

DALIA PHOTO



(Left to right) Eddie Bracken (*Cap'n Andy*) and Paper Mill Playhouse's executive producer Angelo Del Rossi show New Jersey Secretary of State Jane Burgio and Governor Thomas H. Kean one of the cameras WNET/THIRTEEN used to videotape *Show Boat* at the Paper Mill Playhouse.

idea of watching a theatrical production, was "fascinating and fun — but exhausting," Johanson said. Plotting the filming of the two-hour show, an arduous step-by-step process, called for the consideration of 2,000 camera shots involving nine cameras which were placed throughout the 1,200-seat theater during the videotaping.

*Show Boat* was taped at the end of the six-week run at the Paper Mill. Two camera rehearsals preceded the three live tapings. After each performance, the footage was reviewed.

"I think it turned out beautifully," said Johanson. "I'm thrilled with the work that everyone has done on it. I think it is going to be quite special."

"The work has been a very loving project," Venza said. "After seeing the Paper Mill production, people, we hope, will turn to their regional theater and give it renewed support."

Governor Kean's support for the arts, the State Arts Council, and Paper Mill Playhouse was warmly

acknowledged during a black-tie gathering at the theater. With the key participants from PBS/WNET, NJSCA, and Paper Mill attending a performance of *Show Boat*, Angelo Del Rossi dedicated the production to Governor Kean and presented him with an artist's original rendering of the *Show Boat* curtain: Ol' Man River, the enduring symbol of the Kern-Hammerstein musical and this extraordinary New Jersey collaboration. ▲

David W. Major is the editor of *Time Off*, the arts and entertainment magazine appearing in 11 newspapers of The Princeton Packet Inc.



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## STEPHEN DUNN: ILLUSIONIST OF THE PERSONAL

by Daniel Lusk

Stephen Dunn of Port Republic, New Jersey, is the author of seven collections of poetry, including *Between Angels* (Norton, 1989) and *Local Time* (Morrow), winner of the National Poetry Series Open Competition in 1986. His previous books are *Not Dancing*, *Work and Love*, *A Circus of Needs*, *Full of Lust and Good Usage* (all from Carnegie-Mellon) and *Looking for Holes in the Ceiling* (University of Massachusetts Press).

His awards include a Guggenheim Fellowship and three National Endowment for the Arts Creative Writing Fellowships, as well as a Distinguished Artist Fellowship from the New Jersey State Council on the Arts (NJSCA) and many literary prizes. His work has appeared in *The New Yorker*, *The Nation*, *The Atlantic*, *Antaeus*, *Poetry*, *The American Poetry Review*, and *The New Republic*, to name just a few publications.

A graduate of Hofstra University in history, Stephen studied in the Creative Writing Program at Syracuse University with poets Philip Booth, W. D. Snodgrass, and Donald Justice, earning a master's degree in creative writing.

He taught at Southwest Minnesota State University and was Visiting Poet at Syracuse before joining the

faculty at Stockton State College in Pomona in 1974. He also has been Visiting Poet at the University of Washington in Seattle and during the past year was Distinguished Visiting Poet at Wichita State University in Kansas. From 1983 through 1987, he was a member of the graduate faculty of the Master of Fine Arts Program in Creative Writing at Columbia University. Since 1975 he has led poetry workshops at the NJSCA Artist/Teacher Institute, held annually on the campus of Stockton State College.

Daniel Lusk, a former member of the NJSCA staff, interviewed Stephen Dunn for *Arts New Jersey*.

**What does it take to be a poet?**

I think it takes a deep love of language, a love of precision, and a large, empathetic imagination; and knowing that the writing process is profoundly an art, that it takes high "making," great "making" to make anybody pay attention to anything you might say. Even if I have, at times, thought I had a lot to say, I've learned by now that that almost makes no difference . . . content belongs to everybody, and it's the handling of content, it is great making, that separates poets from each other.

**Do you know, when you begin to write the poem, what the poem is about? How do you know when the poem is finished?**

I almost never know what a poem is about when I start; no, sometimes I know *something* of what it's about . . . but my barometer for myself is that the first moment I startle





myself, I'm in the poem. Before that, I'm working with my conventional workaday mind, which I don't think is very extraordinary. I do often throw away everything that preceded that moment of startling myself, and begin then with a new thing to live up to. But I think, even then, I know I continually have to get beyond my original intention. For me, poems are constant acts of discovery.

**Your life, as I know it, doesn't seem like a "poet's life"; it seems pretty regular. Is it the discovery of "meaning" in the ordinary life that makes it interesting for you?**

I think most poets have ordinary lives . . . they have to get through the same kind of dailiness that everyone else does. Therefore, I always think I have to make it up . . . I would alter any fact for the sake of emotional veracity. So I consider myself an illusionist of the personal, of poems that are apparently about my life, my daily life.

It has something to do with discovering the hidden qualities of my own life and of other people's lives like mine — the mysteries of the ordinary —

that are the real pleasures. I guess I think that any successful poem that I've written — probably any poet would say this about whatever subject he tackled — is some kind of act of coherence amidst fragmentation and mystery.

**Can you think of a particular poem that you've done where that might be illustrated?**

There are many, I hope . . . certainly any of the men-women relationship poems in the first part of *Local Time*, and many of the poems that are in the new book, *Between Angels*, which take on the same kind of subject matter but in many instances broaden it into things that have more historical perspective, things exterior to the domestic life. Or a poem like "Essay on the Personal" in *Not Dancing*, in which I try to talk about what it means to get at the personal. The poem ends:

We are left with style, a particular way of standing and saying, the idiosyncratic look at the frown which means nothing until we say it does. Years later, long after we believed it peculiar to ourselves, we return to love. We return to everything strange, inchoate, like living with someone, like living alone, settling for the partial, the almost satisfactory sense of it.

I think that's as well as we can do . . . "settling for the partial, the almost satisfactory sense of it . . ." though I think that's a lot. Poetry is not an exact science . . . it is a great approximation for experience.

Poet Stephen Dunn in his backyard in Port Republic.



When people say about your work that you are a “domestic” poet, how does that strike you as a way of identifying your poems?

I think it’s too reductive. I think my poems have always been about how people behave with each other in love and in relationships, and I think the truly “domestic” thrust was mostly in the books between *Work and Love* through *Local Time*, what I consider as sort of a trilogy. I think I’ve written myself out of that kind of obsession with it in that period of seven or eight years.

In another sense, since most people’s lives are domestic in one way or another . . . I think it’s an enormous subject. The things that are unsaid and unspoken between people . . . which is what much of my poetry is about . . . are mysterious, even inexhaustible. But I do think that my concerns extend beyond them, too.

**How important is it in the life of a poet to win the awards? You’ve had some wonderful success in that area.**

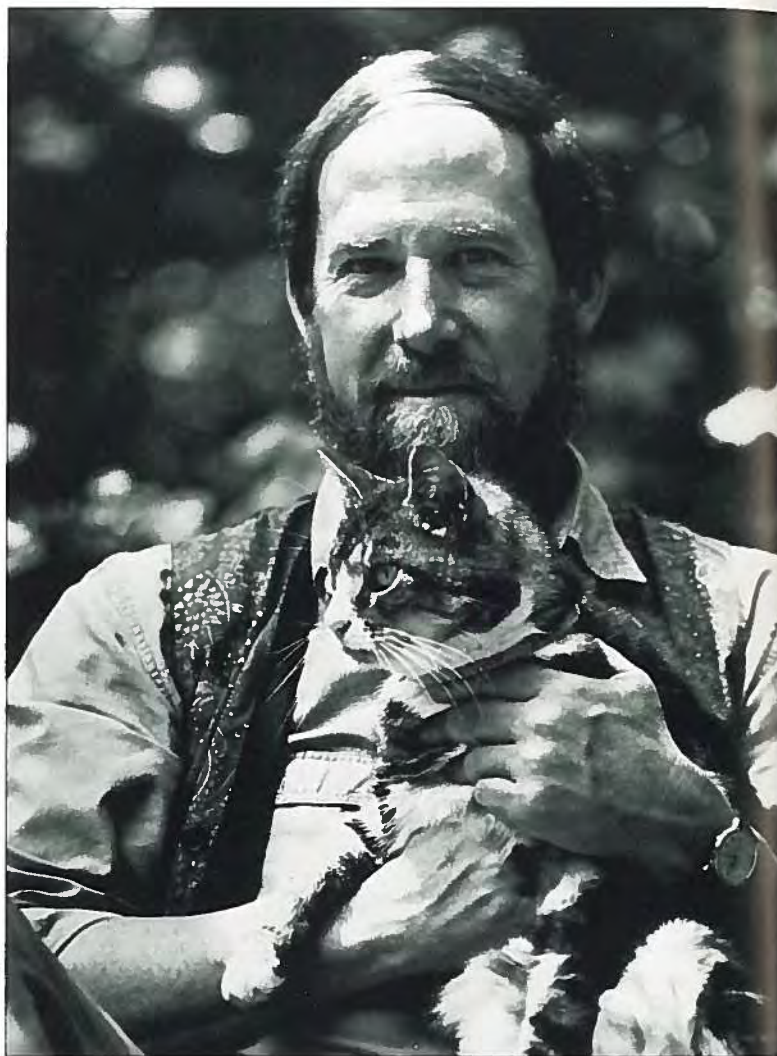
I have gotten some. It certainly was important early on, as a kind of validation. They conferred on me something from the outside world that was gratifying. The later awards have been just sweet and lovely. I don’t think they have affected my sense of self as “poet,” as practitioner. I still write out of my concerns and my obsessions.

**Is it important for there to be awards? Individual grants to artists? How important is it for there to be some system to maintain the writing at the source?**

I don’t think it maintains it; I think it’s “good gravy.” I think the real poets will keep on doing it, no matter what. The real writers will keep writing; they can’t help themselves. But I’ve always felt that once a thing is done, that it should enter the world, and ideally that it should enter the world very well. And if there are prizes and things that make distinctions, and that isolate a particular book, I say, “Why not?” Obviously, in some cases these things will be political, and there will be a certain cronyism. But, as with the Arts Council awards, which I was involved in as a grants evaluation panelist for this year’s fellowships, the manuscripts we reviewed were numbered and therefore anonymous. We chose the work of Number 32, and not the work of Number 12.

**You’ve been very good about participating in this process, of evaluating manuscripts for competitions, which I know is a lot of work, and you have been very responsive when the Arts Council and others have called on you to be one of those people who reads hundreds and hundreds of pages of manuscript to determine whether an artist deserves an award. Why do you do it?**

Early on, I did it out of curiosity, and for the little money that was in it. When I do it now . . . say in New Jersey . . . I feel it is part of my responsibility as a New Jersey poet to help make those discriminations about quality.



DENNIS McDONALD

Stephen Dunn



## URGENCIES

I woke to the sound of rain, and lay there  
canceling  
parts of the day. Now I couldn't patch

the leaking roof; something funny  
about that,  
one of the temporary pleasures

of the mind. My wife was still asleep.  
I wanted to disturb her,  
tell her about the irony of rain

and Saturday mornings and leaks.  
I put on my robe,  
went to the window. In the grayness

there were different shades of gray.  
I don't know why  
that seemed sad, or why

I suddenly wanted to pull apart  
the curtains,  
let some cruelty in. The rain

was steady and this was spring.  
There were things  
to be happy for, the flowers for example,

the tree frogs and their alto songs.  
I wanted to tell my wife  
about the grass as if she'd never

heard of grass, the crazy speed at which  
it grows in May,  
a few things I'd thought of and noticed

since the night had passed. But her sleep  
was persistent,  
a deep and now annoying sleep.

I went downstairs. The cat was waiting  
to be fed and had practiced  
certain gestures of affection,

which I loved, so I'd open the can.  
It was understood,  
if he'd purr and rub his head

against mine, all anxiety would end,  
the morning  
become languorous and his. ▶

Can you tell, when you read a poem, if it's a good poem? How do you know? Is this mostly a matter of taste? And if it's your own poem . . . how do you know if it's a good poem?

That's a tough one. In my own work I know when I have gotten out of the poem, when I have dealt with the issues, surprisingly, of the poem and have said some things I didn't know I knew. The very good poem exceeds, not only your intention, but probably the expectations of the reader, and in some way it takes its place among other . . . very good poems; it can live with them. So there are very few of those. I'm not sure I've written any. I think I have, but I'm not sure. The danger, when you become as practiced as I am now, is to write the competent poem, the poem that has all the appearances of a poem — that completes itself; that solves all its problems — but may not matter very much, just because I haven't taken on enough, haven't gone deep enough — any number of reasons. And this is one of the things I worry about.

**What about teaching? What part does that play in your life?**

I started teaching as a graduate student in 1969 and as a regular professor in 1970. I like to teach. In fact, I've just written a piece on this that the *AWP Newsletter* is going to publish in the fall, called "The Poet as Teacher." Why do I keep doing it when one percent, maybe less, have turned out to be writers over the last 20 years? I try to answer that question in my essay, essentially by saying that I'm really doing something else, other than making writers. And what I talk about

is the ways in which, in looking at poems seriously, flawed poems, that it's a kind of moral teaching. It's helping people "get the world right." They all end up being better readers as a result. I suspect that's why I've continued to do that. If I ever thought my job as teacher was to make writers, I would obviously have to quit. I'd be a statistical failure of the worst sort.

**I hear very good teachers, very good English teachers . . . and these are people who love to read, who love to teach, who may even love poetry, say they are fearful of teaching it. Is there something about poetry itself that is fearsome to teach as a literary form? And is there something that you tell those teachers that helps them?**

I think it is something that has been perpetuated over the years. I'm not sure where it started. But at a certain point, studying poetry was thought of as "breaking the code." The teacher knows the code. The student doesn't. The students think: "How can I figure out what this poem means? How can I please the teacher? How can I get it right?" And the teachers have been educated in this way and they perpetuate it. The thing I tell them is that first, they must believe that a poem is a human document, that all poems are "personal" in the best sense, that they have everything to do with our lives.



I put the coffee on and broke the eggs.  
It was the wooden spoon,  
the flame and me against the protoplasmic

sprawl; we made the center hold.  
I wanted my wife  
down here, I wanted her in some usual

place doing some usual things.  
What I had to say to her  
was so insignificant only she would understand.

I sat down to eat. The rain picked up.  
A man could die  
just like that. Or begin to slide.

I started to clank the dishes,  
make some noise.

by Stephen Dium

"Urgencies" is reprinted here by permission from the author. "Urgencies" appears in *Between Angels*, W. W. Norton & Co. (New York & London).

When writers come into your workshops, or young people ask you for some kind of career advice, what do you tell them about how to get ready to be a poet?

It's always just the two things: that they have to read everything they can, that they have to really know a lot of poetry and to find models of excellence for themselves, things that they can reach toward, things that are better than anything they can imagine. And they have to write regularly. I usually liken it to being a successful musician . . . that it would be unthinkable for someone who wished to be a pianist not to practice regularly.

What about publication? How important is publication, is getting into the literary magazines, or even appearing in the "right" literary magazines?

I think it's somewhat important, placing poems with the literary magazines. But what's most important is to get your books published. The lucky thing in my career, I think, has been to have a publisher. I see so many others, and my friends, with a manuscript they've had for six or seven years or longer — not getting it published; they tinker with it — they can't get on to the new work. One of the good things about getting books published, is that you can get on to the next work. And that's the thing I feel most fortunate

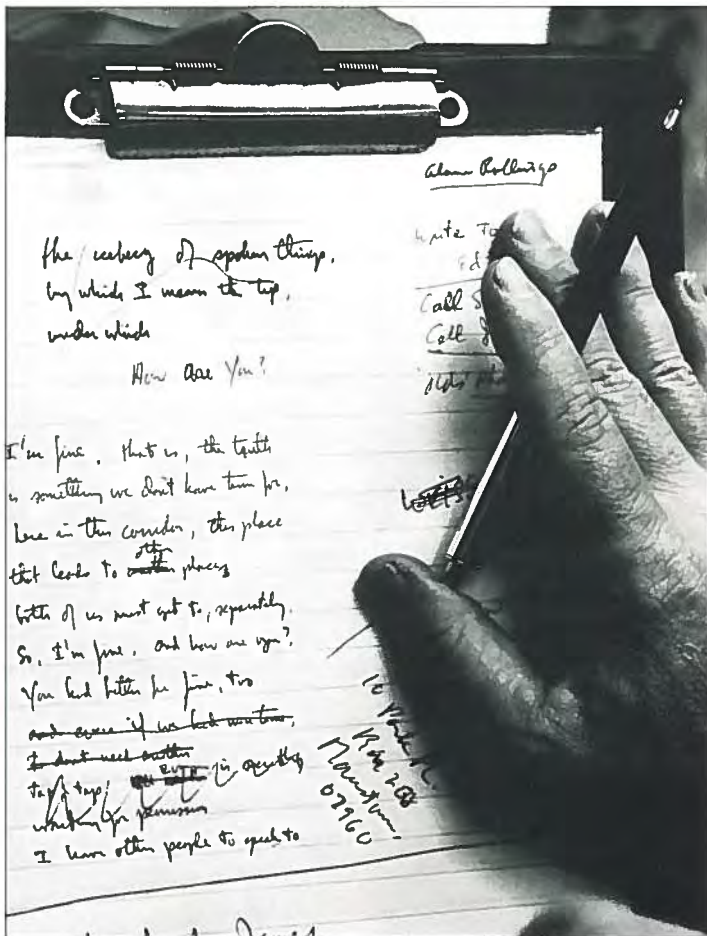
about. Some of my early books, whatever one might think of them, seem to me now work that prepared me for the work I am now doing. And that seems incredibly important.

Would you tell me something about your new book, *Between Angels*?

The first section of the book is called "Leavings," and there are various poems about departure of one sort or another. The second section is called "Variations," which in fact are variations on that same theme. And the third section is called "Urgencies," which is more of the exterior world to me — more political, more about people and things that are of the world. The book "reaches" a little more in its last section, beyond the kind of domestic concerns which I mentioned earlier.

As I said at the beginning, I am making something from the circumstances of my life that I recognize to be the circumstances of other lives as well. It's all arrangement of detail, the way any fictionist would know, the way any painter would know. Even if you were writing out of wholly personal impulses, just that notion, that you've arranged and selected, is a fictive act. Of all the things one could say about one's past, we have our two or three or four stories that we tell people . . . and that constitutes the truth . . . it has little to do with the real . . . it has to do with our versions of the real. ▲

Daniel Lusk is a poet and novelist who lives and works near Boston, MA. He is a former member of the NJSCA staff.



DENNIS McDONALD



## A GIFT OF VERSE: JOHN CIARDI

With the passing of John Ciardi (1916-1986, Metuchen, New Jersey), the literary community suffered a great loss. Although his mighty pen would never again be put to paper, his voice — his words — will echo forever in the minds of his readers.

Ciardi's perceptive observations of life, the building blocks of many of his writings, were often given humorous interpretations in his poems for young people. For the adult reader, these poems evoke the emotions and memories of childhood experiences.

To honor the memory of John Ciardi and provide the gifts of verse to those yet uninitiated into his whimsical world, the Middlesex County Cultural and Heritage Commission (MCCHC), with funding in part from the New Jersey State Council on the Arts (NJSCA), embarked on a project in 1986 to publish a memorial edition of his works and to develop a literary program for students.

In May 1989, *Blabberhead, Bobble-Bud and Spade* was unveiled to a jubilant crowd attending the publication press conference. The title was derived from nonsense words found in three of the book's 45 poems, which Mrs. Judith Ciardi made available to the Commission through a generous donation of the copyrights. Enhanced

by lavish, full-color plates, the volume contains 12 illustrations by four of New Jersey's most prominent, award-winning illustrators: Edward S. Gazsi of New Egypt, Robert J. Byrd of Atlantic City and Haddonfield, Lonni Sue Johnson of Princeton, and Colonel Charles H. Waterhouse of Iselin. The art direction, design, and production of the book are the work of North Brunswick resident Fran Nimeck, who has received numerous awards for design excellence. Anna Aschkenes, MCCHC executive director, edited the Ciardi publication, assisted by Cathy Nicola.

John Ciardi, a former Harvard University professor, was for many years associated with the Bread Loaf Writers Conference at Middlebury College in Vermont. He served as poetry editor for the *Saturday Review*, where he established himself as one of the nation's most noteworthy and unsparing critics of modern poetry.

In 1953 he joined the faculty of Rutgers University in New Brunswick, remaining there until 1961. By the time he received the international honor, Prix de Rome, in 1965, he was already a favorite in the literary world thanks to his National Public Radio program entitled *A Word in Your Ear* and his book the *Browser's Dictionary*, both dedicated to the subject of etymology. Author of over 40 books of poetry, Ciardi received international acclaim for his translation of Dante's *Divine Comedy*, which remains widely used in colleges and universities throughout the United States.

Though he was firmly grounded in the intellectual tradition and held such impeccable, scholarly credentials, he was a champion of mainstream, common-sense values. A family and community man, he often was requested to provide the commencement address for educational institutions in his native Middlesex County, New Jersey. He was something of a fixture in the classrooms of the local public schools and in the Metuchen Public Library, talking to children of all ages about poetry.

At the time of Ciardi's death, eulogies poured in from famous colleagues, including Isaac Asimov, who noted that Ciardi was "fearsomely outspoken and intelligent, a master storyteller." John Updike praised Ciardi's translation of Dante, calling him "the most robust poet I've ever known."

John Ciardi's exemplary career and myriad of literary accomplishments are well known to scholars, college students, and poetry and English language aficionados. Less familiar to the public were his writings for young people, which offered a glimpse

into Ciardi's family life and a view of his whimsical approach to everyday living. With the publication of *Blabberhead, Bobble-Bud and Spade*, a new generation of young people will be introduced to a literary giant and a master storyteller, as well as the joys of poetry.

In addition to the Ciardi volume, the Middlesex County Cultural and Heritage Commission is presenting readings of Ciardi's works to young people on Sunday afternoons in up to 34 county-based libraries, from September through December. Seven New Jersey poets, many of whom are NJSCA literary arts fellowship winners and participants in poet-in-the-schools programs, are reading to youngsters and discussing poetry as storytelling and as a means of expression. Each library has been provided prints of the 12 book illustrations, handsomely mounted for display purposes. Each youngster will receive a Ciardi book to keep and cherish.

Thus the voice of John Ciardi will once again ring loud and warm the hearts of young people. As Mrs. Judith Ciardi said of *Blabberhead, Bobble-Bud and Spade*, "One of literature's rewards is fun, and there is a lot of good fun in this book." ▲



# AN OVERVIEW OF NEW JERSEY'S CRAFTS MOVEMENT

by Ronnie B. Weyl

Like a good bottle of vintage wine that ages well under the right conditions, the crafts movement in New Jersey has come of age because New Jersey has provided the right cultural climate for professional craftspeople to pursue their art and market their work.

The vitality of crafts in the Garden State is illustrated by the proliferation of major craft shows such as The Morristown CraftMarket (considered to be one of the finest craft markets in the East); retail stores devoted entirely to handmade, original crafts; museum exhibits featuring crafts; statewide conferences and forums; craft guides and newsletters; and a number of active craft organizations.

Unlike a bottle of wine, however, that reclines passively in the wine cellar while it undergoes the fermenting process, advancing New Jersey's crafts movement has required a tremendous amount of energy. It represents years of effort of countless individuals who were determined to educate the public about high-quality crafts, to place crafts in the realm of fine art, and to convince the public and private sector that crafts represent a significant economic and cultural force in the state, worthy of support.

The hard work has paid off. These days it is not unusual to see handwoven wearables or quilted wallhangings adorning a theatre lobby, or a series of sculptural glass vessels gracing a corporate gallery, or a contemporary cabinet made of exotic woods included in a museum exhibition.

"The showplace for crafts knows no bounds," says Hortense Green, crafts coordi-



*Daedalus Cabinet*  
John Hein  
Walnut, wenge, pearwood,  
and English brown oak  
66" H x 42" W x 20" D

nator for the New Jersey State Council on the Arts (NJSCA), perhaps the only state arts agency to devote a staff position exclusively to crafts. Green has enthusiastically and tirelessly championed the crafts cause for more than a decade.

"The arbitrary distinction between crafts and fine art no longer inhibits museum directors or corporate collectors to present high-quality contemporary and traditional crafts," she says.

Case in point is the New Jersey Arts Annual, a series of juried exhibitions held twice a year that gives the state's visual artists, including craftspeople, the opportunity to showcase their work at six major museums around the state (page 33).

Meanwhile, the more familiar venues for crafts — the outdoor fairs — have all met with great success. The Allaire Crafts Fair, sponsored by the NJSCA and held annually in historic Allaire State Park since 1979, and Peters Valley Craft Center's two-day summer fair held in the Delaware Water Gap National Recreation Area, have earned outstanding reputations for displaying top-quality work, and consequently attracting sophisticated collectors who are eager to buy. This year over \$200,000 worth of crafts was sold by 110 craftspeople at the Allaire Crafts Fair.

## Strong Support

Several other craft fairs staged each year in New Jersey by such show organizers as Creative FAIRES, Rose Squared Productions, Stella Shows, United Craft Enterprises, and others provide the public with additional opportunities for exposure to crafts.



*Peters Valley Craft Fair held each summer at Peters Valley Craft Center in Layton.*



Strong support for crafts has also been evident at institutions such as the New Jersey Center for the Visual Arts (formerly Summit Art Center), The Old Church Cultural Center, and the Hunterdon Art Center, and at colleges such as Glassboro, Ocean County, Trenton State, and Montclair State.

Similarly, corporate support for crafts — beyond the usual financial contributions — has deep roots in New Jersey. A number of corporations operate galleries on their premises, and crafts have been included in the exhibition programs at Nabisco in East Hanover, AT&T in Basking Ridge, Schering-Plough in Madison, and Johnson & Johnson in New Brunswick.

#### **Leadership Role**

One cannot help but wonder what makes the Garden State such fertile ground to produce this rich crop of crafts activity. The answer lies, in part, in the seeds planted by the State Arts Council.

*(Right top) Participating in last spring's craft conference, MAKING CONNECTIONS IV, were (front row, left to right): Carol Sedestrom Ross, founder, developer, and current president of American Craft Enterprises; master potter and ceramic artist Ruth Duckworth; NJSCA crafts coordinator Hortense Green; (back row, left to right) Geoffrey W. Newman, Dean of the School of Fine and Performing Arts at Montclair State College; Tom Buschnell, associated with Paley Studios, Inc., Rochester, New York; William McCreath, professor, Montclair State College; and arts consultant Craig Dreeszen.*



*(Right bottom) A display at Allaire Crafts Fair. The one-day event attracted more than 12,000 people this past July, with the 110 exhibiting craftspeople making sales totaling over \$200,000.*

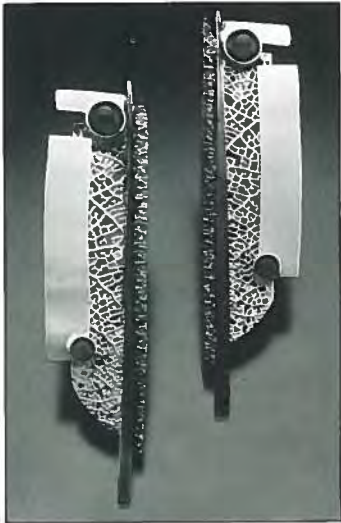


MICHAEL E. POPP



**Dagger Earrings**

Debra Stark, 1990 NJSCA Distinguished Artist  
Citrene stone, 18-carat and sterling silver  
1 3/4" L x 3/8" W  
1988



Since 1978, when the crafts program was established, a myriad of NJSCA projects have helped craftspeople develop as artists, and perhaps equally important, as businesspeople. Statewide and regional craft conferences held in New Jersey have presented workshops on public relations, marketing, copyright law, and other topics to provide craftspeople with tools needed to bridge the gap between art and business.

MAKING CONNECTIONS I, II, III, AND IV have brought to New Jersey major figures in the craft field, including master craftsmen Wayne Higby, Sam Maloof, and Paul Soldner; internationally known ceramic artist Ruth Duckworth; attorney Leonard Duboff; editor Michael Scott; writer Betty Freudenheim; marketing expert Carol Sedestrom Ross, and many others.

"These conferences originated as ideas at the Council," Green said, "but have become realities because of the tremendous support that colleges such as Georgian Court and Montclair State have given, as well as the support we get from the craft groups around the state who let us know what kinds of

activities they would benefit from and help us get the word out to their membership."

A classic example of the exceptional network that has contributed to a thriving, statewide craft community is the month-long celebration of crafts, ALL JOIN HANDS, which took place in October 1985. Museums, galleries, department stores, small retail shops, colleges, corporations, community centers, local arts agencies, and craft organizations sponsored more than 70 craft-related events.

Based on the success of ALL JOIN HANDS, a national movement is underway to spearhead a year-long crafts celebration nationwide (page 15).

**Funding**

Perhaps the most significant service the Council provides the crafts community is financial assistance that enables craft organizations to serve their members and craftspeople to pursue their work. In 1971 the Council awarded its first craft fellowship to a fiber artist, and each year thereafter, one or two artists received this honor.

Since 1971, the dollar amount of craft fellowships has increased. Just three years ago the Council awarded \$26,000 in fellowships; in fiscal year 1990, 15 craftspeople received a total of \$116,000.

"The Council awards fellowships to individuals who demonstrate artistic excellence," explains Jeffery A. Kesper, NJSCA executive director. "The increase in the awards made through the years clearly indicates the professional development of the state's craftspeople. I believe that growth is due in part to

the commitment we have made through our funding program and our own crafts program, as well as the craft organizations around the state that have nurtured individual artists and have provided a vital support system."

**Craft Organizations**

New Jersey boasts four major craft organizations (there is no one craft guild), numerous craft groups focusing on a specific medium (there are 20 textile groups alone), and two craft communities that provide supportive, creative environment for working artists.

Several of these organizations began in the 1970s and 1960s as grassroot support groups designed to bring individuals together to share resources and ideas and help each other sell and display their work. Today these groups have multiplied their membership.

In FY 1990, the State Arts Council has awarded grants totaling \$420,913 to four of these organizations: New Jersey Designer Craftsmen, First

Mountain Crafters, Peters Valley Crafts Center, and Wheaton Village.

**New Jersey Designer Craftsmen**  
Considered the major statewide craft organization in the state and designated an NJSCA Distinguished Arts Organization this year, New Jersey Designer Craftsmen (NJDC) is the only one that has a paid staff, a move that came about in 1982 because of the organization's rapid growth.

"To serve craftspeople throughout the state by providing an effective communication network, we needed a central office and people who could coordinate activities on a regular basis," said Eileen Gombosi, NJDC executive director. "But we still rely heavily on volunteers," she added.

Since its inception, NJDC has sponsored more than 100 gallery exhibits, craft fairs, and sales throughout New Jersey. Geared toward professional craftspeople, their activities include master classes, demonstrations, and other educational events. NJDC also publishes a newsletter 10 times a year.

*A display window of the New Jersey Designer Craftsmen Gallery housed in the New Brunswick Cultural Center.*



CHARLES BIRRELL



**Garnish Set**  
*Debra Stark*  
 Damascus steel, 18-carat  
 and sterling silver  
 5" L, 7" L, 4½" L  
 1988

stores, "but both Crafts in Progress and Craft Guild Images still operate as cooperatives," she explained, "with Guild members taking responsibility for all aspects: staffing, display, jurying, maintenance, rent and more. Our yearly sales from both co-ops total nearly half a million dollars."

**First Mountain Crafters**

First Mountain Crafters (FMC) also operates a successful cooperative gallery at the Essex Green Shopping Place but, according to Marilyn Druin, FMC president, "the nonprofit gallery is used as our homebase and exists primarily as a service to our membership."

Seeking an alternative to the group's annual weekend craft show, First Mountain Crafters initially opened shop in 1980 in a former real estate office. They later moved into an old candy store that they renovated and rented for three

years until finding a permanent home in the mall.

"Many senior citizen groups and school children have visited the gallery and enjoy having the opportunity to meet some of our members and learn about a particular craft or design concept or watch a hands-on demonstration," Druin said. "The organization is committed to educational outreach, and the gallery is one way for us to achieve our goal."

**Montclair Crafters Guild**

Perhaps because the Montclair Crafters Guild meets the needs and interests of both professional craftspeople and semi-professional and amateur craftspeople as well as craft enthusiasts, it is the largest and fastest-growing crafts group in New Jersey, with a membership of more than 900. A dynamic volunteer spirit has also propelled this group forward.

The Guild's newsletter features a calendar of upcoming Guild events, complete craft show listings for exhibitors, craft show reviews, and much more. The *Craft Lovers' Guide to the Garden State* is a biannual calendar of craft

**Container**

*Debra Stark*  
 Sterling, electroformed leaf  
 skeleton, gilt, moonstone, iolites  
 3" L x 1½" H x 1" W  
 1988



A major turning point in NJDC history occurred in October 1987 when it acquired a permanent exhibition space in the New Brunswick Cultural Center. "New Brunswick is experiencing a real cultural renaissance," Gombosi said, "which NJDC is contributing to and benefiting from. We are one of the designated resident arts groups in the city and provide a link to the visual arts."

The attractive storefront gallery has staged about eight juried shows since it opened, featuring the work of NJDC members. Last season, NJDC joined forces with a fellow resident arts company, the George Street Playhouse, and held exhibitions in the playhouse lobby.

NJDC will celebrate its 40th anniversary this year with a special exhibition planned at The Newark Museum.

**Northwest Bergen Craft Guild**  
 The Northwest Bergen Craft Guild is only 10 years old, but has achieved a success not even its founding members dreamed possible. One of the

Guild's first projects centered around the Craft Guild Cottage, a modest cooperative store where Guild members could sell their work. The nearby Riverside Square Mall, which hosted the Guild's "Crafts in Progress" celebrations four times a year, learned of this operation and invited the Guild to establish a cooperative shop in the mall during the 1981 Christmas season. "Crafts in Progress" yielded such excellent results in terms of sales, as well as exposure for the Guild and its members, that it was invited to stay year-round.

Emboldened by the success of this venture, the following year the Guild opened a second cooperative, Craft Guild Images, at Tice Farm Country Mall, in lieu of the Craft Guild Cottage, which they closed. According to Guild president Linda Mailly, Craft Guild Enterprises, Inc., a subsidiary corporation, was formed in 1984 to operate these two





*From Mason jars to Tiffany masterpieces, a sampling from the collection of the Museum of American Glass, Wheaton Village.*

shows for the craft-buying public. The Guild's widely acclaimed annual juried Montclair Craft Show, its major fundraiser, began as a PTA school function in 1972, and now attracts exhibitors from across the country.

"We have a phenomenal community outreach program," says Cathy Comins, Guild president, "and sponsor more than 10 major events each year. In the process we all have a lot of fun."

#### Craft Communities

While these four craft groups provide a sense of community for people living at different ends of the state, Peters Valley Craft Center, Wheaton Village, and Riker Hill Art Park offer craftspeople a physical space and a supportive, creative atmosphere. Riker Hill in Essex

County provides excellent and inexpensive studio space to visual artists working in all media.

Peters Valley Craft Center is a year-round residential, contemporary craft community established in 1970, where carefully selected artists working in pottery, wood, fiber, fine metals, blacksmithing, and photography are invited to manage a studio while earning a living through their craft. The Peters Valley story/gallery, the annual craft fair, and the extensive educational programs, which attract major artists to the faculty, all provide exposure to the residents and their work.

Situated at the opposite end of the state in Millville is Wheaton Village, an 88-acre complex reminiscent of the Victorian era and centered around the Museum of American Glass and a replica of the original T. C. Wheaton Glass Factory.

The village provides a link between historical and contemporary life and showcases the heritage of American glass and other traditional crafts for which southern New Jersey was known in the 1800s.

The replica of the glass factory offers the public an

opportunity to see molten glass being formed by hand into works of art. The factory also serves as the site where artists selected for fellowships by the Wheaton Village subsidiary — the Contemporary Glass Center of America — are given the opportunity to create their own contemporary works of art and to explore and expand their craft knowledge.

Each fellowship artist leaves one piece of work for display in the museum's contemporary collection. Said to have one of the world's largest collections of American glass, the museum has on display more than 7500 pieces ranging from Mason jars to Tiffany masterpieces.

#### The Doors Are Open

What do craftspeople have to say about the craft field in the Garden State? Susan Eisen, a resident of Upper Saddle River and a recipient of numerous awards for her tactile vessels and ceramic sculptures, says, "The doors are open for craftspeople in New Jersey. If you knock, you know someone will respond."

Eisen, whose work is included in such collections as The Brooklyn Museum and the Keramion Museum in West Germany, applauds New Jersey's museums and galleries which "now show such respect for the work and for the artists. That's a fantastic feeling."

NJSCA 1989 craft fellowship recipient John Hein praised the State Arts Council for its tremendous support. "The Council doesn't simply offer blind help," he says. "They seem to have a real understanding of and sensitivity to the difficulties artists face, and they view craftspeople as artists."

A studio furnituremaker, designer, and builder of one-of-a-kind, craft-based wood furniture, Hein, who lives in Trenton, points to the New Jersey Arts Annual as having a major impact on his life.

"The exhibition gave me initial exposure which has led to commissions and more exhibits. The NJSCA fellowship has allowed me to experiment with new materials and techniques and new forms.

"New Jersey," he added, "is a wonderful place to grow and develop as an artist." ▲

Ronnie B. Weyl is editor of *Arts New Jersey*.

The preceding article first appeared in *The Crafts Report*, May 1989, under the title "Crafts Bloom in the Garden State." It is reprinted here by permission from *The Crafts Report*.

## THE YEAR OF AMERICAN CRAFT

Many topics were covered when craft organization directors from around the country held a special meeting at Montclair State College in May 1987, in conjunction with the MAKING CONNECTIONS III craft conference sponsored by the New Jersey State Council on the Arts (NJSCA). It was then that Hortense Green, NJSCA crafts coordinator, first raised the idea of a nationwide celebration of crafts.

"New Jersey's own month-long celebration, ALL JOIN HANDS, was so successful in making the public aware of the high quality of crafts made by professional craftspeople," she says, "I thought a national celebration could achieve this on a larger scale."

Green, who is a board member of The Crafts Report Education Fund (CREF), an offshoot of the monthly publication *The Crafts Report*, subsequently proposed the idea to the full CREF board, and on April 23, 1989, key leaders in the craft field met at the Aspen Wye Institute in Maryland to attend the first planning session of "The Year of American Craft." Among the invited participants were Lloyd Herman, founding director of the Renwick Gallery, Smithsonian, and now consulting director of the Greenwood Gallery in Vancouver; Carol Sedestrom Ross, president, American Craft Enterprises; Lois Moran, executive director, American Craft Council; Michael Scott, editor, *The Crafts Report*; Jonathan Katz, executive director, National Assembly of State Arts Agencies; and Paul Smith, director emeritus, American Craft Museum, New York. According to Green, everyone there enthusiastically embraced the idea.

CREF president Terry Weihs, who conducted this initial meeting as well as the subsequent planning session, agreed to serve as coordinator of "The Year of American Craft," overseeing an umbrella organization that will provide general public relations

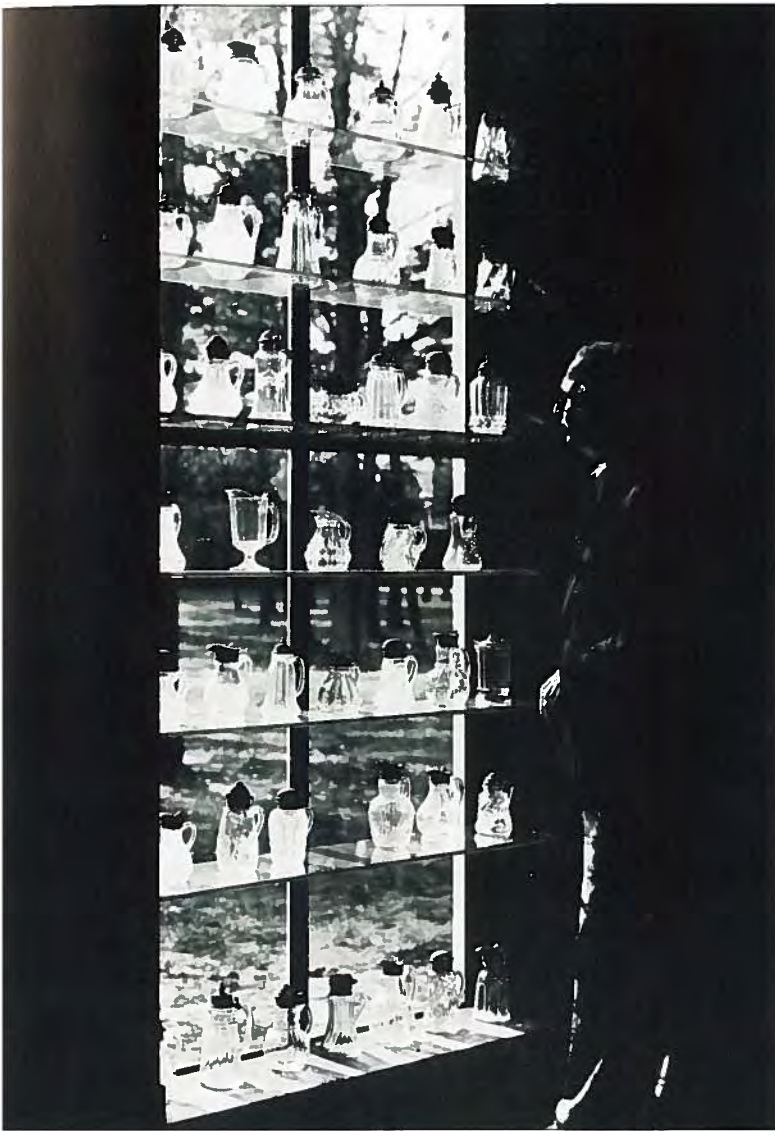
plans and marketing materials to help coordinate timetables and dovetail national goals and events with local ones. Each state will celebrate its own crafts month in its own unique manner with special activities such as museum and gallery exhibitions, lectures and demonstrations, studio tours, festivals, proclamations, and more.

In an information packet, Weihs explains that the initiating committee "selected an inclusive interpretation of 'American' and 'Craft' to allow for the extraordinary depth and richness of our craft heritage and to encourage our North, South, and Central American neighbors to join the celebration. The reason why we have chosen 1993 as 'The Year of American Craft' is to provide the entire craft community adequate time to plan and prepare."

The initiating committee's objective is for people around the country "to celebrate the vital contribution of craft in preserving our human heritage, enhancing the quality of life, and in encouraging skill, creativity, and imagination." Such an event, they hope, will stimulate a national dialogue on crafts with regard to vital craft issues, provide immense public relations opportunities for craft advocates throughout the country, focus attention on the high level of American craftsmanship as a significant industry and on craft as a viable profession that deserves recognition, and facilitate federal interagency craft communications and initiatives.

At this time, the American Craft Council, American Craft Enterprises, The Crafts Report Educational Fund, the League of New Hampshire Craftsmen Foundation, and Ohio Designer Craftsmen have made financial pledges to help defray start-up costs of the celebration.

For further information about "The Year of American Craft," contact Hortense Green at (609) 292-6130. ▲



*An exhibit from the Museum of American Glass, Wheaton Village.*



## ON THE COVERS

*Arts New Jersey* had such a difficult time choosing the work of one craftsperson to feature on the cover of this issue, it decided to choose two. The front cover is the work of 1990 NJSCA Craft Fellowship recipient Kaaren Patterson of Westfield. Millville resident Susan Gogan, who also received a 1990 NJSCA Craft Fellowship, created the clay vessel which appears on the back cover. Their stories follow.

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### Kaaren Patterson

For several years, Kaaren Patterson had painted on hand-made paper, but it was only two years ago when she decided the paper should be made by her own hands.

"There are two main considerations to my artmaking," she says. "The first is to create the surface and the image simultaneously. As a painter and a papermaker, I am combining two mediums by using colored pulp to create images as I pull the sheets of paper. The result I want to achieve is an equality of the negative and positive space. Secondly, as an academic as well as a creative artist," she continues, "I am attempting to refine the written symbol to that of a gesture."

While her images are redolent of oriental characters, Patterson says her intention is to create universal images that derive from the earliest Middle Eastern or African societies. "A basic gesture can both evoke a mood or place and convey an idea," she offers. "The interplay of space



*1990 NJSCA Craft Fellowship recipient Kaaren Patterson.*

between the gestured stroke and the surface is intended to guide the contemplative viewer in the completion of the idea expressed in the work." In this way, she hopes that those who view her work will not just receive a visual impression but also become a more active participant in the creative process.

Patterson teaches fine art in the Elizabeth public schools and is an adjunct art history instructor at Kean College in Union. She has also guest lectured at New York University and Herbert Lehman College in New York. She earned a master's degree in art history from Rutgers University, New Brunswick, and has studied papermaking at Dieu Donne-

Handmade Paper Mill and painting at New York University.

She has exhibited her work at The Newark Museum; the Robeson Gallery, Rutgers University, Newark; Tweed Art Gallery, Plainfield; Jersey City Museum; AT&T, Basking Ridge; and Bell Laboratories, Murray Hill.

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## Susan Gogan

Since 1976, Susan Gogan has been associated with Wheaton Village in Millville as a resident potter and, as of 1981, a manager of the crafts building. In the pots she makes on a production basis — in order to “make a living,” as she puts it — as well as in her sculptural work, one can see a true integration of her identity both as a craftsperson and an artist.

Gogan focuses on the vessel as a metaphor, and she says she concentrates on expressing, “through form and color my questions/resolutions regarding the ambivalent nature of existence. I see the vessel as a powerful source of information both in a historical and a contemporary context.

“In our time,” she explains, “technology continues to inform us, yet our basic moral dilemmas are not much different from those of ancient cultures. This is an example of duality, in the midst of which I see a stillness. I hope to achieve in my work a sense of beauty that reflects this mystery.”

The piece featured on the back cover, which will be on display at the *New Jersey Arts Annual: Clay and Glass* exhibit at The Newark Museum, plays with her notion of exposure . . . “the illusion that we are keeping something inside that really is not.” The gear-like form at the base represents an element of control, that is, the need people have for control in their lives. When asked about the symbolic nature of her work, she quickly replied, “I work intuitively and

arrive at these interpretations only after my work is finished.”

Gogan has participated in exhibitions at The Northlight Gallery in Cape May as part of the New Jersey Invitational Contemporary Crafts Exhibition; the Delaware Art Museum, Wilmington; the Lee Sclar Gallery, Morristown; Montclair State College; Peters Valley Craft Center, Layton; and Wheaton Village. She received an NJSCA Craft Fellowship in 1987, and that same year, a citation for “Excellence in Craftsmanship and Design” and the “Craftspeople’s Choice” at Wheaton Village. She earned a bachelor’s degree in art ceramics from Glassboro State College. ▲

*1990 NJSCA Craft Fellowship recipient Susan Gogan.*





## CHORAL MUSIC: ALIVE AND WELL

by Nancy Plum



*Princeton Pro Musica conducted  
by Frances Slade.*

New Jersey choral ensembles are on the move, attracting enthusiastic audiences and playing a significant role in promoting this art form both in New Jersey and abroad. Few states can boast the unusually wide range of New Jersey's choral music or the commitment of their State Arts Council to choral ensembles.

From concert stages throughout the Garden State, audiences can hear music ranging from Brubeck to Bach,

traditional black spiritual music to 20th-century Hebrew sacred services, as well as a wide range of symphonic and chamber literature in between. Major opera companies have invited top-quality choral performers to appear in their programs. The New Jersey Symphony will open its 1989-1990 season with two major choral works featuring three New Jersey ensembles: the Westminster Choir, American Boychoir, and Pro Arte Chorale.

A motivating force behind many of the choral ensembles is music education. Only in New Jersey can one find such

musical organizations as a collegiate institution devoted entirely to choral music or the only non-sectarian boys' boarding choir school in North America. Moreover, several accomplished choral societies, deeply concerned with the future of choral music, augment music education in public and private schools throughout the state.

The American Boychoir School and Newark Boys Chorus School are two of this country's most significant cultural and educational institutions which, with NJSCA and

foundation support, are able to provide a first-rate education and quality of life to young men, many of whom are residents of New Jersey.

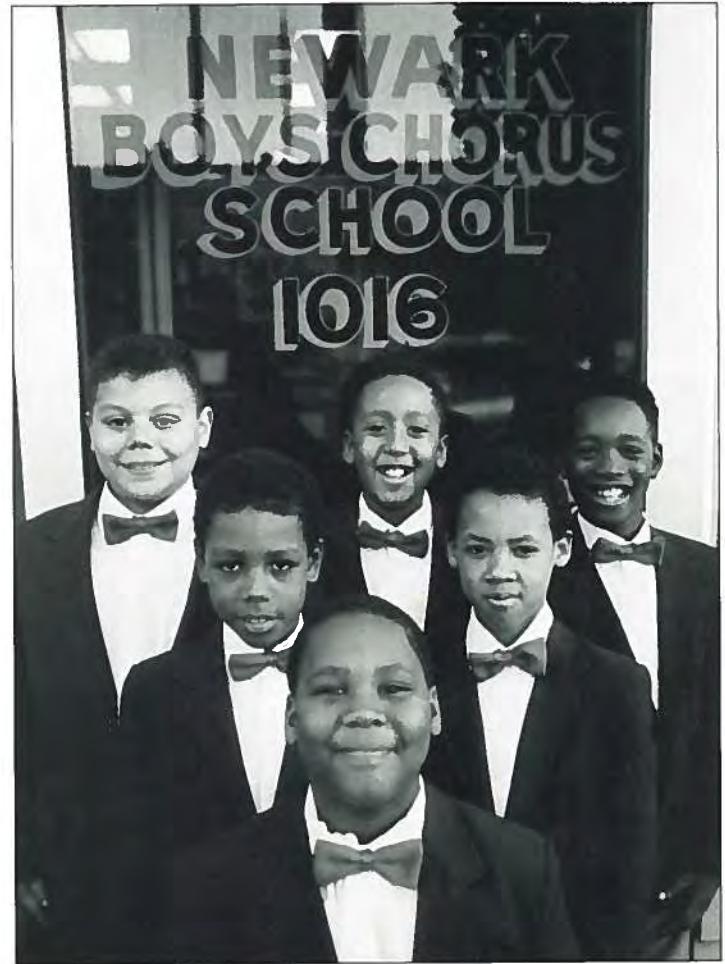
The American Boychoir School was founded in the 1930s in Ohio, and moved to New Jersey in the 1950s. Currently housed in a 52-room mansion outside Princeton, the school enrollment of 55 students represents 19 states and South Africa, with 25 boys from New Jersey. The range of activities for the Concert and Resident Choirs (soon to be augmented by a third Performing Choir) includes touring, recording, and workshops for choral directors, with intensive rehearsals conducted by music director James Litton and assistant Robert Palmer. To Steve Howard, president of the American Boychoir, the school represents an opportunity to offer "musical training of the very highest order — higher than many boys would be likely to receive anywhere else."

Similarly, the Newark Boys Chorus School prides itself on its role in "a choral tradition: a chorus school and young men whose lives are formed by both." Founded in 1967, this institution "seeks to develop well-rounded young men, literate in the arts and academically prepared to succeed in life." Repertoire for the ensemble ranges from the familiar and colloquial arrangements of Whitney Houston's songs, to the cultural music of

African/American origin, to the musicologically traditional sound of Handel and Bach. Conducted by Gwen Moten Pinto, the ensemble recently extended its cultural outreach with a two-week tour of Japan to mark the fifth anniversary of Tokyo Disneyland in conjunction with the 10th anniversary of UNICEF's Year of the Child.

"We also perform in many of the area's schools," explains Pinto, "and we consider ourselves ambassadors for the city of Newark. When we sing, our forethought is that we are representing the city, the Mayor, and the Governor. The kind of programs we present are "message" programs which follow an idea and story. We always include songs from various periods of music so children can learn about and compare various styles."

One of the most renowned musical education facilities in New Jersey is Westminster Choir College in Princeton, whose music director, Joseph Flummerfelt, has represented the College and the state throughout the world with his chamber and symphonic choral ensembles. The Choir College currently has a collegiate enrollment of 350 students, with one-third from the Garden State. All of the students are in one or more choral ensembles, the most celebrated of which is the Westminster Choir, a 30-voice ensemble which has received acclaim worldwide and is the resident choral ensemble for the Spoleto Festival in Italy and South Carolina. The Westminster Symphonic Choir performs regularly with both the New York Philharmonic and the Philadelphia Orchestra, providing students with the



*Members of the Newark Boys Chorus.*

opportunity to observe professional music-making at the highest level.

Funded in part by the NJSCA, Westminster Choir College also nurtures future artists and audiences through its Conservatory programs. Currently celebrating its 20th anniversary, the Westminster Conservatory recently opened a second branch in Mercerville, and offers music activities for nursery school children throughout a number of area schools.





*(Top) Members of the American Boychoir, with music director James Litton.*

*(Above) The Pro Arte Chorale's musical leaders, spanning 25 years, came together with 200 singers to celebrate the Chorale's 25th anniversary. From left to right are William Memmott, Pro Arte's first music director, 1964-1965; John Nelson, 1965-1974; Roger Nierenberg, 1976-1985; Bart Folse, present music director; and the two principal accompanists during its 25 years, Robert Sharon, 1966-1975; and Lowell Lacey, 1975-1988.*



In addition to this impressive roster of educational institutions, several choral ensembles provide high-quality choral education. Since its inception, VOICES, a two-year-old professional ensemble based in Pennington, has concentrated on providing operatic and educational music activities to numerous schools throughout the state, and presents an annual Family Concert which includes a children's composition contest

(with the much-desired prize of ice cream) and the chance for children to participate in an opera with professional vocalists.

These educational programs, which have been compiled with the help of 12 educators from throughout the state, will soon include multi-cultural activities in poetry and music, pre-school music parties, and "songs of life and death": operetta scenes designed especially for middle schools.

VOICES music director Lynne Ransom says, "I couldn't be happier with the response of the professional singers to the schoolchildren. The singers create a tremendous amount of energy through eye contact and clear staging. They answer every child's question, and they make the students and teachers feel good about themselves and contemporary music."

Princeton Pro Musica, conducted by Frances Slade, broke new choral ground in Princeton 10 years ago as a much-needed choral society in mid-New Jersey. Since that time, the ensemble has built its membership to include representatives of six counties and will soon initiate a high school educational outreach program to provide high school singers with the opportunity to perform with Pro Musica, as well as participate in theory classes and rehearsals.

Summit Chorale/Music, conducted by Garyth Nair, has also reached a wide geographical scope in its commitment to providing choral music to as much of New Jersey as possible. The ensemble presently includes members from several counties, and performs in several locations throughout the state. NJSCA funding has

enabled the Chorale to continue this outreach performance and recruitment program, as well as to obtain technical assistance in marketing, development, and board structure.

New Jersey choruses have also developed a commitment to American music, and in particular, to the music of New Jersey composers. For the past two years, VOICES has maintained a very successful relationship with the New Jersey Composers' Guild, and has performed three to four concerts each year of contemporary music by Guild members. Princeton Pro Musica and the Summit Chorale/Music both have long histories of performing and commissioning contemporary works, and Pro Arte Chorale, based in Paramus, has recently initiated a six-year, long-range plan for commissioning new music.

As Bart Folse, Pro Arte Chorale's music director, explained, "We have commissioned a work by James D. Wagoner called 'Psalms.' Next year we are performing the East Coast premiere of a choral cycle by Conrad Susa called 'Landscapes and Silly Songs.' The year after, there will be a competition for composers, and the year after that, we are commissioning a shorter work for chorus and smaller orchestra. We would like to focus on American choral music in its many different forms, and we

hope that through the competition, we'll discover some new, hidden talent."

Designated a 1990 NJSCA Distinguished Arts Organization, Pro Arte Chorale will celebrate its 25th anniversary this year with a series of special projects, including the American premiere performance of Gluck's opera *Telemacco* in February at Alice Tully Hall in New York and the John Harms Center in Englewood, New Jersey. Later that year, Pro Arte will join John Nelson for a performance of the Verdi *Requiem* with the American Symphony Orchestra at Carnegie Hall. They will culminate their season in July with their fourth international tour, participating in the prestigious Assisi and Fiesole Festivals in Italy.

The Ric-Charles Choral Ensemble has incorporated a wide range of repertoire during its 10-year history. "Sacred and spiritual music, worksongs, anthems, and dramatic arias have been passed on from generation to generation and across cultural boundaries," states music director Charles Evans, and together with his 36 professional singers, Evans presents to the New Jersey community a broad spectrum of music which "reflects the diversity of the black idiom." The Ensemble has also extended the scope of choral performance by including on the regular performance roster a percussionist, bass guitarist,



*Westminster Choir, conducted by Joseph Flummerfelt.*

and two keyboard artists. These instrumentalists, as well as other backup musicians, have broadened the range of the Ensemble's repertoire, which has been heard throughout many states on the eastern seaboard, and which is to be featured on an upcoming tour of the Virgin Islands and on a recording commemorating the Ensemble's 10th anniversary.

The artistic mission of the North Jersey Philharmonic Glee Club is to present choral music by African-Americans. One of the oldest African-American organizations in New Jersey and the country that provides an outlet for the work of African-American composers and choral singers, the Glee Club will celebrate its 50th anniversary this year, giving performances throughout the state. The all-male chorus will present innovative and varied choral programs featuring gospel music, spirituals, and the blues.

With support from the NJSCA, the Glee Club has shifted its volunteer base of operation to a paid professional staff; the choral members themselves perform as volunteers. Noted composer and conductor Howard A. Roberts serves as the group's artistic

director; he has been musical director, composer, and arranger for Harry Belafonte, the Alvin Ailey Dance Theater, and many other artists.

With more and more ensembles able to employ New Jersey's talented vocalists, and with the continued support of state government, corporations, and foundations, it is becoming possible for a professional choral singer to find viable employment in New Jersey, and for audiences in the Garden State to learn about and gain an appreciation for choral music of all kinds. ▲

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**Nancy Plum** is public relations and information coordinator for Chorus America and music critic for Princeton's *Town Topics*.



# AN ENTREPRENEURIAL ENDEAVOR

by Sara Nuss-Galles

On April 14, 1989, the Phyllis Rothman Gallery on the Florham/Madison Campus of Fairleigh Dickinson University opened its doors with the inaugural exhibition, *Artist/Educator*. The show brought together the works of such distinguished individuals as Josef Albers, Hans Hofmann, Mauricio Lasansky, Wayne Thiebaud, and Jack Tworkov. These artists/educators had been selected for their influence on generations of contemporary artists through their innovative teaching and their own creative output, and the exhibition was a fitting tribute for an institution of higher learning to pay.

The initial concept of the Rothman Gallery had its genesis in a series of informal discussions between George and Phyllis Rothman and Dr. Robert H. Donaldson, president of Fairleigh Dickinson University. The Rothmans have a history of generous support of the University and were in the planning stages of the George Rothman Institute of Entrepreneurial Studies. It was then that the idea of providing additional space to house a fine arts gallery was born. Phyllis Rothman has been involved in the fine arts all her adult life as both a student and collector, and she inspired the concept for the gallery which bears her name.

Dr. Donaldson approached Professor Arie Galles, who was on a sabbatical leave at the time, with the idea of the gallery's creation. Galles, then chairman of the Fine Arts

Department, had always voiced the need for a university gallery. With his infectious enthusiasm, Galles proceeded to outline the parameters and direction of the gallery. The idea of an art gallery being housed in the same structure as an entrepreneurial center struck Galles as both fitting and appropriate in light of the historical precedents for enterprises supporting the arts.

"The important role that corporations play in the art world, as well as the presence of art in the business environment, is without question," says Galles. "We hope to be able to inspire our visiting entrepreneurs to appreciate the value of art in our daily lives."

The Rothman Institute of Entrepreneurial Studies, under

the directorship of Bernard Tenenbaum, is the first academic program in New Jersey offering a concentration in entrepreneurship. The pale-gray, 5,000-square-foot structure, considered Post-Modernist with classical overtones, was designed by the Cherry Hill architectural firm of Richard J. Cureton. In addition to the gallery, it will house administrative offices, a meeting room, and a board room; an electronic library using state-of-the-art hardware and software will provide students, faculty, and entrepreneurs with instant access to data bases containing the most current information on markets, products, technologies, and research.

Meanwhile, the Rothman Gallery has set out to become a vibrant and indispensable forum for displaying, viewing, and studying art. It is a venue

*Arie Galles, director of the Phyllis Rothman Gallery.*



for the exhibition of works by some of the most accomplished American contemporary artists. Galles, himself an artist and art educator for over 20 years, was born in Tashkent, U.S.S.R., and received his Bachelor of Fine Arts from the Tyler School of Fine Arts, Philadelphia, Pennsylvania, and his Master of Fine Arts from the University of Wisconsin at Madison. He has been affiliated with Fairleigh Dickinson University since 1972 and has exhibited nationally. He brings to the directorship a finely honed sense of art appreciation combined with empathy for the creative individual as well as the process.

The formal opening of the facility in April was celebrated by the Fairleigh Dickinson University community as well as by its honored guest speak-

ers, Senator Frank Lautenberg and Governor Thomas H. Kean. At the dedication ceremony, Governor Kean was quoted as saying, "I was skeptical when I was told that an art gallery was going to share the same quarters as an entrepreneurship school. But I am happy, for they go hand in hand. Entrepreneurship is a humble art which is a mix of human freedom and liberty that gave us such great people as Thomas Edison and George Rothman, whose grandfather owned a department store in Hackensack and who is one of New Jersey's premiere real estate developers."

"In some sense, artists, themselves, are entrepreneurs,"

suggests Galles, "for they have to sell themselves and their work. I am acting as an entrepreneur in that I have to curate and promote the gallery to ensure its success."

Since last April's inaugural show, the Phyllis Rothman Gallery has mounted two exhibitions which were well received by the public and the media. Tony Lordi inaugurated the annual *New Jersey Artist* series of exhibitions with his sculptures from a cycle entitled "Empire State Building." This series gives emerging artists living and working in New Jersey the opportunity to exhibit their work.

The Lordi show was followed by *American Icon*, an exhibition presenting the individual creative visions of artists using our national symbols to honor the American spirit and its firm commitment to the freedom of thought and expression. Among the artists represented were Reginald Case, Faith Ringgold, Ben Schonzeit, and Andy Warhol.

Scheduled for 1989-1990 are a number of one-person exhibitions by artists such as Richard Artschwager, Paul Brach, Italo Scanga, and Miriam Schapiro. Among the future group shows to be curated by Galles are *Light Materials* (works in neon and fluorescence), including works by Stephen Antonakos and Keith Sonnier, and *Pygmalion* (the female figure in sculpture), presenting sculptures by, among others, John De Andrea, Muriel Castanis, Duane Hanson, Viola Frey, and Seward Johnson. The second exhibition of the *New Jersey Artist* series on April 27 through May 25, 1990, will

*The structure housing the Phyllis Rothman Gallery and the George Rothman Institute of Entrepreneurial Studies.*

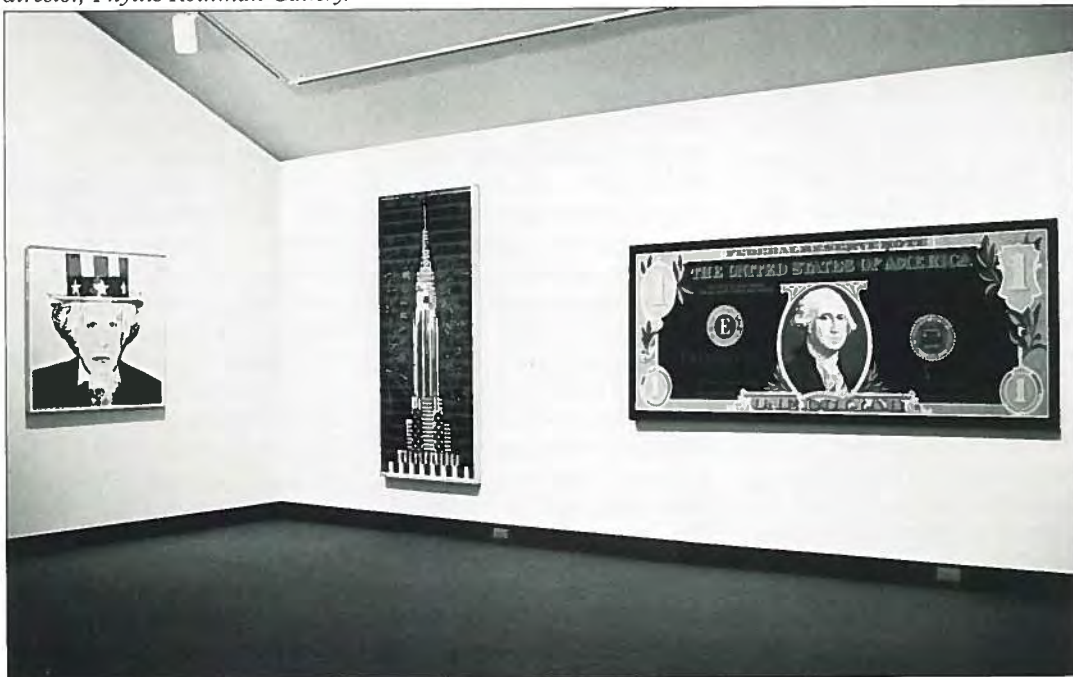


TIM VOLK



(Below) Section of the "American Icon" exhibition at the Rothman Gallery (from left): Uncle Sam by Andy Warhol (courtesy Ronald Feldman Fine Arts, NYC); Red, White and Blue Empire State by Tony Lordi; and Black Washington by Tony King.

(Bottom) Ribbon-cutting ceremony for the Phyllis Rothman Gallery and the George Rothman Institute of Entrepreneurial Studies (from left to right): Bernard Tenenbaum, director, George Rothman Institute of Entrepreneurial Studies; Dr. Robert H. Donaldson, president, Fairleigh Dickinson University; Governor Thomas H. Kean; Phyllis and George Rothman; U.S. Senator Frank Lautenberg; and Arie Galles, director, Phyllis Rothman Gallery.



TIM VOLK



BILL BLANCHARD

present the paintings of Serena Bocchino of Hoboken.

The first annual exhibition of paintings by New Jersey high school seniors, *New Jersey Future*, will open on June 1, 1990, and run through June 22. The show will be juried by Alejandro Anreus, assistant curator at the Montclair Art Museum. The first annual exhibition *New Jersey Painting Today*, juried by Zoltan Buki, curator of art at the New Jersey State Museum in Trenton, will follow. Entry to this show will be open to all painters living and working in New Jersey.

The gallery has also been very fortunate to receive a seed grant from the Schering-Plough Corporation to mount an exhibition of emerging Soviet artists. A truly cooperative effort between enterprise and art, using the combined facilities of Schering-Plough and the Phyllis Rothman Gallery, the show is scheduled for early spring 1991.

"By presenting such an ambitious program of exhibitions, one third of which are devoted to New Jersey art and artists," says Galles, "we hope the gallery will become one of the premiere exhibiting spaces in New Jersey for the enjoyment and study of art, and in the process enrich the cultural life of the community."

For more information regarding the gallery and the schedule of exhibitions, contact the Phyllis Rothman Gallery, (201) 593-8623. ▲

Sara Nuss-Galles is a freelance writer of art reviews.

## NJSCA's LONG-RANGE PLANS FOR DESIGN ARTS

Even before the New Jersey State Council on the Arts (NJSCA) received a Design Arts Planning Grant from the National Endowment for the Arts (NEA) in June 1987, it had begun developing its own Design Arts Program. Five months earlier, the Council had voted unanimously to create a Design Arts funding category to be initiated and implemented in the fiscal year 1988 grants season as a new addition to the Council's long-standing individual fellowship program.

"A survey we conducted of New Jersey design professionals clearly identified a substantial constituency that was not being served by Council programs," explained Tom Moran, NJSCA visual arts coordinator. "We knew our first task was to make contact with the professional design societies and associations and the design schools throughout the state," he added, "and begin nurturing a communication network that could encourage partnerships among the different design disciplines and ultimately help us achieve a greater impact on design throughout the state."

A comprehensive mailing list of individual New Jersey designers was compiled by design discipline; the initial list consisted of members of the following organizations: New Jersey Society of Architects, American Society of Landscape Architects/New Jersey Chapter, American Society of Interior Designers, Institute of Business Designers, International Society of Interior Designers, Preservation New Jersey, Industrial Design Society of America (New Jersey members),

and Graphic Artists Guild (New Jersey sub-chapter).

The Council then distributed 5,000 flyers announcing the new fellowship program open to professional design artists working in the following disciplines: architecture (including preservation), fashion, graphic/illustration, industrial design, interior design, landscape architecture, and urban design and planning. The following March, a panel of seven nationally acclaimed design professionals reviewed 73 applications. Carol R. Johnson, landscape architect, Cambridge, Massachusetts; Lance Brown, Design Arts NEA Regional Representative; Rita St. Clair, interior designer, Baltimore, Maryland; and Adele Santos, Chair, Department of Architecture, University of Pennsylvania, were among the distinguished panelists.

Eleven design artists received NJSCA fellowships totaling \$96,000. Landscape architect Henry Arnold and graphic artist Carson E. Ahlman were designated as NJSCA Distinguished Artists and received \$15,000 each. This past year, the Council awarded 11 design arts fellowships totaling \$91,000 in financial support, according to Moran. "The Council is now fulfilling a great need in the area of design arts," he observes, "and is awarding design excellence and those people who help shape our physical world."

With the NEA Design Arts Planning Grant, the Council has been in a better position to develop long-range plans which can lead to a greater recognition of the New Jersey design community as well as broaden the awareness and appreciation of design excellence in the mind of the public. The Council assembled a group of 11 distinguished New Jersey designers and three prominent ex officio members who have been meeting to discuss the state's design needs and to

make recommendations to the NJSCA board. This past year workshops have been held for professional society representatives, as well as for state and local officials.

"By coordinating support for the design arts from state and local planning authorities and officials," says Moran, "we hope to encourage artist/designer collaborations, design teams, and design competitions for major projects in the state."

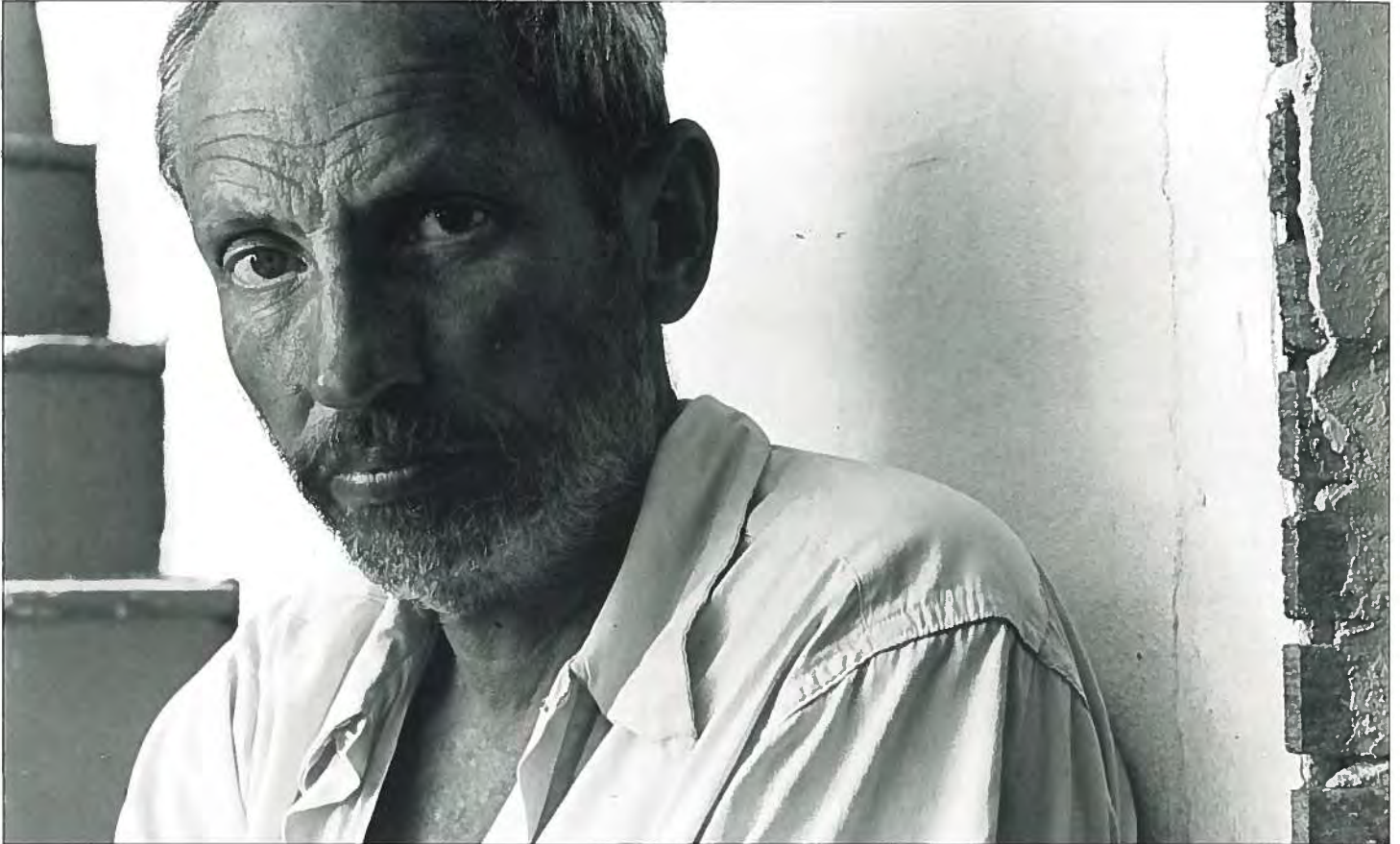
One goal the Council has as part of its long-range planning is a statewide design arts conference to be held in cooperation with New Jersey professional design societies. The objective is to bring together New Jersey design arts professionals, key state and local officials, and experts in design arts and design arts programs from other states. Workshop and panel discussions will focus on the relevance of design arts in New Jersey's future and how the funding activities and the scope of the Council's programs can create new dialogues among designers and lead to new directions in design thinking and planning on a statewide basis. ▲



# THE ART OF DESIGNING LIVABLE CITIES

by Karen Madsen

MICHAEL J. PETERS



*Troy West*



*Scale model of the  
New American House  
Troy West with Anker West  
Balsa wood  
10" H × 28" D × 10" W  
1987*

Americans have long held two opposing views of the city. For some, cities are agents of isolation and alienation, where strangers with no sense of responsibility for one another's welfare live "unnaturally," remote from each other and the natural environment. For others, they are places of hope, promise, and glory. Far from agents of isolation, cities represent a stage for social drama and for human interaction and cooperation: common ground in the most literal sense.

The New Jersey State Council on the Arts (NJSCA) came down squarely on the positive side of the city when it awarded fellowships last year in its newly established Design Arts Fellowship Program to Henry Arnold, landscape architect in Princeton, and Troy West, architect in Newark. Both in their designs and their words, Arnold and West celebrate the potential of the city.

#### Troy West

"As an architect working on issues of housing in 1989, it's hard to be optimistic," Troy West said in a recent telephone interview. Nevertheless, he seems to have overcome the obstacles, for he has several successes to his credit. He came to Newark in 1974 when the New Jersey Institute of Technology opened its School of Architecture, and through the years he has used the city as a classroom, assigning his students projects to design new uses for threatened buildings. Several of these projects have been realized: An abandoned, dilapidated tenement became an energy-efficient home for 13 students; an old office build-

ing and warehouse were converted into 50 apartments; a factory was rehabilitated to provide 10 studio apartments and office units.

In all of West's work, the desirable qualities of the old are carried over into the new. For instance, the natural light that flooded typically narrow manufacturing buildings in the past remains. He also uses the most efficient materials in an honest, open way; that is, he does not try to make plywood look like marble. The Newark Preservation and Landmarks Committee recognized West's preservation work with an award in 1985.

His projects encompass quality low-income housing for single parents; the elderly; homeless, battered women; working artists; and other workers who have fallen through society's safety net. West is also very interested in integrating work into the home. "Not only is it one way of enriching neighborhoods, but it can also alleviate commuting and parking problems," he suggests. "It also gives children a chance to see and be influenced by their parents' worklife."

For the New American House Competition, St. Paul, Minnesota, a competition which he won in 1985, West designed what he calls his model for the house of the future: a unit of six, urban "infill" homes with single-story workspace facing the street and connected to three-story living units by a garden

courtyard. In all, the variable-use, two-bedroom, one-bath homes contain just 999.71 square feet.

His commitment to restoring nature to the city has inspired much of his thinking. "Imagine a city that, with a labor force of unemployed, forgotten Americans, transforms its vast parking lots and demolished building sites into a city of verdant gardens . . . a city with streets redesigned as green parks, tree-lined walks, public gardens, community allotment gardens, unpaved courtyards, trellises with grapes and wisteria to provide shade so apartment spaces look down at green, even where parking is required . . . Imagine, wherever possible, large, flat-roof buildings used for gardens and recreation . . . in public architecture, the whole roof designed as a park . . . with deciduous vines shading glass roofs in summer and allowing solar gain in winter."

This past year, West has been designing a prototype for artists' housing. He has also been investigating sections of Newark that are rich in the abandoned factory buildings he sees as positive legacies, not eyesores; he is trying to record them in drawings before they are torn down and their sites turned into parking lots.

"I'd like to choose one building suitable for adaptation into an artists' district, and with my son Anker, who is a sculptor and architect's apprentice, construct a model that includes housing for low- and middle-income artists and non-artists — the kind of mixed housing that I believe helps stabilize neighborhoods and contributes to the quality of life."

A believer in the power of ideas to persuade, he plans to mount in the near future an exhibition of his work as well as the work of other artists who are addressing the industrial landscape. He will call it "Art in a Hard Place."

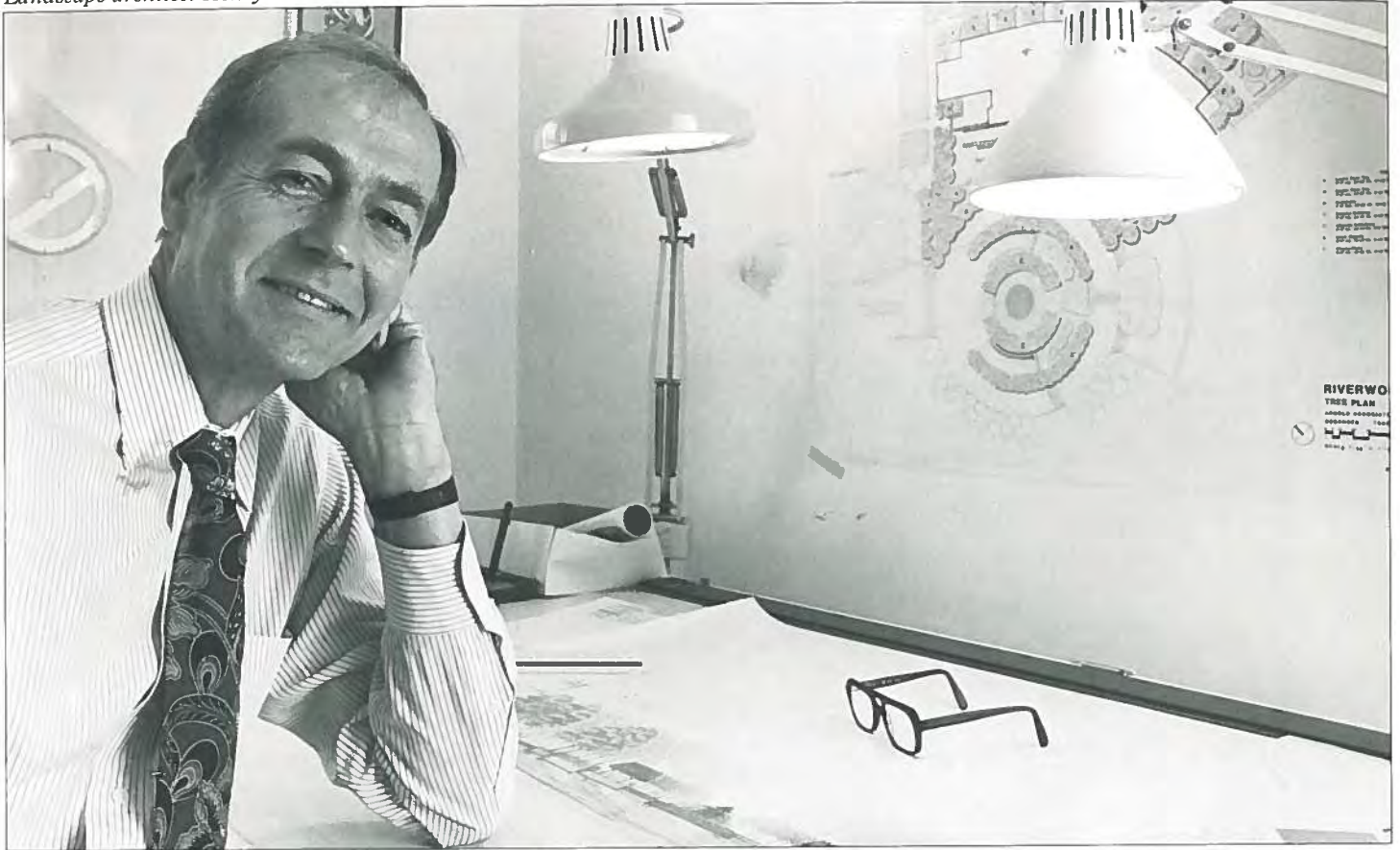
#### Henry Arnold

If Henry Arnold has his way, fewer cities will qualify as a "hard place." His profession, landscape architecture, is a broad one that encompasses the planning, design, and management of the built and natural landscape, a field that ranges from the basics of drainage and curbstones to the highest aspiration of environmental art. In his highly respected textbook, *Trees in Urban Design*, he writes:

"The great urban spaces of the world owe their existence to artists who have consciously transformed nature. Our enjoyment of these spaces is attributed to the hand of man as much as to the existence of natural materials. Though all of our building materials were extracted from the earth, the use of living materials, trees, best recalls the interdependency of man and the natural systems and gives our cities symbolic significance. The potential of trees in shaping and humanizing cities remains an unperceived amelioration for a civilization that has nearly forgotten the relevance of art in civic design."

Trees are Arnold's special metier. He calls them "our most humane but most sparingly apportioned raw material of urban design."





Their amenity value ranges from highly measurable modifications of the urban physical environment to indeterminate psychological benefits. Trees conserve energy in heating and cooling buildings. They alleviate noise, manipulate solar and thermal radiation, and cut wind velocity. They can trap the particles and gases generally known as pollution, and, said Arnold in a recent interview, "While not the only material by far that landscape architects work with, trees are the most significant in terms of scale in urban spaces."

When the amenity value merges with the indeterminate psychological benefits, the art of the landscape architect takes over. For Arnold, "the possibility of influencing other

people's lives by creating spaces that give people enjoyment" is the most important part of his work. "Walking in the tamed nature of a city can be as moving an experience as a trek through the forest," he writes. "The intertwined relationship of urban man and his ordered wilderness depends for its effectiveness on human artistry." That does not mean copying nature, but creating "an interpretation of our elusive relationship with the organic world."

In the realm of design arts, the creative process usually encompasses planners, engi-

neers, and industrial and interior designers, as well as architects and landscape architects, for it requires actual physical solutions to specific needs of real people and sites.

"The process," Arnold says, "often involves lengthy reviews of plans by various agencies and can be compared to a sculptor's having to go before a council that reviews his work, each council member equipped with a hammer and chisel."

Henry Arnold's award-winning projects range from

Constitution Gardens on the Mall in Washington, D.C., to the Trenton Marine Terminal Park, to a 25-acre roof garden for Singapore's Marina Centre. One of his current commissions, the Coliseum in Charlotte, North Carolina, is a work of environmental art. He has teamed up with Maya Lin, who designed the Vietnam Veteran's Memorial in Washington, D.C., which he worked on with her. Twelve-foot spheres of clipped plants will appear to be rolling down a slope toward the amphitheatre



## NEW JERSEY'S CULTURAL CENTERS GET A FACELIFT

by Richard Roberts

New Jersey has taken the largest single step in its history toward providing a fertile ground in which the performing and visual arts can truly flourish. This past July, at its annual board meeting in Trenton, the New Jersey State Council on the Arts (NJSCA) announced the names of 10 cultural centers to be approved by the state legislature as recipients of \$28,064,000 in matching grants.

The grants will be made under the Quality of Life Bond Issue program, established when New Jersey voters approved by referendum the Green Acres, Cultural Centers, and Historic Preservation Act. That approval authorizes the sale of \$100 million in state bonds, of which \$40 million is to be distributed through the NJSCA for building, repairing, and expanding cultural centers. The Council plans to conduct a second round of evaluations in fiscal year 1990 to distribute the remaining funds to another group of eligible centers.

Although the grants were by far the largest ever awarded in the state for work on cultural centers, they were not the only ones made recently by the Council for capital construction. Last year, the Council distributed \$2 million in matching grants to 12 performing arts organizations to help improve their physical facilities. The Council also designated four organizations as regional centers of artistic excellence — New Brunswick Cultural Center, McCarter Theatre in Princeton, John Harms Center in Englewood, and The Newark Museum — and one, the Paper Mill Playhouse in

Millburn, as a state center of artistic excellence. While these honors involved no direct cash grants, it is hoped that by granting official recognition to the centers and the communities in which they exist, it will increase public visibility, support and appreciation for New Jersey's finest visual and performing arts facilities.

In regard to the Quality of Life Bond Issue Program, the New Brunswick Cultural Center will receive the largest grant, \$6 million, the maximum under the bond-issue legislation. The award, which is subject to some design modifications, will be used to renovate and integrate buildings in the downtown arts center and to build a new theater for the Crossroads Theatre company. The second largest, \$5 million, will be awarded to Whole Theatre in Montclair for a new theater to replace the current one. It, too, requires further design refinement and will receive funding on a "challenge" basis; Whole Theatre must first raise the \$5 million now to match the grant.

Another grant to help fund a new building — \$1,622,500 — will go to South Jersey Regional Theatre in Somers Point. Its plans, like those of Whole Theatre, must be further developed. The John Harms Center will receive an award of \$339,800 for certain high-priority, first-phase capital work. That award is also contingent upon completion of more developed master plans for which up to \$25,000 in additional bond funds can be made available.

McCarter Theatre will be awarded \$4,487,000 for the second phase of its extensive

where one of the spheres will perch on the slope's edge.

"It will be a living art work of stone, grass, and trees," says Arnold. "It's whimsical and interesting, with some relationship of form to the games that are played in the Coliseum."

Like Troy West, Arnold also puts faith in the power of persuasion. "I've always felt that one of the most important things that needed to be done in our profession was to create a better understanding — not just among lay people but among people in our own profession — about how we deal with the urban environment," he offered. "For that reason, I'm developing a lecture that deals with both the visual aspects of trees in the urban landscape and the technical aspects. Trees are conventionally treated individually as decorative objects in space. There's much more scope to use them as structural parts of the city: connecting and extending the geometry, rhythm, and scale of buildings into the landscape, creating

and defining spaces, creating groves.

"Too many designers and planners don't really know how to make trees grow in the city," he continued. "A lot of what has been published on the subject simply repeats out-of-date information that is relevant to suburban but not to urban environments. We have the technical understanding now to grow almost anything in a very intensively used, urban environment. It costs a good deal sometimes, but one has to consider the value versus the cost. If it's done right, it will make all the difference . . . it can really transform the city."

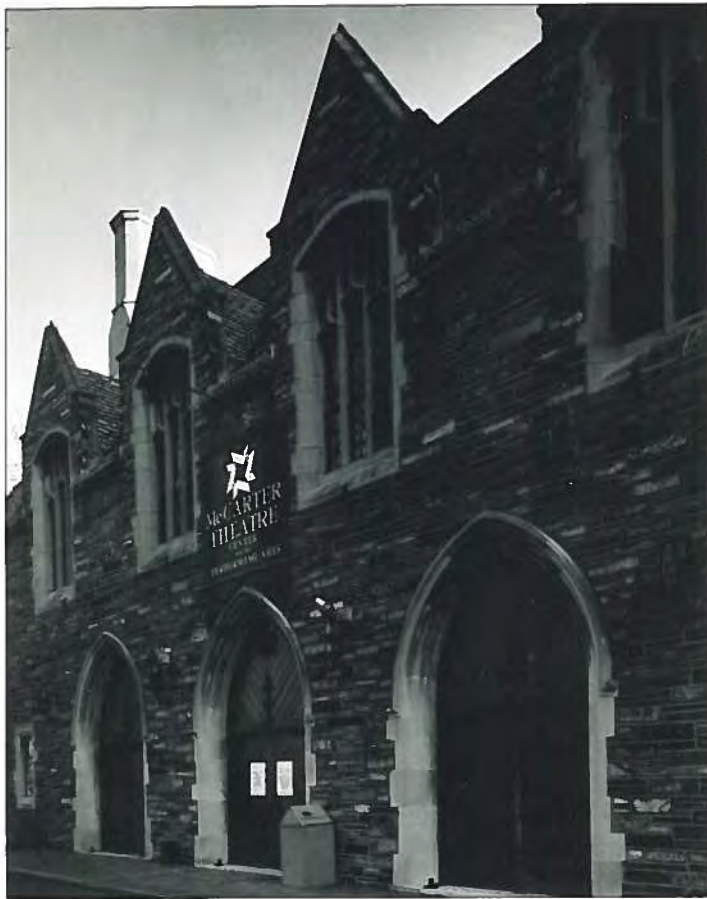
The NJSCA established its Design Arts Program in order to make that difference. "The Council was motivated by a concern for a greater design arts awareness in New Jersey, a state already densely populated that is experiencing extraordinary growth," explained Jeffrey A. Kesper, NJSCA executive director. "The Council has an important role in promoting good design among builders, community planners, public officials, and the public in general. The livability of our cities goes hand in hand with the cultural enrichment of the state, and design arts play a direct role in the enhancement of our quality of life." ▲

Karen Madsen specializes in the subject of landscape design and history and lives in Boston, Massachusetts.

*A drawing by Henry Arnold from his book Trees in the Urban Landscape.*







*McCarter Theatre —  
Center for the Performing Arts  
in Princeton.*

renovation work, including expanding its lobby. The Paper Mill Playhouse will get \$867,500 for the renovation of office space.

The Appel Farm Arts and Music Center in rural Elmer will be awarded \$100,000 to build barrier-free restrooms, reconfigure its lobby, and add 750 square feet of space to its existing 300-seat theater. Symphony Hall in Newark, which is undergoing extensive work to correct structural deficiencies and renovate underutilized space, will be granted \$4,718,900. Two of the 10 grants will go to multi-disciplinary arts groups with a strong visual arts focus, The Newark Museum and the Morris Museum. The Newark Museum will use its \$2,107,000 to renovate and expand its facilities, and the Morris Museum will use its \$2,796,000

to add 5,000 square feet of gallery space.

As exciting and climactic as it may have been for the recommended grantees, the public announcement of the awards was only a way station on the long road to realizing New Jersey's artistic potential. Behind it lies the application process, which, says NJSCA cultural centers coordinator Ellen Kraft, "compelled individuals to begin to do the kind of planning and thinking that they may not normally have undertaken. No longer could they be caught in the day-to-day, hand-to-mouth mode, thinking about the next fundraiser or the next membership drive," she continued. "Instead, they had to stop and ask themselves where they wanted to be in five years from now and how to get there."

According to Kraft, these deliberations served as a learning process for the Council as well. "It helped us move one step further in defining quality, both in terms of artistry and management,

and in identifying ways to meet the needs in the arts of the citizens of New Jersey."

The idea for the grants dates back to early 1984, when the Council decided to survey the needs of the state's cultural centers. It found, said David Miller, executive assistant to NJSCA executive director Jeffrey A. Kesper, that the centers desperately needed to make repairs and improvements. Governor Thomas H. Kean put it graphically when he signed the Quality of Life Bond Issue referendum bill on September 10, 1987, and said, "Although we have increased State Arts Council funding by 500 percent over the last six years, we haven't done enough for our performance halls. The stages, auditoriums, and lobbies of our concert halls are falling apart. Piano legs have crashed through stage floors, and leaky roofs have cut short too many performances. In fact, we are the only state in this country that can say its orchestra has been rained out of an indoor performance."

The referendum, which was overwhelmingly approved in November 1987, carried no authorization for staff positions. That, however, did not stop the Council from proceeding immediately with the significant task at hand: to research the many issues involved in capital grantmaking of this magnitude and to develop

guidelines and draft application materials. After authorizations were secured to hire a staff person and after a national search was conducted, Ellen Kraft was brought in from Boston's public radio station, WGBH, where she was assistant manager. Her new responsibilities at the Council included finalizing guidelines and application forms, securing the panelists who would judge the applicants, and shepherding the project forward.

In selecting the panelists, Kraft says the Council "wanted a broad representation that included owner-operators . . . people who had hands-on experience operating cultural facilities, marketing and fundraising development experts, architectural design experts, and people who could



represent specific disciplines in the visual and performing arts. Finally, the Council looked for individuals who had talent in urban planning and environmental and community work.”

One crucial criterion was that no panelist have a connection with any potential project. To insulate the panelists from any possible pressure and to ensure objective judging, the Council kept the panelists' identities confidential. Only at the July Council meeting were the panelists named. The six-member evaluation panel included the renowned architect Hugh Hardy, architect/urban planner Charles Zucker, Brooklyn Academy of Music

*NJSCA cultural centers coordinator Ellen Kraft reviews a proposal for the Cultural Centers Program, with (from left to right) consultant Herbert Hale, NJSCA board member Gerald LeBoff, Hugh Hardy, and Charles Zucker.*

president Harvey Lichtenstein, Delaware Christiana Cultural Center director Joseph Brumskill, Minnesota-based marketing consultant Julie Dalgleish, and Los Angeles Museum of Contemporary Art staffperson Julie Lazar.

Twenty-eight applications first arrived at the Council's office last April and copies were sent to the panelists. In addition to reviewing these applications, panel members participated in on-site evaluations. Charles Zucker,



who is associated with the American Institute of Architects in Washington, D.C., visited eight sites.

“I spent time walking around the facilities with development officers, the presidents of the boards, and others to get a clear picture of what they were trying to do,” he recalls.

It is one thing to inspect a theater and see where it needs repairs, expansion, or improvement, but how does one evaluate a performing arts center that exists only potentially? “You ask a lot of questions,” says Zucker.

Kraft elaborated on this point. “The panelists assessed not only where the building is going to be, but its proximity to public transportation and the road situation. Is it an urban setting or an exurban setting? What's the nearest town? What's the population center? Who's going to support it?”

According to Miller, by the time the panelists got to the table to share their observations, every person had first-hand knowledge of some of the

applicants. The panel meeting spanned two full days, with the submitted drawings and specifications receiving the first review by the panel's design specialists. The full panel convened that first evening to conduct a preliminary review of all the applicants. On the following day, the panelists wrestled with the in-depth review of each applicant. For nearly eight uninterrupted hours, they debated and discussed, and discussed and debated. They critiqued and recritiqued design features to advocate and devil advocate their positions. Finally, they arrived at a consensus for each proposal.

“The panelists' feedback,” Kraft commented, “has provided sound, constructive ideas that I believe will be helpful to all the applicants. To have had such a distinguished group of people critiquing a project was like having terrific consultation . . . free.”

The same evaluation process will be used for the second round of applications, and whatever the outcome may be, the goal will be the same, a goal summed up succinctly by Charles Zucker: “Good buildings for good art.” ▲

*Gallery space in the Morris Museum in Morristown.*



Richard Roberts is an editor for *The New York Times*.

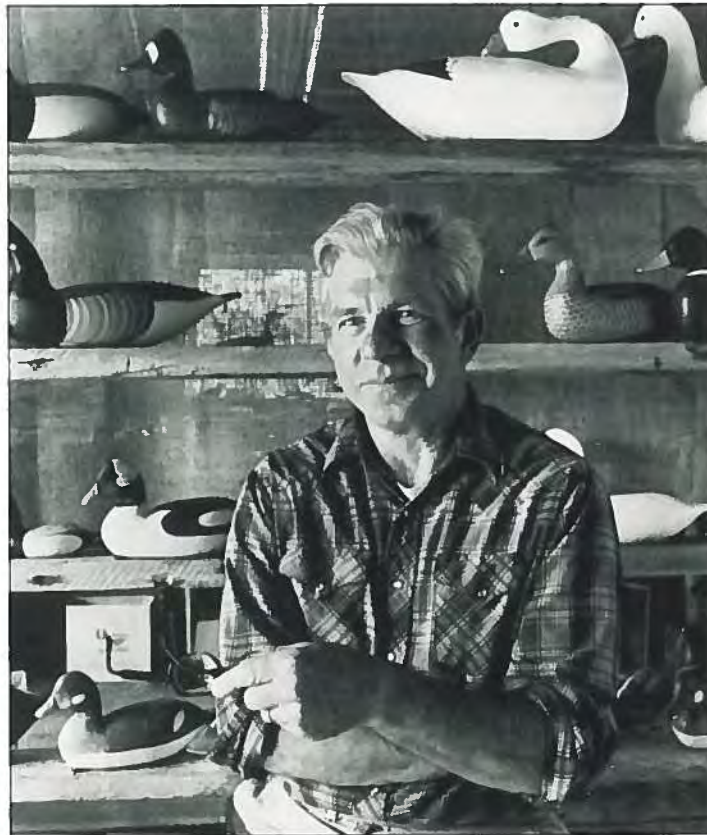


# NATIONAL HERITAGE FELLOW NAMED

by Rita Moonsammy

**H**arry V. Shourds II of Oceanville recently became New Jersey's first National Heritage Fellow, cited by the Folk Arts Panel of the National Endowment for the Arts for his excellence as a carver of traditional decoys, a folk art deeply interwoven in the regional folklife of the New Jersey coast. As a part of this honor, Shourds received a \$5,000 award and was honored this past September at ceremonies and festivities in Washington, D.C. He was among 12 other traditional folk artists from 10 states.

Recognizing that even the most skilled and important folk artists are often unknown outside their own cultural communities and unrecognized for their contributions to art in America, the Endowment adapted the "living cultural treasure" concept of Japan, and began awarding Heritage Fellowships in 1982. These awards recognize master traditional artists such as Shourds who have "contributed to the shaping of our artistic traditions and to preserving the cultural diversity of the United States." To represent the diversity that is a fundamental characteristic of American society, each year the Endowment honors from 12 to 15 traditional artists from a variety of ethnic and regional cultural groups. Taken together, fellowship winners



Harry V. Shourds II,  
National Heritage Fellow

provide a cross-section of American regional and cultural diversity.

Other Fellows this year include La Vaughn Robinson, an African-American tap dancer from Philadelphia; Jose Gutierrez, a Mexican *jarocho* musician from California; Ilias Kementzides, a Pontic Greek *lyra* player from Connecticut; Mabel Murphy, an Anglo-American quilter from Missouri; and Chesley Wilson, a Native American builder of Apache fiddles from Arizona.

A one-time award, the fellowship signifies the importance of a particular artist in the long history of his traditional art form. Artists are also evaluated for the excellence of their artistry and their authenticity as tradition bearers within cultural communities.

cedar decoys were set out in a "rig" on the water to lure flying ducks to the hunters, who sat at water's edge in camouflaged sneakboxes.

Carvers such as Shourds' grandfather, Harry Vinuckson Shourds (1871-1920), supplied hunters with decoys. The work of these carvers was judged for both visual and technical excellence. To be effective, a "working decoy" has to float like a duck as well as look like one. This is achieved through structural means as well as stylistic ones. Four distinct styles of decoy developed in the Barnegat Bay region, each associated with a particular place and certain carvers. Shourds' grandfather set the parameters for the Tuckerton style — a low tail and round bottom. Birds carved in the Shourds' tradition feature naturalistic heads and simply painted, hollow bodies for better floatation. They have inlaid, flush lead weights so that the bird rides realistically in the water.

The elder Shourds has been described as "perhaps the greatest professional decoy maker in New Jersey, at a time when Tuckerton could be said to be the handmade decoy capital of the United States, and therefore of the world."

In 1918, the Federal Migratory Bird Act brought market gunning to an end. This development, however, did not put decoy carvers out of business, because it coincided with the growth of interest in collecting rural American art. Decoys became desirable and valuable artifacts to people far from the Barnegat Bay region. In fact, local hunters could seldom afford to gun over carved cedar decoys. Consequently,

## THE NEW JERSEY ARTS ANNUAL: CLAY AND GLASS

by Karin I. Zasoski

instead of being assembled in rigs on the water, decoys were assembled in collections in homes and museums.

This turn of events made the decoy a popular form for artists and contemporary craftsmen to pursue. Today, many people carve “decorative decoys,” which are often highly detailed and model-like, in contrast to working decoys. Weight, balance, and life-like motion are not important criteria for decorative decoys.

Although he sometimes carves decorative decoys, Harry V. Shourds continues to carve the working decoys that link him to his father and grandfather. For him, they are a satisfying medium of self-expression as well as a traditional form. Although he and his forebears are clearly related in style and aesthetic impulse, each one is distinctive, Shourds emphasizes.

“You can tell my grandfather’s duck from my father’s duck, and you can tell my duck.” Like the carvers of old, Shourds carves from memory, “putting a little bit of dream into it.” His own decoys, he says, “are what I think a duck looks like. I don’t copy off a real duck and none of the oldtimers did. They hunted ducks and sold ducks in the wild and took their memories with them. They worked from these memories.”

Through their work, traditional folk artists such as Shourds keep alive the collective memory of a rich cultural heritage. ▲

Rita Moonsammy is the NJSCA folk arts coordinator.

The *New Jersey Arts Annual: Clay and Glass* exhibit, which will be on view at The Newark Museum from November 16 through December 31, 1989, will coincide with the grand reopening of the museum’s newly renovated space designed by internationally renowned architect Michael Graves. The gala festivities in November will celebrate The Newark Museum’s integrated

and expanded facilities, and the installation of new galleries and exhibitions.

The *Clay and Glass* show also heralds the end of the New Jersey Arts Annual as it has been known. Rather than having four categories — clay and glass; printing, sculpture, and drawing; fiber, metal, and wood; and works of art created in multiples — the New Jersey Arts Annual will be divided into two categories: crafts (fiber, metal, wood, clay, glass, and mixed media), and fine arts (painting, sculpture, photography, printmaking, works on paper, new genre, and mixed media).

The origin of the New Jersey Arts Annual illustrates a shift in thinking regarding crafts and fine art and the growing presence of museums in New Jersey. The Arts Annual evolved from the New Jersey Arts Biennial which began as a collaboration between the New Jersey State Museum, The Newark Museum, and the New Jersey State Council on the Arts (NJSCA), in an effort to provide greater visibility for the visual arts and to increase exhibiting opportunities for New Jersey artists and



RON MORCRAFT

*Ain't No Time  
To Wonder Why*  
Leonard DiNardo  
Blown glass with graal and  
cloissone techniques  
1989



museums. The first biennial exhibition was held at The Newark Museum in 1977, the next at the State Museum two years later. This pattern continued until mid-1985, when the NJSCA recommended several format changes to increase the program's accessibility and effectiveness. First the categories were expanded to include crafts. "Crafts had been burgeoning for so long," explains Hortense Green, NJSCA crafts coordinator, "they had earned a place of their own in the art world. It was time for museums to open their doors and provide a forum for professional craftspeople."

This change in format welcomed other major museums in the state to become a part of the exhibition series. Says Tom Moran, NJSCA visual arts coordinator, "The volume of the applicants became so enormous, it was apparent that the whole process should involve other museums who could collaborate."

The Council approached the Jersey City Museum, the Montclair Art Museum, the Morris Museum, and the Noyes Museum, all of whom were enthusiastic. Thus was born the New Jersey Arts Annual, a unique, national model involving a venture among a state arts agency and six major museums. The Morris Museum was the first to host the *New Jersey Arts Annual: Clay and Glass* in October 1985,

with two exhibits held each year thereafter on a rotating basis.

While the Arts Annual has proved quite a successful venue for New Jersey artists, representatives of the six participating museums and the NJSCA recently announced the consolidation of categories. "I think this modification is going to help," says Green. "I believe the shows will draw more entries and therefore ensure consistently high-quality exhibitions."

The Arts Annual Committee also announced another change in format. In addition to having the hosting museum conduct a formal call for entries and having prospecti mailed to interested artists, the NJSCA visual arts slide registry will be used as a resource from which jurors may select prospective work to be considered for the exhibition. The actual selection process will remain the same; that is, jurors will conduct a preliminary selection from the slides and make their final selection based on a review of the actual work depicted in the slides. The fine arts exhibit and the crafts exhibit will be held in the spring and fall,

respectively, and rotate among the six museums. Artists may participate annually in the juried shows, and thereby have increased opportunities to exhibit their work now that the categories have been consolidated.

The jurors for this year's *Clay and Glass* exhibition included Ulysses Dietz, curator of decorative arts at The Newark Museum; Mark Del Vecchio, manager of the Garth Clark Gallery in New York City; and Jerry Raphael, collector, board member of the Contemporary Glass Center of America in Wheaton Village in Millville,



SARAH WELLS

and founder and past president of Art Alliance for Contemporary Glass headquartered in Bloomfield Hills, Michigan. They reviewed the work of 79 New Jersey artists and selected 49 pieces representing the work of 46 artists.

According to Dietz, "The work reflects an extraordinary range, both technically and aesthetically, and presents different treatments of the media. While my curatorial viewpoint veers strongly toward the vessel-making tradition in both clay and glass, there are sculptural and wall pieces in both media in this exhibition, which clearly demonstrate the redefinition of



*Teapot*  
*Terry Plasket*  
*Temmoku glaze, stoneware*  
*1989*

SARAH WELLS

clay and glass as 'fine art' media," he said.

The Arts Annual provides numerous benefits for both the participating artists and the public. The Council and the hosting museum always produce an exhibition catalogue, so that the installation has a greater life span. The catalogue serves as a valuable record for the artists as well as a resource for the public, helping individuals become familiar with a greater number of New Jersey artists. Television and print

coverage also help the artists gain greater recognition.

"Artists can also reap a monetary gain," says Moran, "because visitors to the exhibit often purchase work and sometimes the museums buy the work for their acquisitions collections."

Clay artist Coco Schoenberg, past NJSCA Craft Fellowship recipient whose work is included in the upcoming *Clay and Glass* show, believes the Arts Annual has helped change the public's concept of crafts.

*Desert Memories*  
*Bob Duca*  
*1987*



*Primal Figure*  
Christine Barney  
Furnaced formed glass,  
sandblasted and polished base  
1989



"The shows have encouraged people to take a serious look at crafts," she says. "When they see crafts in a museum as opposed to a crafts fair, they tend to regard crafts in a more serious light, not merely as objects they can use to decorate their homes. The Arts Annual is a marvelous opportunity for craftspeople, the sort of thing every state should be doing."

Another exhibitor, glass artist Leonard DiNardo, who has also received NJSCA Craft Fellowships in the past and has exhibited in previous *Clay and Glass* shows, talks about the opportunity for the public to see the most recent works of New Jersey's contemporary artists. "The Arts Annual provides a forum that keeps people in touch with what's going on."

For more information about the *New Jersey Arts Annual: Clay and Glass*, call The Newark Museum, (201) 596-6550.

Next spring, the Jersey City Museum will host the *New Jersey Arts Annual: Fine Arts*, the first show using the Arts Annual's most recently adopted format. Artists interested in submitting slides for inclusion in the NJSCA's slide registry should call the Council at (609) 292-6130 for further information. Slides already on file to be considered for public arts inclusion projects will now also be considered for Arts Annual shows. Artists are encouraged to update their slides regularly. ▲

Karin I. Zasoski is an NJSCA staff member.

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On the Back Cover

*Vessel*  
Susan Gogan  
*Raku fired, thrown,*  
*carved, assembled ceramic*  
16" x 7" x 5½"  
1989



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