

# HORIZON

The Magazine of the

## Summer In Chicago

Eleanor Clark Writes With Fire

SMU's Meadows School

Shaker Design:  
Making It Simple

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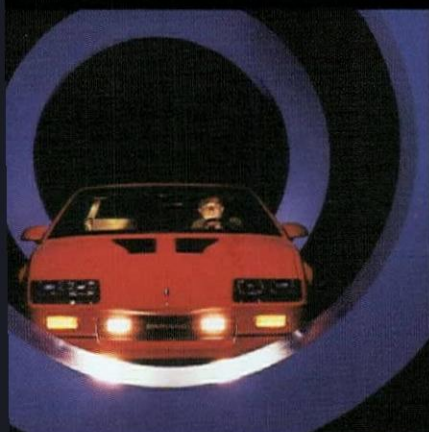
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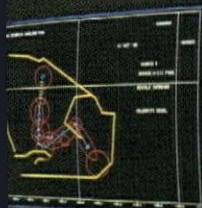
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# HORIZON

Volume 29      Number 4      May, 1986

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## National Arts Week '86

November 16-22, 1986 may just be the most important week of the year for all of us who love the arts. The occasion will be National Arts Week '86, a coast-to-coast festival of America's artistic excellence, and a smashing sequel to last fall's first National Arts Week.

A collaboration among every segment of our society has been forged to make this year's events calendar a superb one. The private sector's representatives include towering talents from business, foundations, and the artists themselves. The Corporate Committee, demonstrating the support of American business for the arts, is headed by Paul Elicker, chief executive officer of SCM Corporation. Mr. Elicker was the gracious host of last year's events, when SCM was designated national corporate sponsor of the entire week-long roster.

Dozens of service organizations are also involved in plans for National Arts Week '86, and they range from Chamber Music America to Poets and Writers to the Theater Development Fund. The list of groups spans all of the lively and visual arts, with memberships that comprise thousands of arts professionals in every state.

Artists themselves are also pledged to making National Arts Week '86 a memorable celebration. The Committee of Artists is chaired by Leonard Bernstein and includes a veritable who's who from every discipline. For instance, Richard Diebenkorn, Helen Frankenthaler, Jamie Wyeth, and Louise Nevelson are among the distinguished representatives from the visual arts. From literature come Eudora Welty, James Michener, Ralph Ellison, Saul Bellow, and Robert Penn Warren, among others. And musicians working on the events calendar range from Philip Glass to Michael Tilson Thomas, Benny Goodman to B. B. King. Helen Hayes, Charlton Heston, Lena Horne, Stephen Sondheim, and Harold Prince are a few of the luminaries from stage and screen who are also involved.

National Arts Week simply couldn't take place without the cohesive contributions of Frank Hodsoll at the National Endowment for the Arts. Marvin Liebman of the NEA's office of special projects is a champion of the event, and through his office the collaboration was formed. Also representing the public sector are the National Association of State Arts Agencies (NASAA) and the National Association of Local Arts Agencies (NALAA).

As plans develop for this wonderful week in November, I urge you to talk to your own arts council and the arts groups you are involved with. Make plans now to develop an Arts Week event in your area and join in this showcase of just what your country has to offer artistically to every citizen and to the world at large.



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The top painting, 'Nighthawks', depicts a brightly lit diner at night with four patrons. The bottom left painting, 'Automat', shows a man sitting alone at a table by a window overlooking the sea. The bottom right painting, 'The Day After Tomorrow', shows a man sitting on a bench in a desolate, hazy landscape.

The exhibition is made possible by grants from Philip Morris Incorporated and the National Endowment for the Arts.

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# ACA: A View From The Field

## Private Sector Potential

When King Nebuchadnezzar's feast was interrupted by the words, "mene, mene, tekel, upharsin," it was plain that the handwriting was on the wall.

Those of us active in advocating for the arts have seen more than just handwriting, at least insofar as federal support of the arts is concerned. It has been almost six years since the current administration first came into office, and its message is now chiseled in stone: The arts are not a priority.

One needn't look far for evidence of this. Perhaps the best indicator is the budget of the National Endowment for the Arts, which has failed to hold its own when measured against the 35-percent inflation that has prevailed since 1980. Other sources of federal funding, such as Urban Development grants, have essentially dried up. These are hard times in Washington.

Of course, I am aware that these are also *different* times. Effective budget-balancing legislation had been long overdue by the time the Gramm-Rudman bill was enacted. But the fact remains that whatever federal support the arts now have has been won *in spite of* the White House, not in alliance of common understanding and mutual responsibility. What shape would we be in if, just for openers, ex-wunderkind David Stockman had actually succeeded in halving the Endowment's modest budget?

It is now clear that initiative and leadership in supporting the arts must come from the private sector. Some applaud this development. Others contend that it has always been the case. Regardless—whether by fiat or design, cultural evolution or fiscal revolution—we have arrived at the point where President Reagan wanted us to begin: knocking on other doors.

When I speak of "the arts," of course, I mean each of the separate disciplines of music, theater, dance, the visual arts, and literature. Likewise, by "the private sector" I mean foundations, corporations, and individuals—each conducting philanthropy in its own way and for its own reasons. Understanding that the arts and the private sector are complex communities is an important part of discovering what each can do for the other, what the relationship between them can be.

If those of us in the arts expect the private sector to take the lead in developing policies for stable, long-term support, we must be far-sighted in evaluating our needs.



*The Swing (1876) Renoir, included in the AT&T-sponsored exhibition "The New Painting: Impressionism 1874-1886" (now at the Fine Arts Museums of San Francisco through July Without support from the private sector—individuals, foundations, corporations—many arts events such as this would not be possible.*

What kinds of support are indispensable to the health of the various arts we try to represent? Basic operating support comes first to mind, and program support that enables us to deliver the very best work to the most receptive audiences we can cultivate.

What special considerations apply to our major national institutions, such as the Metropolitan Opera? These institutions are nothing less than national treasures, and stable support from the private sector enhances their ability to flourish artistically.

What is needed *outside* our big cities, especially in our mid-size towns and suburbs? Some critics contend that supporting large-scale tours by the best-known orchestras, for example, drains support and even audiences from local indigenous groups that also deserve to be heard.

What do our individual artists need that the private sector can best provide? What role can individuals in particular play in advancing the cause of quality arts education in our public schools? How can the private sector best encourage artistic excellence, including excellence in the most avant-garde art forms? How can that most unappreciated of art forms, poetry, be given the larger, educated audience it deserves?

To engage the private sector, however, we must

understand more about what is already being done, what the needs of the arts community are, and if foundations, corporations, and individuals tend to respond as supporters of the arts. In future "View from the Field" columns and *Vantage Point* supplements here in *HORIZON*, ACA will be examining these areas. Our goal: to understand more about the potential for private-sector leadership in supporting the arts, as well as how that potential can be realized.

With effort and good fortune, we may find that the handwriting on the wall has also pointed the way to greener domains.

—Milton Rhoades  
American Council for the Arts

Become a member of the American Council for the Arts and you'll join the thousands of other arts supporters across the country, working to shape America's arts agenda for the critical years ahead. To receive your members-only *Vantage Point* supplements in *HORIZON*, along with the many other ACA membership benefits, write Membership Office, American Council for the Arts, 570 Seventh Avenue, New York, NY 10018.



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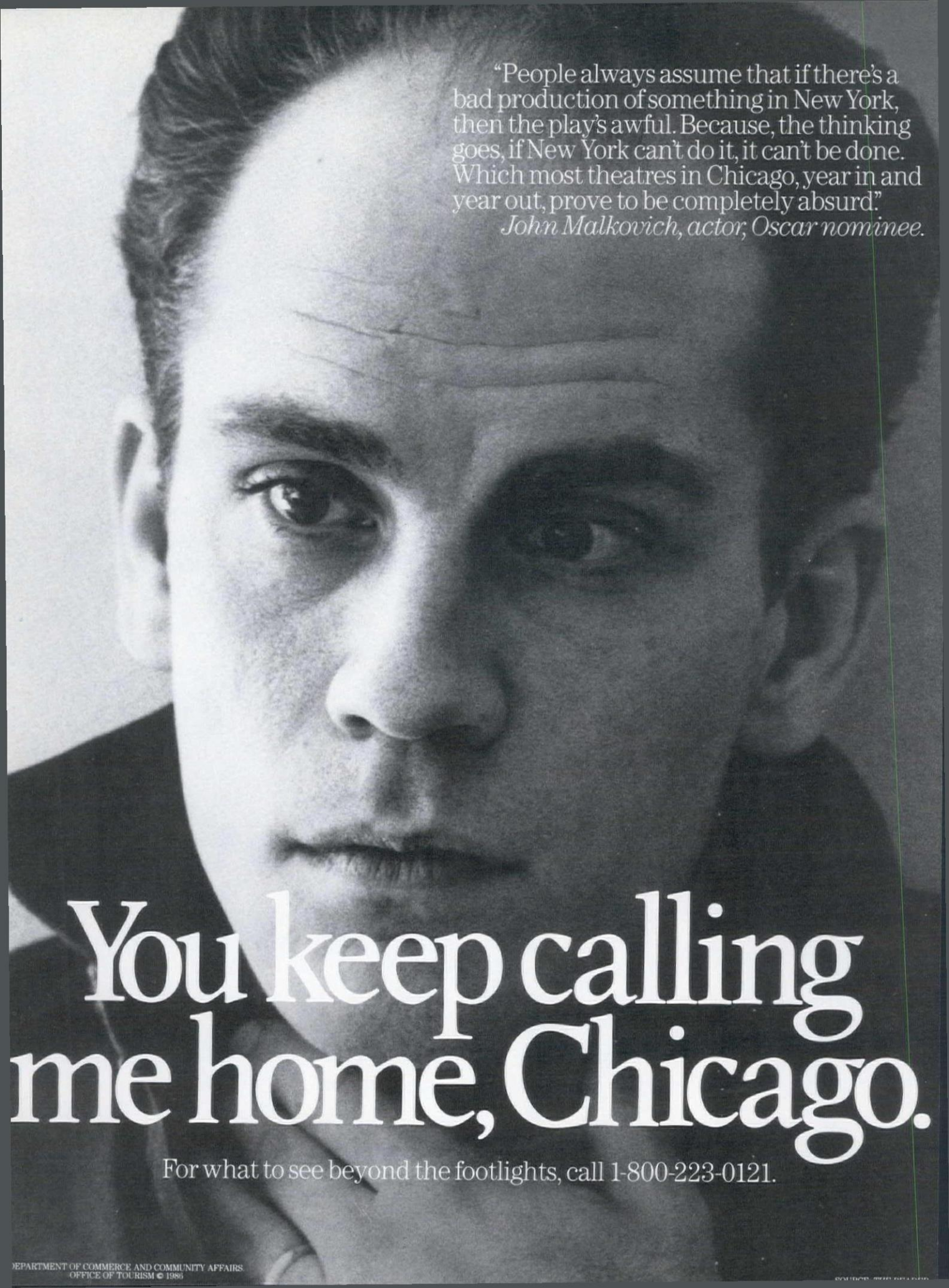
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*John Malkovich, actor, Oscar nominee.*

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# Exhibitions

## North

**Corning Museum of Glass** (Corning, New York), "Glass from World's Fairs 1851-1904," through October 19. The impressive designs and extensive technological changes in glassmaking are surveyed through 170 choice pieces by such masters as Apsley Pellatt, Emile Gallé, John La Farge, and L. C. Tiffany. Styles include early Victorian glass, Art Nouveau, Bohemian, Venetian, and American Brilliant-cut glass.

**Dayton Art Institute** (Ohio), "Art Instruments," through May 26. The relationship between the physical and visual arts is illustrated in this exhibition, which invites "hands-on" participation.

**The Jewish Museum** (New York City), "The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River," through June 15. For one thousand years the Kaifeng Jews had no contact with the world outside of China. This exhibition examines their religion and social culture through photographs, religious artifacts, and rare papers, documenting a lifestyle which has disappeared.

**Metropolitan Museum of Art** (New York City), "Rodin: The B. Gerald Cantor Collection," through June 15. Seventy of Rodin's greatest works—including a bronze cast of *The Burghers of Calais*, *The Hand of God*, and *Gates of Hell*—are featured in the Met's new gallery (named for the donor of the collection).

**New-York Historical Society** (New York City), "P. T. Barnum: Prince of Humbug, Merchant of Delight," through June 15. P. T. Barnum always knew what the public wanted—from Tom Thumb to Jenny Lind—and this exhibition of photographs, letters, posters, tickets, and other memorabilia traces the life and career of the "patron saint of modern advertising."

## South

**Mississippi Museum of Art** (Jackson), "Eudora Welty: Twenty Photographs," through May 25. Life in Mississippi is portrayed in these photographs taken by Jackson's Pulitzer Prize-winning author.

**North Carolina Museum of Art** (Raleigh), "Philip Gaston," May 17-July 27. This exhibit of six oil paintings and ten works on paper from the late artist's last years reveals the highly emotional symbolism which became a major influence of contemporary art.

**Virginia Museum of Fine Arts** (Richmond), "Albert Paley: The Art of Metal," May 28-July 20. Paley produces exciting architectural elements in iron, steel, and other base metals. Thirty completed



A vase made by Emile Gallé's glasshouse in Nancy, France—part of the "Glass from World's Fairs" exhibition at the Corning Museum.

works and over twenty preliminary drawings are included.

## Central

**John Michael Kohler Arts Center** (Sheboygan, Wisconsin), "Shrines and Altars: Tradition and Innovation," through May 18. As religious symbols, social observances, or political commentary, these ancient forms by forty contemporary American artists and individual ethnic communities make an interesting statement on our "melting pot" culture.

**Minneapolis Institute of Arts**, "Books in Manuscript," through June 22. Manuscripts dating from the fourteenth through nineteenth centuries, including Strabo's *Geographie* (circa 1460), C. Wylde's *Journall Kept...in Ship Bonitto* (circa 1570), and an eighteenth-century *Koran*.

**Spencer Museum of Art** (Lawrence, Kansas), "In Leonardo's Shadow: Drawings by His Followers," through May 25. The great da Vinci's influence on twenty of his more obscure contemporaries is explored through drawings.

## East

**Delaware Art Museum** (Wilmington), "Yousuf Karsh: A Fifty Year Retrospective," May 9-June 22. Yousuf Karsh has captured "the faces of our times." This exhibition of seventy photographs illustrates Karsh's ability to form a creative bond with his subjects. As Karsh himself said, "The heart and

mind are the true lens of the camera."

**Museum of Fine Arts** (Boston), "Manet to Matisse," through May 11. The most extensive showing of impressionist and post-impressionist paintings ever mounted in Boston surveys late-nineteenth-century French art, highlighting the works of Manet, Degas, Monet, Renoir, and others.

**National Gallery of Art** (Washington, D. C.), "Drawings of Jacques de Gheyn," through May 11. One hundred works by the finest Dutch draftsman prior to Rembrandt include portraits, allegories, study sheets, and designs for his own prints. His concern for nature inspired drawings of plants, animals, and landscapes that are remarkable both for their scientific realism and their intensely expressive personality.

**Sterling and Francine Clark Art Institute** (Williamstown, Massachusetts), "Henri Rivière Prints," through June 8. Works produced by Rivière between 1884 and 1917 showcase the artist's mastery of technique, his personal response to Japonisme, and his affection for the landscape of France.

## West

**Amon Carter Museum** (Fort Worth), "People of the Forest: Photographs of the Maya by Gertrude Blom," May 23-June 22. Blom has lived among the Mayans of Chiapas, Mexico, for more than forty years, and these sixty-five photographs record her travels through the rain forests and highlands.

**Fort Worth Art Museum**, "The Drawings of David Smith: Themes and Variations," May 17-June 22. Eighty-five drawings illustrate how one of the century's greatest sculptors put his talent to work on paper.

**San Diego Museum of Art**, "Dr. Seuss From Then to Now," May 17-July 13. The most comprehensive retrospective of Pulitzer Prize-winner Theodor Seuss Geisel features drawings, illustrations, political cartoons, books, and other material spanning his sixty-year career.

**The Southwest Museum** (Los Angeles), "Photographing Ourselves: Contemporary Native Indian Photography," May 8-July 5. Photographs taken by twenty-five Native American photographers portray an intimacy with Indian life and culture that could only be captured by one of their own.

**Witte Museum, San Antonio Museum Association**, "Remembering the Alamo: The Development of a Texas Symbol, 1836-1986," through August 17. This sesquicentennial exhibition closely examines perceptions of and attitudes toward the Alamo, while attempting to dispel some of the myths surrounding the famous battle.



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# Art in the Meadows

One of America's most important arts schools is the Meadows School of the Arts, at Southern Methodist University in Dallas. The school boasts the finest collection of Spanish art outside of Spain.

And, its prestigious Meadows Award for Excellence in the Arts has been awarded to Mstislav Rostropovich, Ingmar Bergman, Martha Graham, and John Houseman. Founded just twenty years ago, the school offers a complete curriculum of arts courses and fine

facilities that are helping to inspire our next generation of visual and performing artists.

The noon hour at the Meadows School of the Arts on Monday, October 21, was not unusual except that Mstislav Rostropovich sat at a dining table studying an open score and beating time with a pencil.

As fourth winner of the Meadows Award for Excellence in the Arts, the Russian cellist and conductor had given a public master class, received his \$25,000 check and maquette of a specially commissioned Noguchi sculpture, and been guest of honor at a formal dinner for five hundred in the courtyard and lobby of the Owen Fine Arts Center, which houses the Meadows School of the Arts.

Monday morning he had participated in a panel chaired by Harold Schonberg, critic at large for the *New York Times*, with concert cellist Raya Garbousova and Lev Aronson, SMU professor of cello, for a lively discussion on music in the United States and the USSR. After lunch he would lead the SMU Symphony Orchestra in an exciting rehearsal of Prokofiev's *Lieutenant Kije Suite* before being rushed by helicopter to catch the plane that would get him to Washington, D.C. in time to conduct a National Symphony concert that evening.

Hundreds of students, townspeople, and visitors had crowded all the public events, but at that Monday noon hour the Meadows School was proceeding as usual.

Jack Clay, head of the acting and directing curriculum, was moving from the Margo Jones Experimental The-

atre, where his *As You Like It* production was being struck, to the Bob Hope Theatre, where was a dress rehearsal for *Six Characters in Search of an Author*, scheduled to open Tuesday evening.

Erick Friedman, the distinguished artist in residence with the violin department, had fore lunch and locked himself in his office for an hour of concentrated work on the faculty recital he was to play at the end of the week.

Karl Kilinski, chairman of art history, was preparing the catalogue copy he had written for an exhibition, "Classical Myths in Western Art." At the same time, he was talking to the campus pair about the gallery walls and greeting Kim Busby, former SMU student now at the Whitney Museum in New York, who delivered paintings the Whitney was lending.

Adjunct professor Bob Banner, another SMU graduate and one of television's most famous producers, was talking to his Los Angeles office about watching his students prepare their equipment for the final shoot of the Rostropovich visit. This week would emerge, some months later, as a television special.

Origins of the Meadows School date back to when the School of Music was founded at SMU. During the 1960s, music, art and art history, the dance, journalism, and film were gathered under one umbrella to create a school of the arts. Oilman James Owen donated money for the facility at his alma mater—the Owen Fine Arts Center, completed in 1968. When Algur H. Meadows gave an \$8-million endowment to the school in 1969, it became the Algur H. Meadows School of the Arts.

The Meadows Museum was completed in 1965 and is considered the finest repository of Spanish art outside the Prado. Meadows' original \$1 million gift to endow

The Meadows School of the Arts is shaping our next generation of artists.  
By Patsy Swank





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A diamond is forever.





## The school's facilities provide an excellent training ground for budding artists.

ministered the Meadows Foundation since Algur H. Meadows died in 1978 have continued in active support of the school as the hallmark of the foundation's philanthropy.

Many Dallas families are donors to the SMU facility, but there is no question of the importance of the Meadows contribution in building its foundation and underwriting its future.

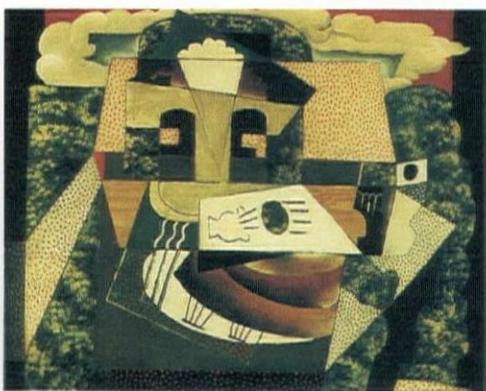
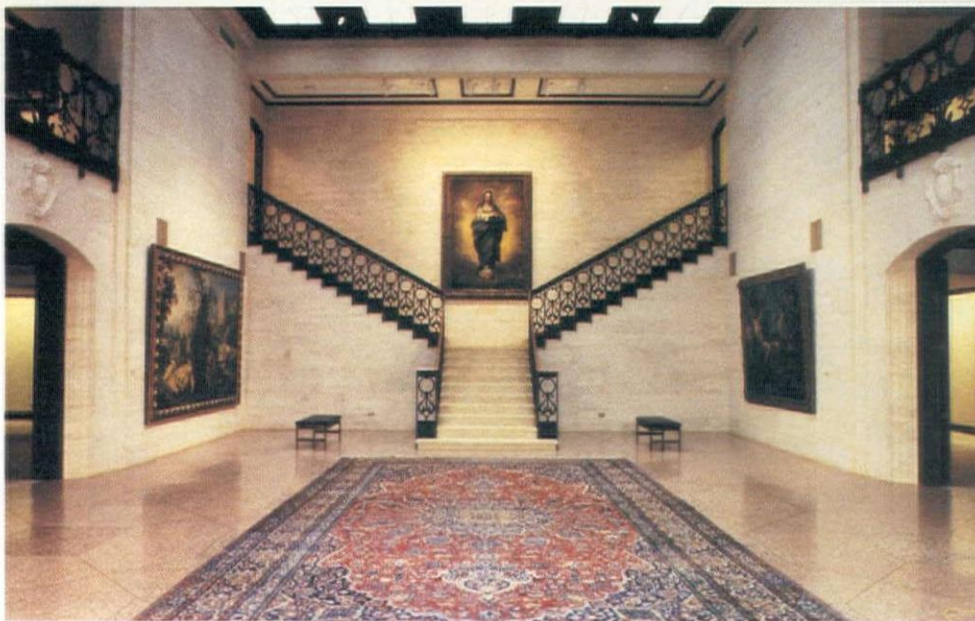
Meadows funding also provides \$2.7 million in undergraduate and graduate scholarships, and there are five endowed chairs—piano, music composition, music, art history, and theater—none of which is yet permanently filled. Each year a resident faculty member is named Meadows Distinguished Teaching Professor, and provided with a stipend for a sabbatical.

The Meadows Foundation initially funded a grant establishing the Center for Arts Administration to meet the growing national need for professionally trained arts managers. Begun in 1981, the program has produced nineteen graduates with a Masters in Business Administration and a Masters in Arts Administration (the only dual degree program of its kind in the country); today, these professionals hold responsible positions throughout the country.

Meadows, the most prosperous of SMU's six schools, has a valuable presence on the Dallas campus; as a result, it has been designated for \$21 million of the \$181 million SMU is raising now for its next decade of development. At Meadows, the money will build a new Arts Library, underground parking, and a Center for the Communication Arts.

Communication Arts is the most sprawling of Meadows seven divisions, covering television/radio, broadcast news, cinema, news editorial, advertising, and public relations. Space and facilities are inadequate for enrollment and activities. Among the school's other six divisions (music, art and art history, dance, theater, arts administration, and stage design) there is little sense of feifdom endemic in most arts schools. Film and video help to speed interchange between disciplines. Consider that the student production of Rossini's first opera, *The Marriage Contract*, which premiered in 1984 in the Bob Hope Theatre, was the work of music, theater, and film-video departments when it was restaged at DeGolyer Estate on White Rock Lake as a television production by Bob Banner and his students.

Young people across the country are eager to become part of the creative environment at the Meadows School. A traveling recruitment program takes orchestra, theater, and dance people to audition students in as many as ninety-five high schools and junior high schools a year in eighteen states.



Above: A view of the atrium of the Meadows Museum. Left: The museum's collection includes Picasso's *Still Life in a Landscape* (1915).

highlights the city's music calendar. On an annual basis, Meadows arts events, by students, faculty and visiting artists, number some three hundred.

Another jewel in the school's crown is the Meadows Award for Excellence in the Arts. In 1978, an international panel of judges chose the first recipient—Ingmar Bergman. Dancer Martha Graham was next, followed by producer/actor/director John Houseman, and most recently, Mstislav Rostropovich. Following award guidelines, all awardees must spend most of their time with students.

Today, the Meadows School of the Arts stands at its full complement of students with sixteen hundred majors who study with ninety faculty members and seventy adjunct professors. It now ranks with Juilliard, Eastman, Yale, and other major arts schools in the country.

*Patsy Swank is a freelance writer living in Dallas.*

## Meadows: The Road to Success

What are Meadows School of the Arts graduates and faculty members up to?

- SMU graduate and former acting director of the Meadows Museum, Irene Martin, has been named director of the Javier Corbero Foundation and will be in charge of special arts events for the city of Barcelona, Spain . . .

- Anshel Brusilow, director of Meadows's orchestral activities, and concert pianist Tedd Joselson are recording all of the Mozart piano concertos and symphonies in London with the English Chamber Orchestra (on compact disc for Perpetua Records) . . .

- Meadows theater graduate Garland Wright (currently at Washington, D.C.'s Arena Stage) has been named artistic director of the Tyrone Guthrie Theater in Minneapolis . . .

- Painter John Alexander received an NEA grant in 1984-85 and is currently showing at Marlborough Gallery in New York . . .

- Sculptor James Hill received an NEA grant in 1984-85 and is with Gimpel-Weisenhofer Gallery in New York . . .

- Beth Henley's play *Crimes of the Heart* is currently being cast for film with Diane Keaton, Sissy Spacek, Jessica Lange, and Sam Shepard . . .

- Faculty member Roger Winter is currently showing at Fishback Gallery in New York . . .

- MFA theater graduate Sandra Santiago is currently starring in "Miami Vice" . . .

- Dance graduate Nasha Thomas is with the Alvin Ailey Dance Company.





the museum—which includes works by Murillo, Goya, Velázquez, Picasso, Gris, Miró, and others—has multiplied tenfold in value.

The school's facilities provide an excellent training ground for budding artists. Owen Fine Arts Center contains Caruth Auditorium, a 521-seat recital hall with an acoustical construction which allows state-of-the-art tuning for any type of musical presentation. The Bob Hope Theatre has 390 seats and a proscenium stage, and the Margo Jones Experimental Theater has 140 seats and permits maximum staging flexibility.

Meadows School students have access to a television production studio, two dance rehearsal halls, band and choral halls, and many practice rooms. The Music Library and Fine Arts Library house more than 50,000 books, scores, recordings and periodicals which support student research. The Elizabeth Meadows Sculpture Garden at the entrance to the arts center contains major works by such modern masters as Rodin, Maillol, Lipchitz, Henry Moore, David Smith, and Claes Oldenburg; the Meadows Gallery provides a showcase for student and faculty work as well as special exhibitions.

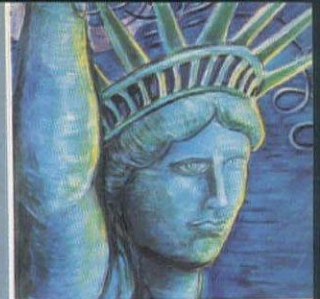
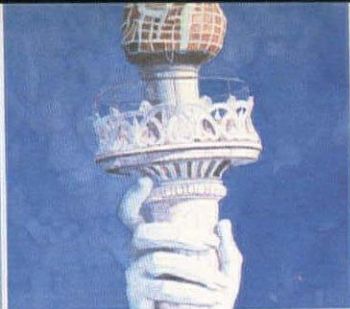
With an initial \$8 million, a subsequent endowment of \$10 million, and other gifts for the School of the Arts, Algur H. Meadows and his foundation are the major factors in establishing the present market value of the endowment (which stands at \$40 million).

Family members who have ad-



*Above: Mstislav Rostropovich, fourth recipient of the Meadows Award for Excellence in the Arts, conducts the SMU Symphony Orchestra. Far left: Saint Justa by Bartholomé Estéban Murillo from the Meadows Museum. Left: Meadows students Efrain Lopez and D'Lee Dunn in Dance Transformation '85.*



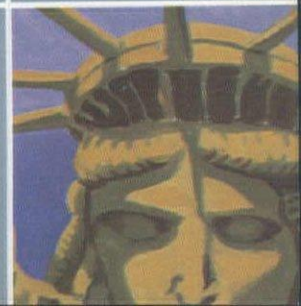
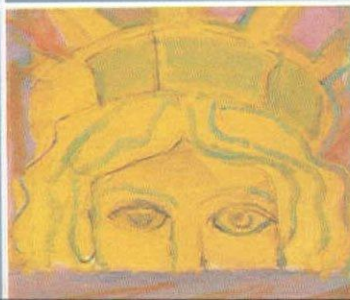
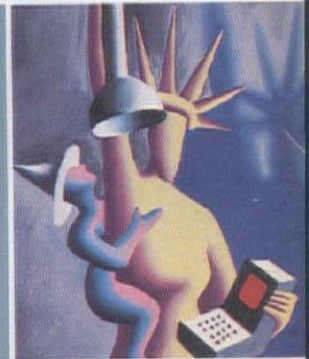


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# LIBERTY

## COLLECTION

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You are holding the catalogue of our exciting Liberty Collection of silkscreen prints. Our print collection is based on the commissioned works of eighteen of the most exciting and talented emerging and established artists in the United States. I had specifically commissioned these artists to create work that reflects their interpretations of the Statue of Liberty. Their prints convey the uniqueness, strength, and individuality of each artist's vision, true to the American spirit.

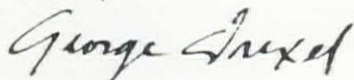
Our limited-edition silkscreens are of the highest quality. All color separations are done by hand, and each silkscreen is printed on 100 percent cotton rag paper.

In October, we will donate the original works of art to France: first, as a gesture of our appreciation for the Statue, and second, to show that there is still an open and vital cultural exchange between our countries.

In the spirit of sharing and assisting the Statue of Liberty, my family has made significant contributions to this national monument. This portfolio continues the tradition established by my great-great-uncle, Joseph Drexel. In the 1880s Mr. Drexel was the chairman of the fundraising committee that not only raised the funds for her pedestal but also established her final home here in New York Harbor.

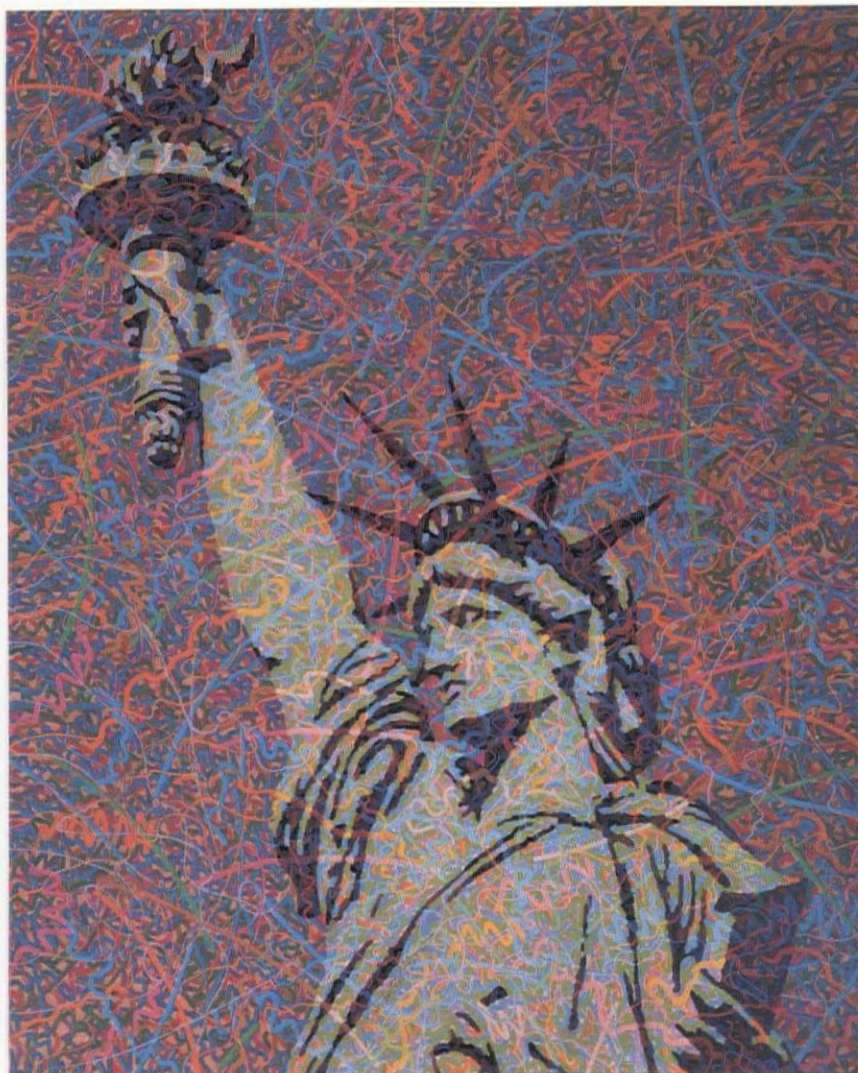
I invite you to participate in this celebration, this cultural exchange, and to own a collection of these works by eighteen gifted American artists.

Sincerely,

A handwritten signature in dark ink, reading "George Drexel". The script is fluid and cursive, with a prominent initial "G".

George Drexel  
President, Osiris Publications, Ltd.





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**GREG CONSTANTINE**

Silkscreen

Original Work: Acrylic on canvas, 24" by 34"

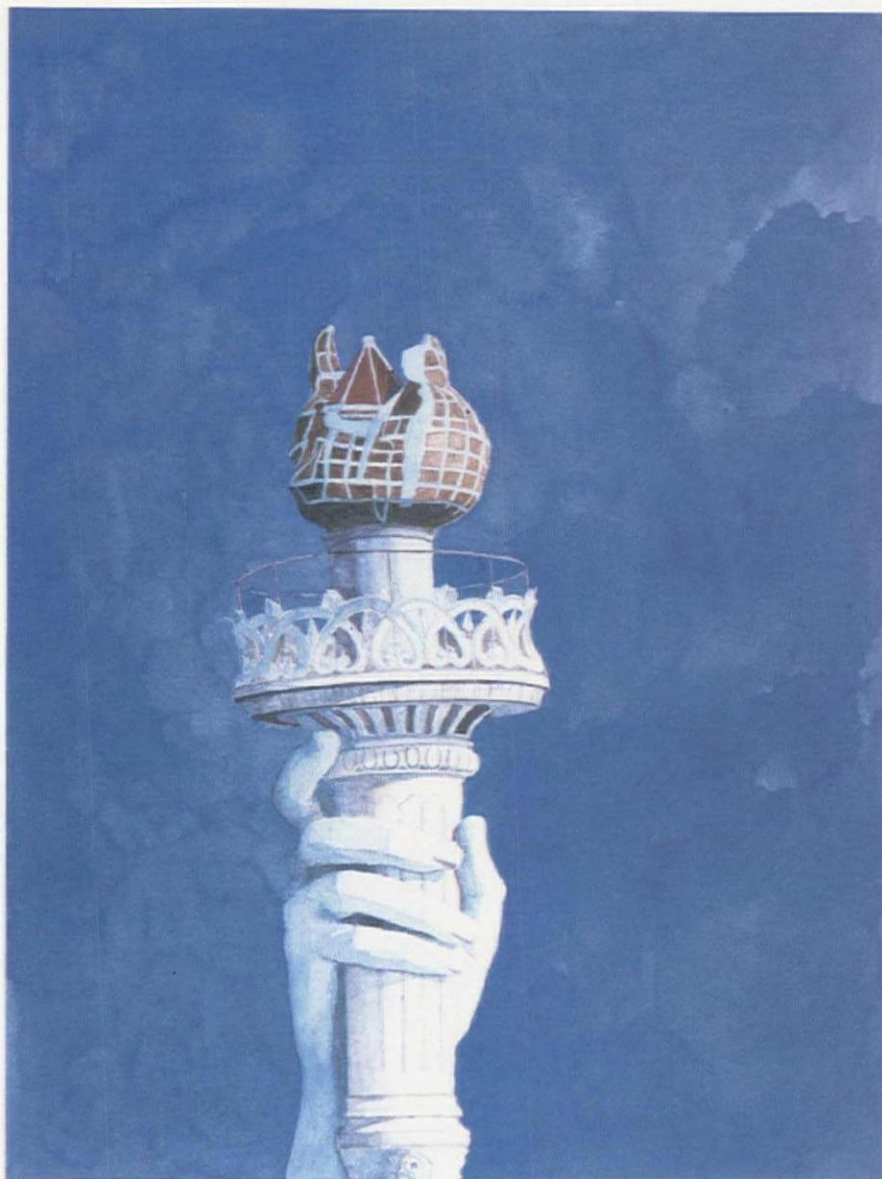
Born: Windsor, Canada

Currently Living: Berrien Springs, Michigan

"The entire image is comprised of random gestures of swirling colors suggesting a sparkling ticker-tape and fireworks celebration. This technique was inspired by Jackson Pollock, one of the greatest pioneers of a truly independent American art. It is appropriate that the Statue of Liberty is situated in the Art Capital of the World, where I began exhibiting my work in 1976—the same year I became an American citizen."

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**DONNA DENNIS**

Silkscreen

Original Work: Watercolor on paper, 19" by 24"

Born: Springfield, Ohio

Currently Living: New York City

"I am inspired by vernacular American architecture: subway stations, tourist cabins, hotels, and a sense of passage. In my sculptural works I am trying to say something about how beauty and value can be found in the most humble and ordinary of circumstances. Since I see buildings as metaphors for human lives, I am trying also to say something about the potential and importance of people often dismissed as unimportant. So I love this statue of a strong, beautiful and compassionate woman named Liberty who stands in New York Harbor holding high her beacon of hope for the unfortunate and oppressed of the world. She represents what is best in us as a nation and serves to inspire us to make real a dream of a world in which the full potential of every individual on earth can be realized."

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**RAINER GROSS**

Silkscreen

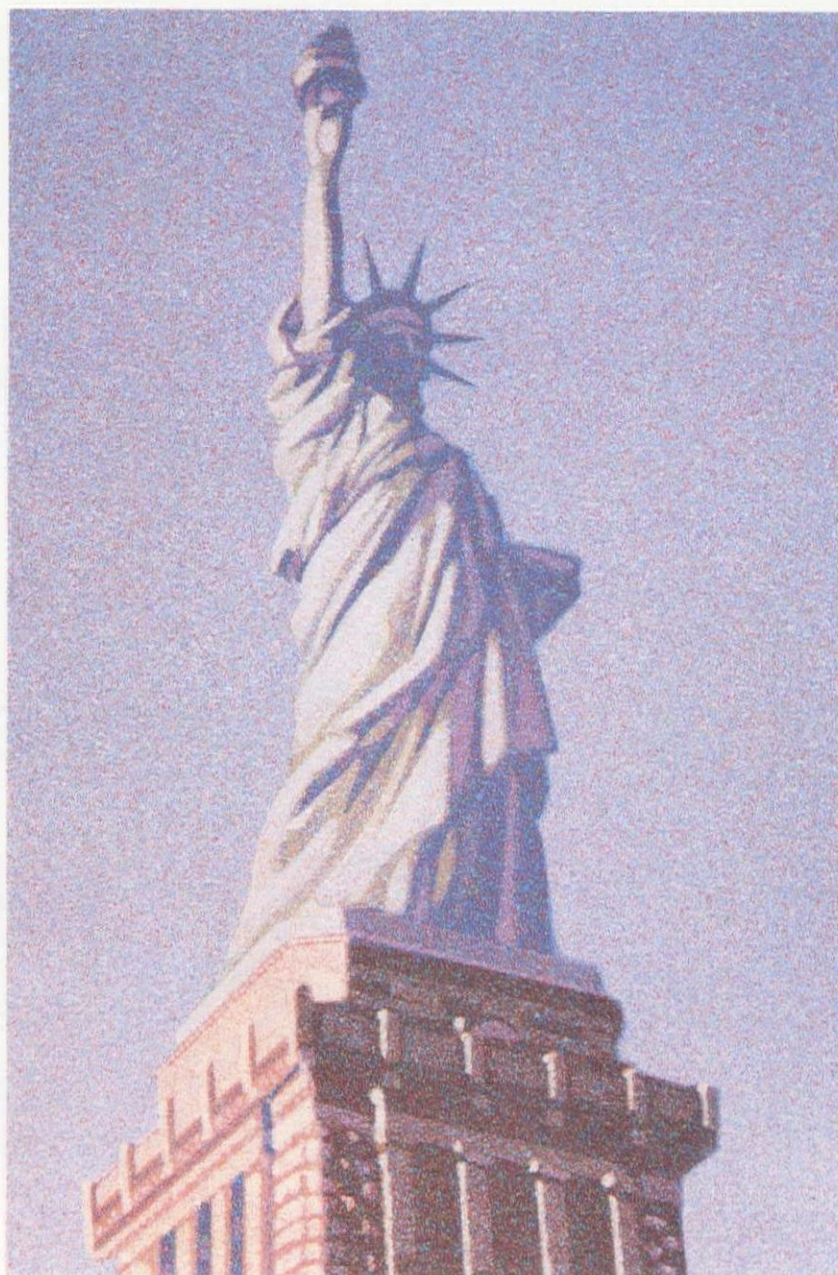
Original Work: Oil on canvas, 24" by 34"

Born: Cologne, West Germany

Currently Living: New York City

"I first arrived in New York City from Germany in 1971 via Hartford Connecticut International Airport. Arriving in the city by bus through the Bronx and Harlem, I was deprived the romantic entry by boat seeing the Statue of Liberty in the New York Harbor. Taking the cheapest joy ride in town, the Staten Island Ferry, I first saw her up close from a couple of hundred yards or so. She was by far the largest female I had ever encountered. Even though I was quite impressed by the Statue itself, I felt more threatened than liberated."





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**H. N. HAN**

Silkscreen

Original Work: Acrylic on canvas, 24" by 36"

Born: Hunan, China

Currently Living: New York City

"I emigrated to New York almost twenty years ago. The first images I remember impressing me were the Statue of Liberty, the Brooklyn Bridge and the Empire State Building. When I first arrived, Pop Art was the major art influence, which has had a lingering impact on me and my work. Familiar subjects, like the Statue of Liberty, have played a major role in my art. The Statue of Liberty is my favorite symbolic subject."

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**FRANCES MYERS**

Silkscreen

Original Work: Monotype, 24" by 34"

Born: Racine, Wisconsin

Currently Living: Hollandale, Wisconsin

"My work in the past few years has dealt with portraying the heroic aspect of woman—heroic both in scale and deed. For this end I have often used the image of Wonder Woman as I remember her from childhood comics, with her headband crown and arm raised in rescue. When the suggestion came to express my artistic concerns using the Statue of Liberty as focus, I was struck with how that powerful figure paralleled the spirit of my previous work. In this print I tried to communicate the sense of strength and courage I always feel when I see 'Ms. Liberty and to create the mood of celebration which the country feels about her renewal."





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**KENNETH TISA**

Silkscreen

Original Work: Acrylic on paper, 24" X 34"

Born: Philadelphia, Pennsylvania

Currently Living: New York City

"In this painting the Statue represents a figure lighting the way, not only for the future but illuminating the spirits of past immigrants. The crown and the torch are the pinnacles of the Statue and around those points spiral the mystic spirits of the immigrants who have been freed from oppression and tyranny."

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JANE  
BAUMAN



LORETTA  
BOZUNG

## JANE BAUMAN

Silkscreen

Original Work: Oil and enamel on aluminum, 24" x 34"

Born: Burbank, California

Currently Living: New York City

Frederick Bartholdi's magnificent tribute in New York's harbor has been a powerful inspiration for artistic expression for the last 100 years. Dismissive attempts to verbalize the interest in using such an American archetype fall so easily into sentimentality of two varieties; lofty corniness or base sarcasm. In such instances image takes advantage over words. I refer to allow my painted image to express the complex private and collective feelings the Statue invokes."

## LORETTA BOZUNG

Silkscreen

Original Work: Oil and chalk pastel on paper, 24" by 34"

Born: Los Angeles, California

Currently Living: New York City

"The Statue of Liberty reminds me of both my past and future dreams. The house I grew up in was surrounded by orange trees. I used to lie under the trees and dream about what I wanted to be when I grew up. Oranges for me now symbolize dreams, the past and the future. The Statue remains a similar symbol for many, symbolizing the future and dreams to many, like my oranges do for me."





## VANCE CAINES

Silk screen

Original Work: Colored pencil on paper, 24" by 27"

Born: Queens, New York

Currently Living: Jersey City, New Jersey

"My ancestors did not see a Statue of Liberty when they were brought to this country, hence I never heard any exciting stories about immigration. Being a New Yorker, I've taken the monument for granted. As I happened upon the participation of this celebration I made this piece based on values of strength and courage; the attributes that my ancestors and many like them must have possessed to earn their own liberty."



## CAREY CLARK

Silk screen

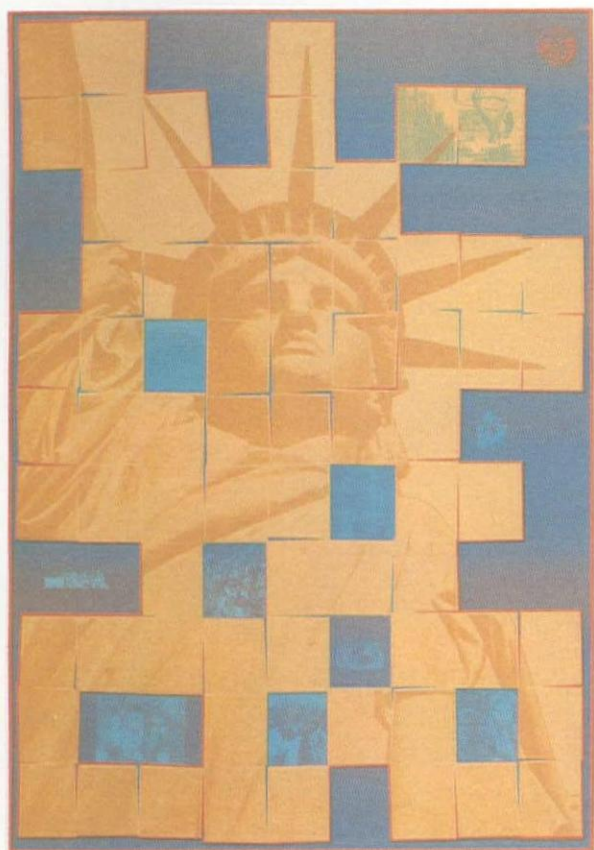
Original Work: Oil on canvas, 24" by 34"

Born: Long Island, New York

Currently Living: New York City

"The power of an enduring symbol lies in its ability to have pliancy in the face of inevitable change. Historically, the Statue of Liberty has symbolized a kinship between two countries, she has been a sign of hope and protection to immigrants and more recently, she has stood for the strength and power this country has attained. The time of her centennial is one to explore new meanings for the Statue of Liberty. The old ones seem too simple for this complex moment in history. It is with these notions and questions that I made this image."





## GEORGE DREXEL

Silkscreen

Original Work: Acrylic on paper, 24" by 34"

Born: Southern Pines, North Carolina

Currently Living: New York City

"The Statue of Liberty provokes many feelings in me. The strongest comes from her silence. My piece is about silence, the broken pieces of the puzzle, the dream state."



## LOREN MUNK

Silkscreen

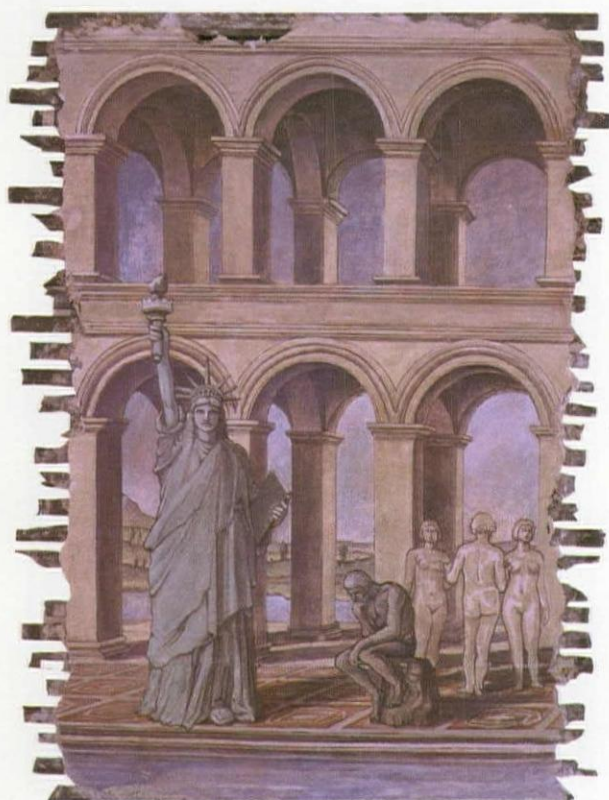
Original Work: Paper collage and construction, 24" by 34"

Born: Salt Lake City, Utah

Currently Living: Brooklyn, New York

"My great-great-great-great grandfather, Benjamin Cox, fought the British in the battle of Bunker Hill. The family immigrated west, finally settling with the Mormons in Utah. After two hundred years of pioneer legacy, one of the flock has returned to the East to roost in Brooklyn. The piers of Red Hook provide a daily break from my time in the studio. The Statue of Liberty is a hovering presence over the entire New York bay. For the people who live with the Statue in their backyards, she is a daily companion and reminder of the opportunities and responsibilities of freedom."





## NORVEL HERMANOVSKI

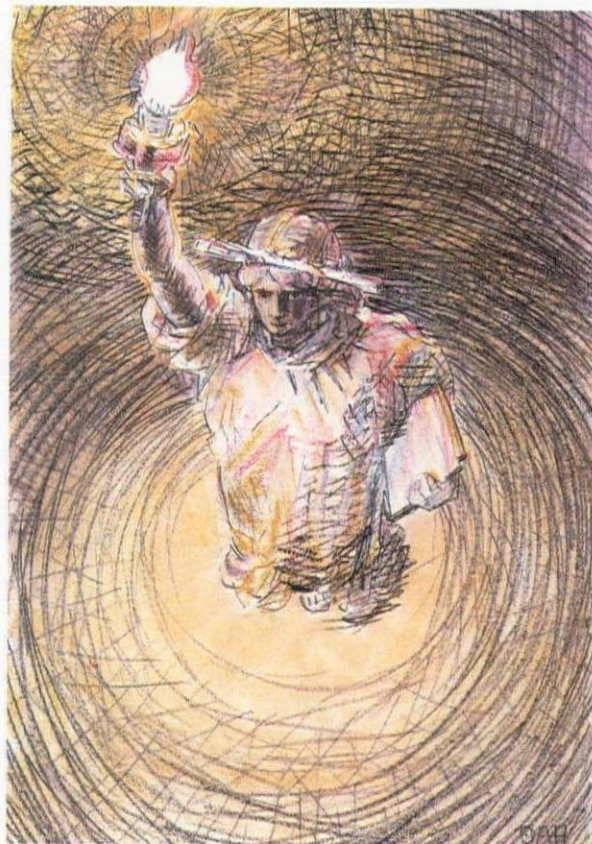
Silkscreen

Original Work: Oils on lathe & plaster construction, 24" by 34"

Born: New York City

Currently Living: New York City

"My father, Egil, and Uncle Vidvar were incarcerated for their depiction of Nazi war crimes. Uncle Gunnars was exiled to Siberia for his paintings of Stalin and Hitler. Uncle Askold, Count of Courland, fled to America earlier to seek greater freedom. He was later joined by the family who ultimately lost their country, Latvia. Their first sight in the New Land was the Statue of Liberty. She confirmed their dreams of faith, hope, charity, and above all, the liberty to create."



## OSCAR HAMMERSTEIN

Silkscreen

Original Work: Pencil and chalk on paper, 24" by 34"

Born: New York City

Currently Living: New York City

"I have a lot of 'helicopter' dreams. Sometimes I have these visions when I'm not sleeping. Shadows distorting familiar forms, waves lapping edges 'flap-flap-shplap.' Are you looking at the picture? Sometimes life is like a Fellini movie, but not as weird."





# MARCIA SCANLON

silkscreen

Original Work: Oil on paper, 16" by 34"

Born: Minneapolis, Minnesota

Currently Living: New York City

"Painting the Statue of Liberty has given me a singular opportunity to reflect on her various aspects, to study her faultless location in the harbor—surrounded as she is by the broad, ever-changing planes of sky and water—and to see how her presence makes this skyline distinct from all others. She manifests the attributes of liberty in her serious yet generous demeanor set against a boundless backdrop. The challenge to the artist lies in choosing, with respect to a familiar image, those perspectives that imply ever infinite variety."

# MARK KOSTABI

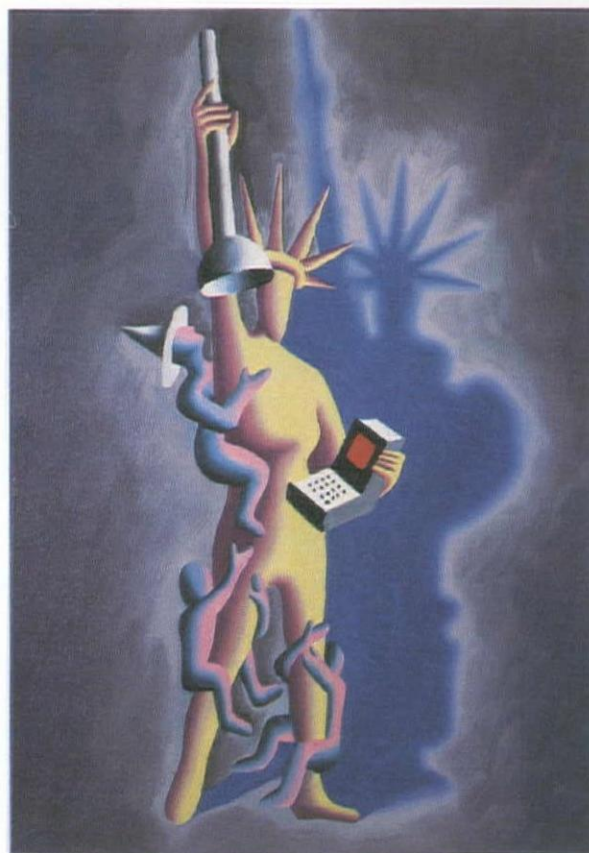
silkscreen

Original Work: Oil on canvas, 24" by 34"

Born: Whittier, California

Currently Living: New York City

Kafka's Statue of Liberty held a sword (in his novel AMERIKA), but the slung is mightier than the sword. These third-world people crawl up the statue of Liberty to reach the plunger which is used to unclog the toilets of the Modern mind. She holds a computer instead of a book because in contemporary society no one reads and everyone is only concerned with calculating their income. She holds her arm up because she is posing for a deodorant commercial. She is owned by companies. She is only used commercially."







DREW  
SHIFLETT



JIM  
SUNDQUIST

## DREW SHIFLETT

Silkscreen

Original Work: Wood, paper, and acrylic construction, 16¼" by 29" by 6"

Born: Chicago, Illinois

Currently Living: New York City

"Having grown up in Chicago and never having seen the Statue of Liberty as a child, the Statue occupied a rather remote place in my mind.

Finally, when I did see her I was impressed and moved by how beautiful and big and green she actually was. Now, after working her into a world of paper, paint, and cut-outs, she has been reduced and flattened, torn, retouched, and put back together again, but somehow her image remains strong."

## JIM SUNDQUIST

Silkscreen

Original Work: Colored pencil on Paper, 24" by 34"

Born: West Berlin, West Germany

Currently Living: New York City

"The Statue's grounds looked like this in the Thirties. But that was then, and this is now. Call me old-fashioned."



LIBERTY  
COLLECTION

| ARTIST NAME        | UNIT PRICE | QUANTITY | TOTAL |
|--------------------|------------|----------|-------|
| Greg Constantine   | \$1,000.00 |          |       |
| Donna Dennis       | 1,000.00   |          |       |
| Rainer Gross       | 1,000.00   |          |       |
| H. N. Han          | 1,000.00   |          |       |
| Frances Myers      | 1,000.00   |          |       |
| Kenneth Tisa       | 1,000.00   |          |       |
| Jane Bauman        | 300.00     |          |       |
| Loretta Bozung     | 300.00     |          |       |
| Vance Caines       | 300.00     |          |       |
| Carey Clark        | 300.00     |          |       |
| George Drexel      | 300.00     |          |       |
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| Norvel Hermanovski | 300.00     |          |       |
| Oscar Hammerstein  | 300.00     |          |       |
| Marcia Scanlon     | 300.00     |          |       |
| Mark Kostabi       | 300.00     |          |       |
| Drew Shiflett      | 300.00     |          |       |
| Jim Sundquist      | 300.00     |          |       |

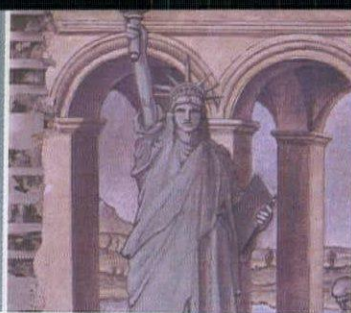
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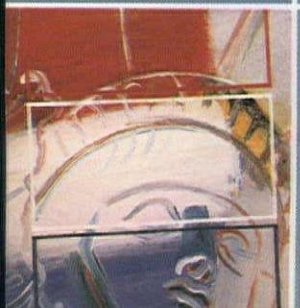
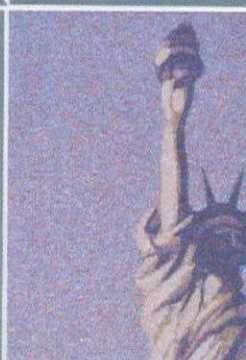
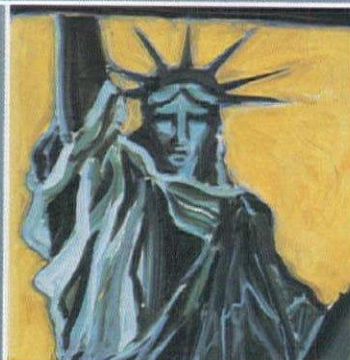
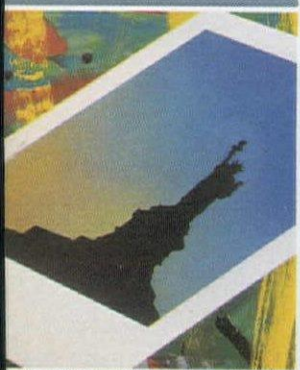


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# LIBERTY

## COLLECTION

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# FESTIVE CHICAGO



Take a few perfect jazz notes, add a slice of stuffed pizza, and color the concoction with star-spangled fireworks. That's summer in Chicago. Or, start with the rousing chorus of a traditional gospel hymn, mix it with an old-fashioned Southern-fried chicken dinner, and spread it all under a warm July sky. That's summer in Chicago.

You choose the music, the food, and the moment—and Chicago will provide the perfect setting for an arts-and-music lover's holiday. Thanks to extraordinary creativity and innovative use of the city's hotel-motel tax, Chicago welcomes visitors

**The Windy City beckons:  
Celebrate every week  
of the summer in  
Chicago.**

**By Kellee C. Reinhart**

from around the world for a summer-long calendar of music festivals, arts events, and unique neighborhood celebrations. One by one, they unfold in the city's gorgeous parks, along the historic lakefront, and many local settings. Chicago's assets all come together to create the makings of an unforgettable cultural getaway—with the world's largest free jazz festival, a premiere blues celebration, symphony under the stars, a gigantic food fest, and dozens of happenings that take place from May through September.

"Celebrate In Chicago" is the theme that wraps



*Previous page: The 1986 image for "Celebrate in Chicago." Right: Taste of Chicago peaks on July 3 with fireworks over the lake.*

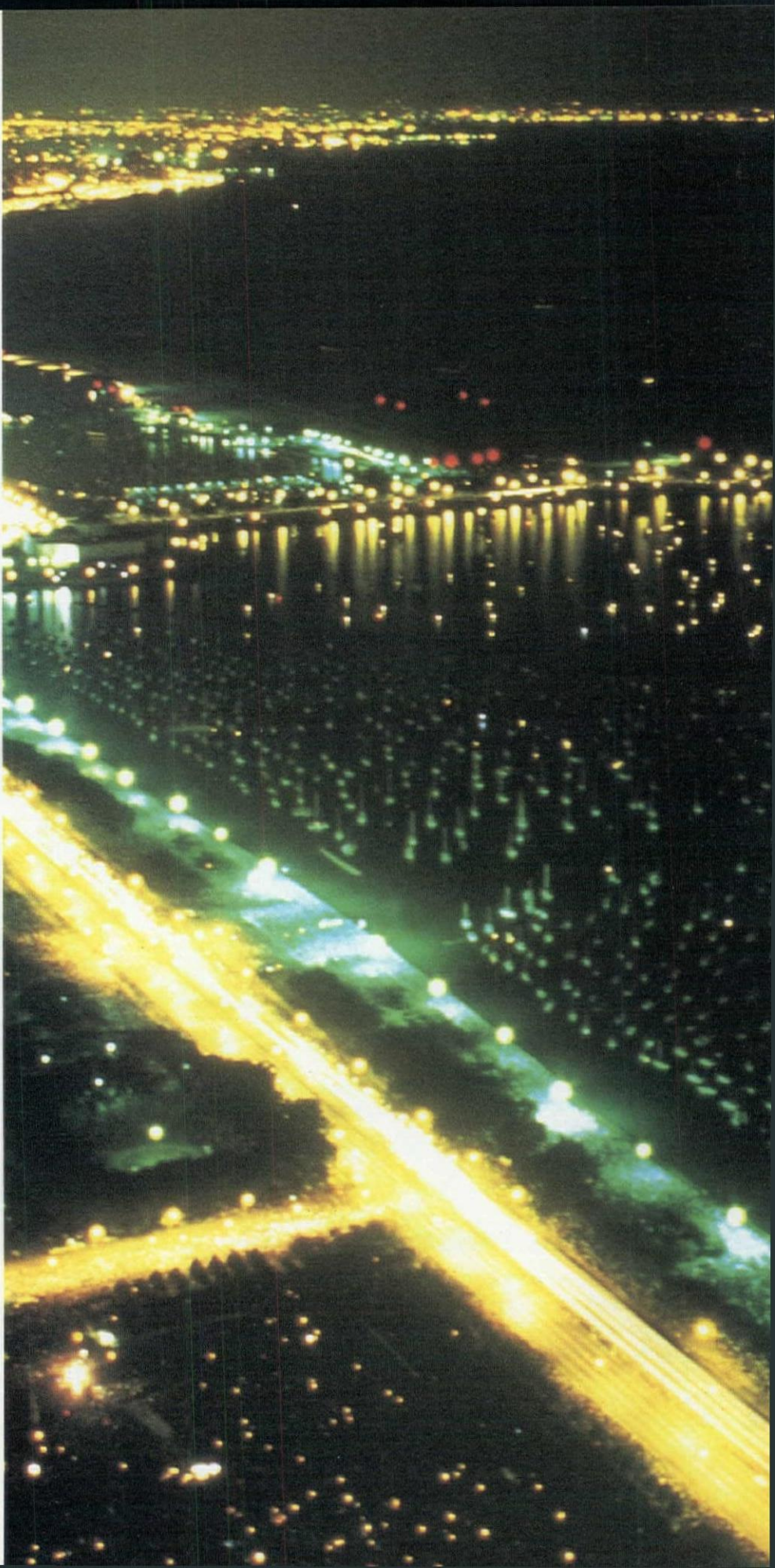
together all the activities, most of which are meticulously organized under the supervision of the Mayor's Office of Special Events. There, the staff works year-round to ensure that visitors will have a perfect celebration, no matter what day or weekend they choose to visit the city. From the colorful pageantry of Fiesta Del Sol, the annual Latin neighborhood festival, to the unforgettable Third of July Concert and Fireworks, with a spectacular fireworks show choreographed to the *1812 Overture*, the offerings are as diverse as the city's wonderful ethnic heritage.

While native Chicagoans share in the riches of "Celebrate in Chicago," it is visitors from across America and around the world who are the special guests. After all, as the Mayor's Office maintains, it is these visitors who actually underwrite the budget for the free festivals by paying the tax on hotel rooms when they visit the city throughout the year for business and pleasure. By rolling together this \$4-million tax fund, the city can invite these people back for an unforgettable feast of music, art, and food. With an ideal lakefront setting and many years of festival production expertise, the city can be confident that these travelers will return again and again after a wonderful summer experience in 1986.

Along with the legendary blues, jazz, folk, and gospel festivals, the city of Chicago is especially well-known for the calendar of neighborhood festivals. More than 2.5 million people filled the streets last year for a rollicking series of eighty-two neighborhood fairs where entertainers, chefs, and the neighbors themselves celebrated their special native heritage. Though each festival has a unique character, all share one essential quality: they receive funding and technical assistance from the city. This ongoing program maximizes benefit to both the neighborhoods—which keep profits from the festivals—and visitors, who are assured that quality control is superb and the event runs flawlessly. From Chinatown to Chicago's Lithuanian community, it is a remarkable chance to celebrate the city's strong ethnic heritage.

Here is a look at the major free music festivals scheduled for this summer: (all area codes in Chicago are 312.)

**Chicago Blues Festival** (June 6-8, Petrillo Music Shell, Grant Park, 744-3315) Chuck Berry, Bo Diddley, Albert King, the Neville Brothers, and Memphis Slim are among headliners scheduled for this world-class blues celebration. Sponsored by Miller Brewing Company and the Mayor's Office of Special Events in cooperation with the Chicago Blues Committee, the Blues Festival is now in its









*The Chicago Blues Festival (right and opposite page) celebrates our native American tradition. Inset: Al Green at the Gospel Festival.*

third year.

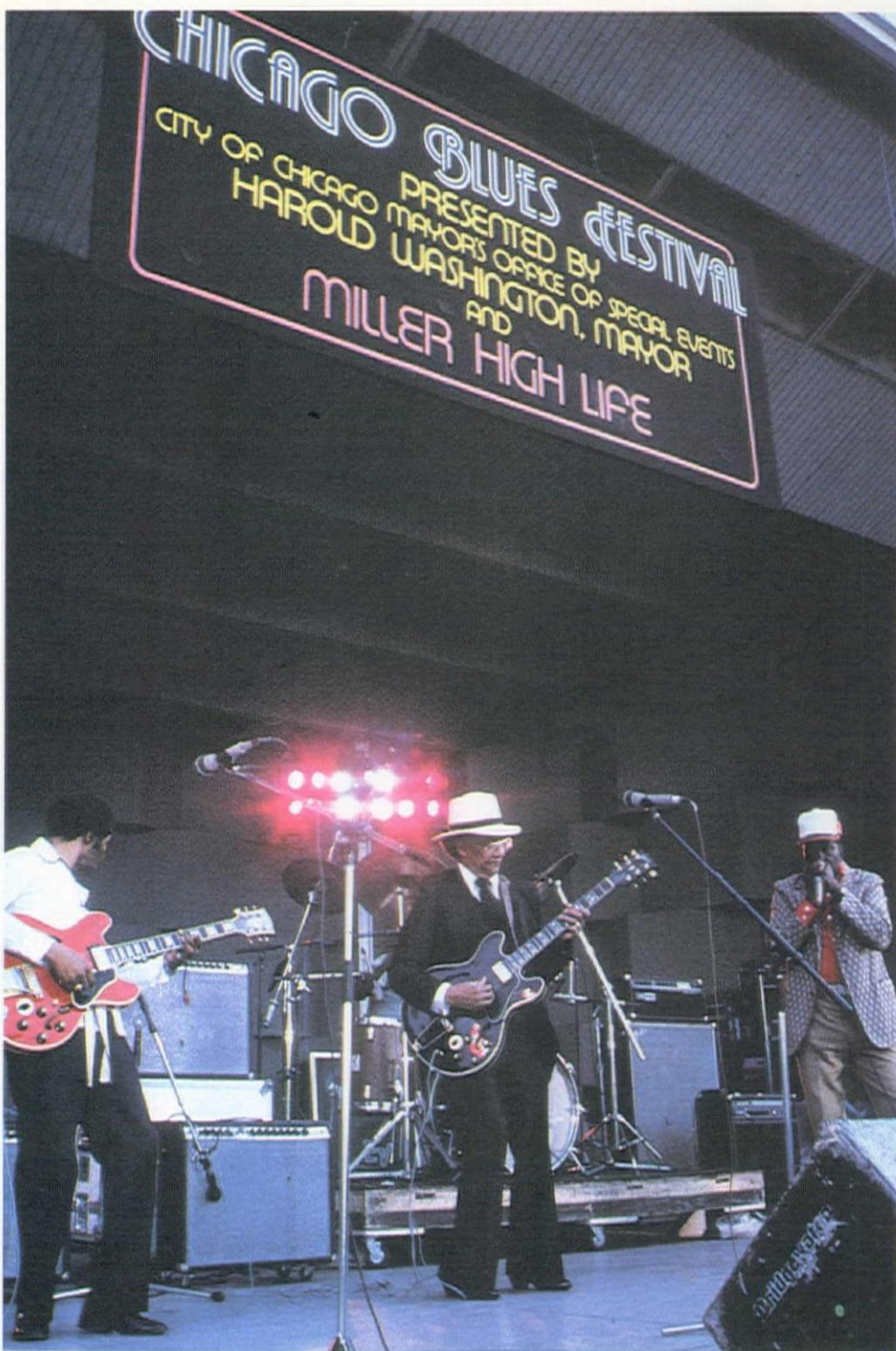
From the Delta blues and boogie-woogie piano to the electric sounds of contemporary bluesmen, the Grant Park stage is filled with the tunes of our native American tradition. Chicago is an ideal setting for a blues extravaganza since artists like Muddy Waters, Howlin' Wolf, and Elmore James were among the major blues performers who came to Chicago from the South during the 1940's and established the city as a home for topflight bluesmen. The first Chicago Blues Festival in 1984 featured a memorable tribute to Muddy Waters.

**Thomas A. Dorsey Gospel Festival** (July 26, South Shore Country Club Park, 744-3315). The inaugural gospel festival last year attracted thousands of fans who paid tribute to Thomas A. Dorsey, the father of gospel music. Once the blues pianist for Ma Rainey, Dorsey is credited with creating the gospel sound more than fifty years ago and went on to write some five hundred gospel tunes. A two-hundred-voice Dorsey Gospel Festival choir opened the 1985 event, marching down South Shore Drive singing Dorsey hymns all the way. Like Dorsey, many of America's foremost gospel musicians call Chicago home and consider the annual festival a chance for reunion and celebration.

Andre Crouch, along with Sandra Crouch, leads the list of special guest artists for the upcoming 1986 event who will gather in the beautiful shoreline resort of the South Shore Country Club Park. The Gospel Festival is sponsored by Kentucky Fried Chicken and the Mayor's Office of Special Events in cooperation with the Dorsey Tribute Committee.

**Chicago Jazz Festival** (August 27-31, Grant Park, 744-3315). The world's largest free jazz festival, this has got to be one of music's most outstanding bargains—admission is absolutely free. Where but Chicago could you see and hear Miles Davis, B. B. King, Dizzy Gillespie, and Ray Charles in a fabulous outdoor setting without paying a single ticket price? As the lineup develops for this year's festival, the eighth annual, stars like George Benson, Cab Calloway, and Sarah Vaughn are already on the roster. Along with the best in music, festival-goers will partake of tasty Cajun cuisine, served in the Cajun Food Cafe right on the festival grounds. Specialties will be served by Chicago's outstanding Creole and Cajun restaurants and include everything from beignets to blackened redfish.

The first Chicago Jazz Festival opened in 1979, featuring area jazz and blues artists along with former Chicagoan Benny Goodman who brought the house down during the final act of the week-long festival. National Public Radio caught the fever and began broadcasting portions of the event in



## A Feast of Festivals

Plan a summer of celebration in Chicago (all area codes are 312):

### MAY

**Chicago International Theater Festival.** April 28-May 25. Downtown and neighborhood locations. 644-FEST.

**At Home With the World.** May 7-10. Merchandise Mart, State Street and Michigan Avenue. 527-7600.

**Chicago's International Art Exposition.** May 8-13. Navy Pier. 787-6858.

**Best of Fests.** May 24 and 25. Hyatt Regency-Chicago. 793-2094.

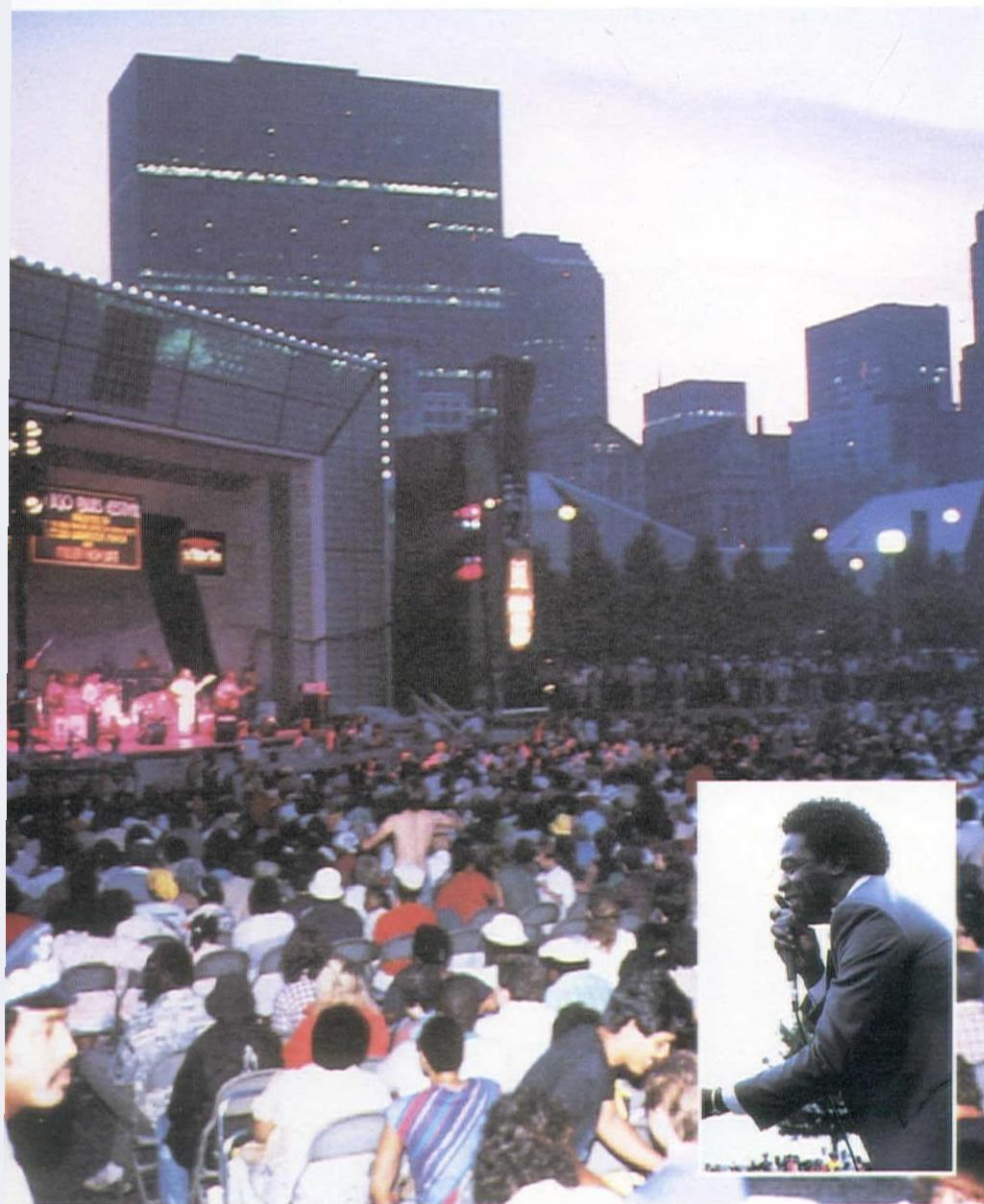
### JUNE

**Festival of Masks.** May 31-June 1. Field Museum of Natural History. 322-8854.

**Chicago Blues Festival.** June 6-8. Grant Park-Petrillo Music Shell. 744-3315.



You choose the music, the food, and the moment—and Chicago will provide the perfect setting for an arts- and music-lover's holiday.



1980; today, the Chicago festival is known around the world. Programmed by the nonprofit Jazz Institute of Chicago, this annual get-together is also presented by the Mayor's Office of Special Events. And, in the words of Mayor Harold Washington, "This city is bursting with excitement and is moving to the rhythm and beat that are enjoyed, appreciated, and loved by people across the world." Considered the best programmed, most consistently exciting jazz event in the country, the Chicago festival is broadcast live across the nation on WBEZ, a local public radio station.

Music may be called food for the soul, but Chicagoans take their gustatory pleasures more seriously. For them, food is food, and food with music is a true banquet for the soul. Consider Taste of Chicago.

**Taste of Chicago** (June 30-July 6, Grant Park, 744-0573). Just think of this as the premier food event in the country. More than eighty Chicago restaurants collaborate for this lively celebration of every cuisine imaginable—from the perfect barbecued rib to the most exotic Indian offering. Produced by the Mayor's Office of Special Events in partnership with the Illinois Restaurant Association, Taste of Chicago is a family event with a full program of free entertainment and a marathon menu of food offerings in an affordable price range. The top price for any taste is about \$3.50, and dedicated grazers like to buy books of fifty-cent coupons which open the doors to grand eating moments.

This celebration began in 1980 on Chicago's Michigan Avenue, where almost one million adventuresome eaters spent \$2.5 million on a dizzying assortment of dishes. Last year's event included a folk festival, a seven-hour tribute to the late Chicago singer/composer Steve Goodman, and dozens of roving mimes, clowns, jugglers, and artists. The magic peaks with the Third of July Concert and Fireworks, when festival-goers join to watch spectacular fireworks displays which illuminate the sky

**Vietnam Veterans Welcome Home Parade.** June 13-15. Chicago Loop and Grant Park. 263-1707.

**Printers Row Book Fair.** June 21. Dearborn Street between Polk and Harrison. 987-1980.

**Lincoln Park Alive.** June 22. Throughout Lincoln Park. 922-3307.

**Taste of Chicago.** June 30-July 6. Grant Park-Petrillo Music Shell. 372-6200 or 744-3315.

## JULY

**Air and Water Show.** July 12 and 13. Lakeshore Park-Chicago Avenue and the Lake. 294-2200.

**Chicago Highland Games.** July 26. Grant Park. 664-8152.

**Second Annual Thomas A. Dorsey Gospel Festival.** July 26. South Shore Country Club Park. 744-3315.

## AUGUST

**Chicago Bud Lite U.S.T.S. Triathlon.** August 3. Along the lakefront, South through Grant Park 328-3678.

**Venetian Night.** August 9. Monroe Harbor. 744-3315 or 294-2200.

**Sculpture Chicago '86.** August 12-September

19. Harrison & Wells. 987-1980.

**Chicago International Wooden Boat Show.** August 7-10. Navy Pier. 787-6858.

**Chicago International Sailboat Show.** August 14-17. Navy Pier. 787-6858.

**Festa Italiana.** August 15-17. Olive Park. 782-4935.

**Chicago Jazz Festival.** August 27-31. Petrillo Music Shell. 744-3315.

## SEPTEMBER

**Alliance '86.** September 25-October 5. Locations around the city. 337-1070.



*Right: Poster for the world-renowned Chicago Jazz Festival. Opposite page: Festival-goers fill the streets for one of the city's oldest neighborhood festivals in Chinatown.*

and the lakefront.

This year, along with the banquet in the park, Chicagoans and guests will kick-off Taste of Chicago with a Big Band dance under the stars (June 30), a celebration of American soul music (July 1), a July Fourth concert in the park, a folk music festival, and a pop rock concert. And, intertwined with these concerts, the eating and drinking go on for a full seven days under a vast canopy of tents that stretch to cover more than four city blocks. Got the picture? It is definitely an opportunity not to be missed.

**Venetian Night** (August 9, Monroe Harbor, 744-3315). Chicagoans are true romantics, as you will learn for yourself when you are transported to Venetian Night. A twenty-year tradition, the August occasion transforms the already splendid Lake Michigan into a glittering stage, upon which dance shimmering lights and the sounds of yachts, bands, and merrymakers. Coproduced by the Mayor's Office, the Chicago Yachting Association, and the Chicago Park District, Venetian Night is a concert of a special summer variety, as boats glide across the lake, decorated with lights, balloons, and colored tissue paper. Many have bands aboard, offering a tune to the thousands of visitors gathered along the shoreline. Also on the program are water-ski acts, the famous Chicago fire boats, and other programming. Admission is absolutely free.

"Celebrate In Chicago" will encompass twenty full days and nights of these free festivals and programs throughout the summer—including the jazz, gospel, and blues lineups as well as Taste of Chicago. The statistics are staggering. "We will employ more than seventeen hundred local, national, and international entertainers between June and September," reports Lois Weisberg, who is director of special events for Mayor Washington. "We believe it's good business for the city to return its hotel tax (\$4.1 million in 1986) to the tourists who paid it. Providing first-class free entertainment is not different from providing police and fire protection, clean streets, accessible public transportation, and other services to visitors. Why not offer them free concerts that would cost from \$10 to \$25 on the concert stage?"

Along with this core of free activities, there is an incredible variety of other cultural happenings on Chicago's huge summer calendar. In fact, the season actually opens this year with one of the newest festivals—the **Chicago International Theater Festival** (April 28-May 25, 644-FEST). Known around the world for its own superb theatrical community, Chicago opens its doors to dramatic companies from six nations who will join





One by one, Chicago's festivals unfold in the city's gorgeous parks, along the historic lakefront, and in dozens of local settings.



## Getting to Know Chicago

Chicago is an easy city to learn, and information abounds on the entire summer events calendar. Here is a checklist of resources and services to assist you in celebrating Chicago this year. (The area code for all Chicago numbers is 312.):

### Weekly Updated Information

**24-Hour Hotlines.** For specific information call the number listed after each event. Illinois Office of Tourism (toll-free) 800/252-8987 (Illinois only); 800/637-8560 (Minnesota, Iowa, Missouri, Tennessee, Wisconsin, Kentucky, Ohio, Indiana, and Michigan).

**Mayor's Office of Special Events Hotline** 744-3370.

**Chicago Convention and Visitors Bureau** 225-2323.

**Chicago Tourism Council** 644-6610.

**City of Chicago 24-Hour Information Line for**

*the Deaf* 744-8599.

### Visitor Information Centers

**Illinois Office of Tourism**, 310 South Michigan, Chicago, IL 60604, 793-2094. The Illinois Office of Tourism offers visitor information at Sears Tower, Wacker Drive and Adams, and at O'Hare Airport.

**Chicago Water Tower Visitors Center**, Chicago and Michigan Avenues, 225-5000.

**State Street Mall Visitor Information Center**, located at Madison and State Streets.

### Theater/Performance

**Hot Tix**, Chicagoland's complete box office, 24 South State Street. Half-price tickets the day of the show for live theater, music, and dance. Full-price, advance sale tickets for theater, concerts, and sporting events, and other Ticketron events.

**Theatre Tix**, 853-0505. The convenient way to buy your live theater tickets. Charge by phone.

**Curtain Call**, 977-1755. The theater information hotline.

### Chicago Transit Authority Culture Bus

Large, comfortable buses with tour-guide commentators take riders to museums and other cultural attractions on the South, North and West sides of the city, starting at the Art Institute, Michigan Avenue at Adams Street. May 25-September 28, Sundays

in a month-long roster of performances. The foreign companies, which include the National Theatre of Great Britain, the Haifa Municipal Theatre of Israel, the Suzuki Company of Japan, and others, will perform at the Blackstone Theater, the Civic Theater, and the Getz Theater. Ian McLellan, the outstanding British actor who is so well known to American audiences, will star in four different productions presented by the National Theatre of Great Britain. Also featured in the International Theater Festival are eleven major Chicago-based companies, which have contributed to the city's reputation as America's leading center for the dramatic arts.

**Chicago's International Art Exposition** (May 8-13, Navy Pier, 787-6858) is affectionately called Art Expo, a week-long exhibition and sale of works from more than one hundred and fifty galleries worldwide. Dealers from throughout the United States will join those from Europe, Canada, South America, Australia, and the Soviet Union in this show—best known for offering a wide variety of contemporary art for sale to the collector. Along with works by well-known artists, Art Expo also includes objects by newly emerging painters and sculptors. Tickets are \$8 for a single day; \$12 for a two-day pass; \$30 for all five days. Special rates are available for senior citizens, students, and

and holidays only. Buses leave regularly 10:45 a.m.-4:45 p.m. Group tours available. Call 836-7000 for information.

### Lake Michigan Cruises

**Mercury**, 332-1353; **Wendelia**, 337-1446; **Shoreline Marine Sightseeing**, 673-3982; **Star of Chicago**, 800/782-STAR

### Chicago Park District

Special highlights include: Buckingham Fountain, Grant Park at Congress Parkway and Michigan. Features spectacular evening color light shows.

**Conservatories**, daily from 9 a.m.-5 p.m. Lincoln Park, 2400 North Stockton Drive; Garfield Park, 300 North Central Park Boulevard. For information on Chicago's park districts call 294-2200.

### Neighborhood Festivals Brochure

For a brochure listing over 80 neighborhood festivals, call the Mayor's Office of Special Events, 744-3315.

### Getting Around Chicago

By commuter rail, subway, elevated train, or bus, Chicago provides a comprehensive public transportation system. For complete schedules call: in Chicago, 836-7000; suburbs, (toll-free) 800/972-7000; or write RTA Travel Information, 6050 W. Touhy, Niles, IL 60648.





Above: Kilted pipers in a lakefront park celebrate the Chicago Highland Games. Right: People crowd over four blocks for Taste of Chicago.

groups of more than twenty.

**Festival of Masks** (May 31-June 1, Field Museum of Natural History, 322-8854) offers visitors the chance to step inside one of Chicago's great treasures, the venerable Field Museum. Families will want to converge on the museum for two glorious days of mask-making workshops, parades, and performances, along with the chance to see displays that reveal the many faces of Chicago's ethnic population. (And, though most of the festival excitement will take place outdoors around Chicago this summer, be sure to visit as many of the city's outstanding museums as you can—even if it is just to peek at a few favorites, like the great George Seurat painting, *Un Dimanche a la Grande Jette*, at the Art Institute or to spend an hour in the galleries of the Museum of Contemporary Art.)

Those are just samplings of the celebrations Chicago is planning for you right now. The posters are being printed, the reviewing stands are getting a fresh coat of paint, and neighborhood cooks are putting the final touches on their menus. Over at the Mayor's office, Lois Weisberg and her staff are already at work on the 1987 schedule, which will



offer just as many diverse, wonderful events for people of every age and every region of the country. "Celebrate in Chicago" is a team effort which also draws in the Illinois Office of Tourism, which is responsible for operation of statewide tourism centers and the promotion of Chicago's calendar through advertising; the Chicago Convention and Visitors Bureau, which is working to bring conventions and trade shows to Chicago; and the Chicago Tourism Council, which develops and coordinates a comprehensive tourism program to benefit the city, its residents, and its business.

The task is a complex one, though its biggest asset

is the city itself. As Mayor Washington himself points out, "How many major cities have a worldwide reputation for originators of such a diversity of music—from jazz to the blues or gospel to the world-renowned Chicago Symphony Orchestra and the Lyric Opera? To walk through the streets of Chicago is to move through a living work of art." He's right. And if you want to walk through a work of art and, in fact, become part of that art, make this your year to "Celebrate in Chicago."

Kellee C. Reinhart is the editorial director of *HORIZON*.



# Chicago International THEATRE FESTIVAL

Chicago's first-ever International Theatre Festival (through May 25) has brought twenty-one productions from seventeen of the world's finest companies to the Windy City. The diversity ranges from classic acrobatic and Kabuki-style drama to the raucous farce of *commedia dell'arte* and the contemporary masterworks of Tom Stoppard, David Henry Hwang, Franz Kroetz, and John Guare.

The foreign companies participating include the National Theatre of Great Britain, performing at the Blackstone Theatre; the Haifa Municipal Theatre of Israel and the Suzuki Company of Tokyo, Japan, at the Civic Theatre; the Market Theatre Company of South Africa; Carlo and Alberto Colombari of Italy and El Tricicle of Spain at the Getz Theater.

The participating Chicago-area theaters, comprising the American component of the festival, are: Body Politic Theatre; The Chicago Theatre Company; Court Theatre; Goodman Theatre; Immediate Theatre Company; Northlight Theatre; Organic Theatre Company; Remains Theatre; Steppenwolf Theatre Company; Victory Gardens Theater; and



**Chicago's newest festival  
attracts the finest  
theater companies from  
around the world.**

*The first Chicago International Theatre Festival presents Carlo (left) and Alberto Colombari of Italy in I Saltimbanchi, to be performed May 20-31 at the Getz Theater, Columbia College.*

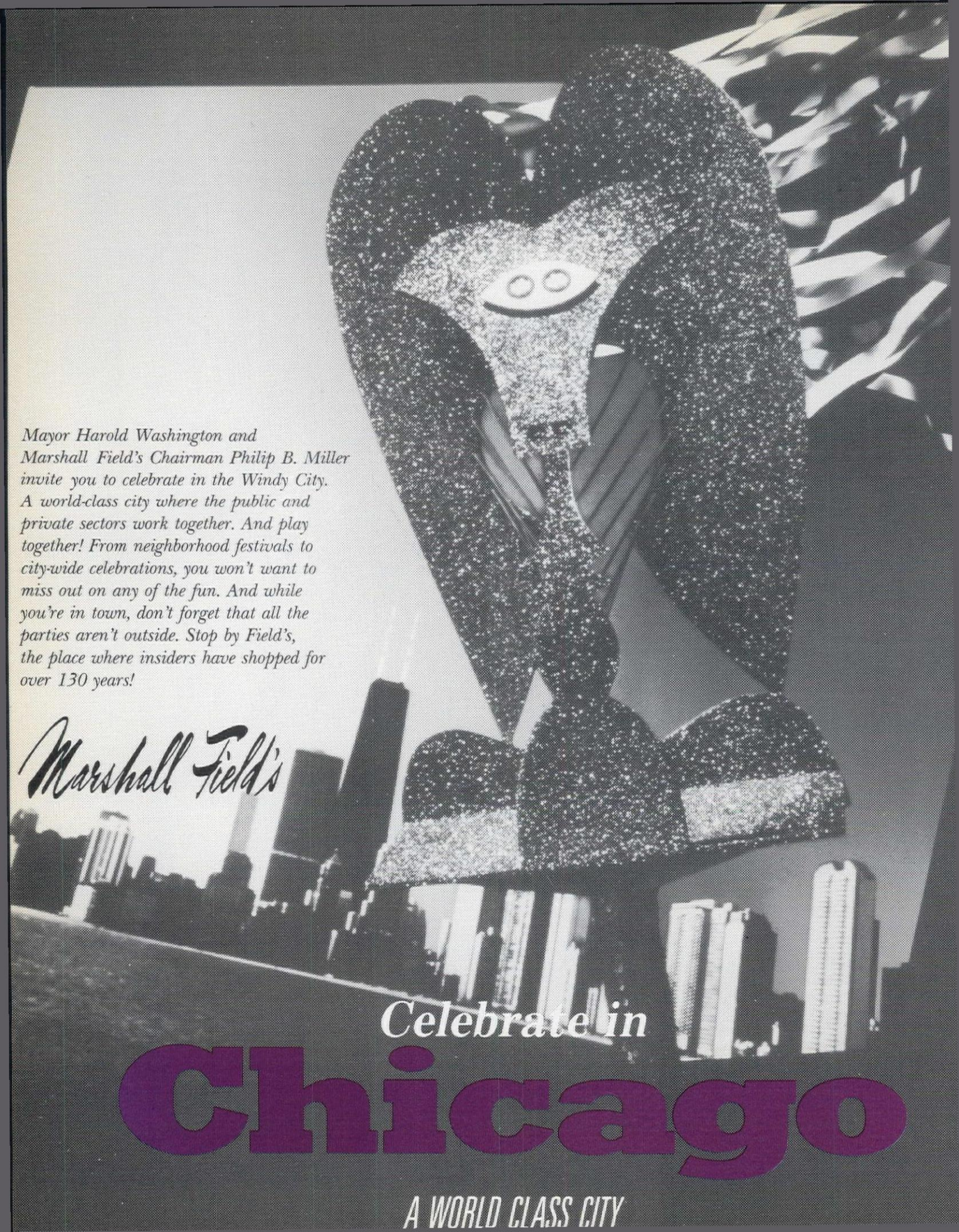
Wisdom Bridge Theatre.

The festival will also feature a variety of additional activities designed to enhance the theatergoer's experience. These include pre- and post-performance discussions at selected shows; Wednesday afternoon panel discussions at the Chicago Public Library Cultural Center; special noontime performances featuring Chicago's ethnic performance companies at the Daley Center; and additional performances, exhibitions, and activities at many of Chicago's best known cultural institutions.

The festival, sponsored by such corporations as American Express Company, Beatrice Companies, Inc., Marshall Field's, and Sara Lee Corporation, is expected to draw 200,000 theatergoers. For more information, contact the Chicago International Theatre Festival at 312/664-3370.

—Bill Golightly





*Mayor Harold Washington and  
Marshall Field's Chairman Philip B. Miller  
invite you to celebrate in the Windy City.  
A world-class city where the public and  
private sectors work together. And play  
together! From neighborhood festivals to  
city-wide celebrations, you won't want to  
miss out on any of the fun. And while  
you're in town, don't forget that all the  
parties aren't outside. Stop by Field's,  
the place where insiders have shopped for  
over 130 years!*

*Marshall Field's*

*Celebrate in*

**Chicago**

*A WORLD CLASS CITY*





*Dancers at the annual festival sponsored by the DuSable Museum of African-American History.*

# WORLD TOUR

Chicago neighborhood festivals—your passport to the world.

By Ellen Stein

Suppose you scheduled a neighborhood festival and it rained—but a hundred people showed up anyway. And then another hundred came, and another hundred and another, until there were more than 115,000 festival-goers milling about your neighborhood, sampling the foods and crafts and entertainment that are the pride of your community, and dancing, playing, parading, competing, just generally partying it up—in the rain.

If you were the NorthTown Chamber of Commerce on Chicago's Devon Avenue and this happened at your 1985 **Around the World Chicago Festival**, you would smile at the whole soggy scene—and you'd plan for an even bigger celebration, come rain or shine, in the summer of 1986.

Some eighty-four Chicago neighborhoods will sponsor their own community festivals in 1986, aided by seed money, promotion, and technical support from the City of Chicago's Office of Special Events, but aided far more by the strong sense of neighborhood tradition and devotion that is a

hallmark of the city. Each local festival—whether it's a Mexican feast or a Lithuanian dance or a blues concert under the stars—is created and produced locally, authentically, by the people who live and work in the neighborhoods.

Last year, 2.5 million people participated in Chicago's neighborhood festivals, spending over \$10 million at the events (for food and other items—admission is always free). The neighborhoods themselves raised \$1.1 million to produce the festivals, supplemented by \$327,000 in city grants. The festivals employed twelve hundred vendors, sixteen hundred musicians and other entertainers, thirty-three hundred paid workers, and four thousand volunteer helpers. "We haven't found another city that quite does neighborhood festivals the way Chicago does," says program director John Posey. "We think we're on the cutting edge of this, and that's where we like being."

Posey's office helps nonprofit neighborhood organizations and merchants' associations throughout the city produce local festivals, by providing (1) seed-money grants ranging from \$500 to \$10,000 (the 1985 average was \$3,988), (2) training seminars for festival organizers, (3) coordinated advertising and promotional activity, and other, often intangible, forms of support that can make the difference between dancin' in the streets and cryin' in the rain. "It's hard to imagine being

anywhere near as successful without the city behind us," said Jay Kempton, producer of NorthTown's 1986 festivities. "The city gives us a lot of weight. When we call the New York office of a local business to see about corporate sponsorship, they've never heard of our neighborhood or our festival, but they can check with city hall and find out all about our plans and our track record."

Some of the neighborhood festivals are huge events attracting hundreds of thousands of visitors, many from outside the city and even outside the state. Last year's largest was **Fiesta del Sol**, a three-day Mexican extravaganza in the Pilsen neighborhood attended by 485,000. Beyond the gala, **Fiesta del Sol** netted \$54,518 profit in 1985 for the Pilsen Neighbors Community Council.

Other neighborhoods produce smaller events, tailored to their own needs and interests. **A Taste of Austin**, organized by the Austin People's Action Center, drew a crowd of 30,000 last August and generated enough profit for the APAC to pay off a note on its neighborhood-center building. This summer, the goal for A Taste of Austin is to raise funds for the building's renovation.

Despite the rain, NorthTown's Around the World Chicago festivity made a profit for the Chamber of Commerce in 1985, but producer Kempton insists that the neighborhood itself, rather than the cash box, represented the festival's bottom line. "Three years ago, many of the businesses were declining here on the North Side, and we wanted something to kick off a revitalization of the neighborhood. This festival draws people in, and we can show them the amazing variety of what we have to offer here. You can literally eat your way around the world in the ethnic restaurants of this one neighborhood, and the festival is a way to introduce people to our diversity. And it works. We've seen a lot of revitalization here, a lot of new activity. We expect over 150,000 people at our festival this summer, June 28 and 29."

The city's promotional efforts to assist neighborhood festivals include distributing a million brochures and organizing a campaign of radio and television public-service announcements that feature such stars as Gregory Hines and Billy Crystal. Hines and Crystal recorded the ads while they were in Chicago for the filming of *Running Scared*. Other ads in the campaign feature baseball players from Chicago's Cubs and White Sox.

New for 1986 will be a promotional scheme tying together the dozens of separate events with a "Passport to Chicago Neighborhood Festivals: A Trip Around the World." A passport-style brochure (containing coupons from merchant-sponsors) will



Below: Children participate in the multiethnic Around the World Festival. Right: A group of Puerto Rican singers at the Fiestas Patronales.



be distributed at each festival throughout the summer. For a fee of \$1, a visitor can get his or her passport stamped; after collecting five stamps from five different events, the passport-holder becomes eligible for a raffle to be conducted in October at the citywide International Folk Fair. Prizes include a trip to the Virgin Islands, as well as free dinners and t-shirts contributed by merchants in exchange for advertising in the passport brochure.

An important side benefit to the passport program is market research: each passport-bearer will complete an informational form to help festival planners understand the demographic background and interests of festival audiences. "It's been very difficult for us to obtain specific statistical information on the people who come to our festivals," explained Lois Weisberg, director of the Mayor's Office of Special Events. "We know that some people come from out of state, but how many? This sort of information can help our sponsors and everybody involved."

Even before the passport information is compiled and digested, the city of Chicago has written the book on neighborhood festivals—literally. A fat technical manual is distributed to all festival organizers, chockful of the nitty-gritty details of organization—from sound systems to port-a-potties to vendor relations. During the off-season, seven seminars are held to train organizers new to the festival scene; even experienced promoters say the training is valuable. "I've done a lot of promotion-type work before, but these seminars make a big difference," says NorthTown's Kempton. "I get ideas from people who've run other festivals, I make contacts, I find out where I can line up tents. Things like that. The city of Chicago really does a good job helping us out."

The city also maintains a telephone hot line—744-3370—providing information twenty-four hours a day on upcoming festivals. There is even



a TDD line for hearing-impaired festivalgoers: 744-8599.

Many of the festivals incorporated into the city program—now in its third year—have long traditions behind them and strong identifications with the city's varied ethnic communities: Polish, Puerto Rican, Afro-American, Italian, Swedish, Chinese, Pakistani, Irish, Polish, German, among many others. Some festivals are tied to the physical features of their communities, such as the new **Archifest**, sponsored by the Chicago Architectural Society and featuring tours of landmark buildings in the Prairie Avenue neighborhood. Still other festivals emphasize old-fashioned, all-American summertime fun, such as **Howard Street Alive**, which aims for a small-town atmosphere in a neighborhood sometimes characterized as yuppie.

New for 1986 is **Shakespeare in Oz Park**, an evocation of Renaissance England in the Lincoln Park neighborhood, scheduled for August 2 and 3.

Festival organizers must raise most of their money locally, an endeavor which often involves rounding up local businesses to serve as sponsors of the event; in exchange for a donation or in-kind contribution, the business receives promotional consideration. Last year, corporate investment in the neighborhood-festival program totaled \$400,000.

"We have found that what makes for a successful festival is exactly the same thing that makes for any successful community organization," said Lillian Anguiano, assistant Neighborhood Festival director in the Office of Special Events who tries to attend every single one of the neighborhood festivals. "It takes dedication, a willingness to put in hard hours, and pride in the community. We find people with those attitudes all over Chicago, and maybe that's why we find such fantastic festivals all over this city." □

Ellen Stein is a staff writer for *HORIZON*.

## Festival A to Z

A neighborhood festival program is a matter of "neighborhood empowerment," not a "benign patronizing" policy of city-hall-knows-best, stresses Chicago Neighborhood Festival Program director John Posey, who outlined the following advice for community leaders interested in creating a similar program in their cities:

1. Obtain from the city government a commitment to place resources from all departments—police, streets and sanitation, consumer services, and so forth—at the service of neighborhood groups who will develop and control their own festival events.
2. Steer clear of private promoters eager to capitalize on neighborhood themes without developing actual neighborhood roots. "There are always private promoters wanting to latch on or tie in, but they tend not to have the community's interest at heart," Posey warns. "They seem to offer expertise, but we found that by developing expertise within the community itself, we can achieve levels of quality that are truly amazing."
3. Study existing neighborhood groups and evaluate them before structuring a citywide mechanism for grant disbursement and technical support.
4. Plan a publicity campaign to make the entire city aware of the opportunities you offer for sharing public funds and technical know-how.
5. Stress to groups organizing their first events the heavy demands on volunteer time and energy required for a successful festival.
6. Provide a written handbook detailing "the A to Z of a successful festival"—from how to cut red tape when obtaining permits to tips on where to find affordable liability insurance.
7. Share experience and problems through seminars for festival organizers.





ou can celebrate every week of the summer at Chicago's Neighborhood festivals. From June through September, 1986 offers over eighty different festivals. See the world in Chicago. (The area code in Chicago is 312.)

## JUNE

**ay of the Light.** June 7. Noon-10 p.m. Upwn Hull House, 4520 N. Beacon, 561-3500.  
**39th Annual 57th Street Art Fair.** June 7 and 8. Saturday, noon-dusk; Sunday, noon-5 p.m. 57th and Kimbark Streets, 266-2113.  
**Park West Antiques Fair.** June 7 and 8. Saturday, noon-8 p.m.; Sunday, noon-6 p.m. 10 W. Fullerton, 477-5100.  
**Fiestas Patronales.** June 10-16. 2-11 p.m. Umbold Park, 1400 N. Sacramento, 327-3326.  
**La Feria de las Flores.** June 12-15. 2 p.m.-midnight. 26th Street and California, 521-5387.  
**Old Town Art Fair.** June 14 and 15. Saturday, noon-6 p.m.; Sunday, noon-6 p.m. Lincoln Park, 377-1938.  
**Little Village Springtime Fiesta.** June 12-22. Thursday, 6-11 p.m.; Friday 6 p.m.-midnight; Saturday & Sunday, 3 p.m.-midnight. 530 W. 26th Street, 277-1800.  
**Andersonville Midsummerfest.** June 21. 10 a.m.-8 p.m. 5200-5600 N. Clark Street, 28-2995.  
**Austin Village House Tour and Festival.** June 21. 11 a.m.-5:30 p.m. Midway Park and Haller, 261-2233.  
**Summer Spectacular.** June 21 (Raindate June 28). 10 a.m.-5 p.m. 9525 S. Halsted Street, 846-4207.  
**Garfield Park Third Annual Festival.** June 1 (raindate June 28). Noon-6 p.m. 4000 West Madison Street, 638-3884.  
**Lincoln Central Art Fair and Street Festival.** June 21 and 22. Saturday, noon-10 p.m.; Sunday, noon-7 p.m. Donations requested. Mohawk and Dickens streets, 72-6550.  
**Bridgeport Sesquicentennial Celebration Morgan Street Art Fair.** June 22. 3100-3300 Morgan Street, 847-2514.  
**Conoscasi Asi Mismo, Su Vecino Y**

**Ciudad.** June 27 and 28 (raindates July 11 and 12). Friday 5-11 p.m.; Saturday 10 a.m.-11 p.m. 1900 S. Carpenter, 733-2287.  
**Ranch Children's Fair.** June 28. Armitage and Seminary, 477-5100.  
**Around the World—Chicago.** June 28 and 29. 10 a.m.-10 p.m. 2400-2800 W. Devon Avenue, 761-4060.  
**South Shore Council of Commerce Presents "Business on the Square."** June 28 (raindate June 29). Noon-dusk. Rosenblum Park, 1936 E. 76th Street, 493-7126.  
**Historic Pullman Art Fair.** June 28 and 29. 10 a.m.-5 p.m. 11111 S. Forrestville (Arcade Park), 568-2994.  
**Bridgeport Sesquicentennial Celebration Festival.** June 29. 10 a.m.-10 p.m. Eleanor Street, Fuller to Loomis, 847-2514.  
**Howard Street Alive!** June 29. Noon-7 p.m. 1500-1700 W. Howard Street, 508-5885.  
**Chicago 17th Annual Gay and Lesbian Pride Parade and Festival.** June 29. Parade: 2 p.m., Broadway and Clark to Fullerton into Lincoln Park. Festival: Grove # 8 at Fullerton and Cannon Drive, 348-8243.

## JULY

**Bridgeport Commemorative Day Celebration.** July 4. Location and time to be announced, 847-2514.  
**25th Annual Eastside "Old Fashioned" Days.** July 9 and 10. 9 a.m.-9 p.m. 106th and Ewing, 721-7948/4181.  
**Chamber's Summerfest.** July 10-13. 9 a.m.-9 p.m. 2600-3100 N. Milwaukee Avenue, 227-4444.  
**La Feria de San Marcos.** July 10-13. 3 p.m.-midnight. Cermak and Rockwell Plaza, 254-6565.  
**Taste 'n' Tunes Fest.** July 11-13 (raindates

July 18-20). 5-11 p.m. 8600 S. Lafayette (Johnson Products lot), 846-5552.  
**75/79th Street Business Association Fest '86.** July 11-13. 9 a.m.-10 p.m. Eckersall Stadium, 2423 E. 82nd Street, 731-2800.  
**Stepping Together '86.** July 12. 9 a.m.-6 p.m. 1100-1200 W. 81st Street, 994-5514.  
**Brighton Lithuanian Fair.** July 12-13 (raindates July 19-20). Saturday, 11 a.m.-11 p.m.; Sunday, 11 a.m.-9 p.m. 4300-4700 S. Western (Midway), 847-0664.  
**We Are Family 1986.** July 18-20 (raindate July 21). 10 a.m.-10 p.m. Palmer Park, 11100 S. Indiana, 388-9268.  
**W.S.P.P.—"Coming Together Fest!"** July 19 (raindate July 26). 10 a.m.-7 p.m. Jackson and Hamlin Boulevards, 826-0138.  
**Taylor Street Fest.** July 19 (raindate July 20). 9 a.m.-9 p.m. 1200 W. Taylor, 733-5387.  
**Englewood Community Day Festival and Picnic.** July 19 (raindate July 26). 1-8 p.m. Ogden Park, 64th Street and Racine Avenue, 873-9050.  
**Swedish Covenant Hospital Centennial Fair.** July 19 and 20. Saturday, 10 a.m.-9 p.m.; Sunday, 1-4:30 p.m. Foster and California, 878-8200 ext. 5011.  
**Sheffield Neighborhood Festival and Garden Walk.** July 19 and 20. Noon-8 p.m. Sheffield and Webster, 477-5100.  
**6th Annual Lakeview Central Festival.** July 19 and 20. 281-7705.  
**9th Annual Chinatown Moon Festival.** July 23-27. 6-10 p.m. Cermak and Dan Ryan Expressway, 326-3900.  
**Archifest.** July 26. 2-8 p.m. 1800 S. Prairie Avenue, 326-1393.  
**1986 Roseland Neighborhood Festival.** July 26-27 (raindates August 9-10). 11 a.m.-9 p.m., Palmer Park, 111th and King Drive, 995-6200.  
**Taste of Lincoln Avenue.** July 26 and 27. Noon-7 p.m. 2400-2600 N. Lincoln Avenue, 871-5229.  
**DuSable Museum Family Neighborhood Festival.** July 27. Noon-8 p.m. DuSable Museum, 57th and Cottage Grove, 947-0600.  
**A Taste of 87th/Stony Island.** July 31-August 3 (raindate August 4). 9 a.m.-9 p.m. Stony Island Park, 87th and Jeffery, 731-8900, ext. 226.

## AUGUST

**A Neighborhood: Coming Together.** August 1-3. Friday, 4-11 p.m.; Saturday 10 a.m.-11 p.m.; Sunday 1-7 p.m. 3200-3500, S. King Drive, 373-0775.  
**Fiesta Del Sol.** August 1-3. Friday, 5-11 p.m.; Saturday and Sunday, noon-11 p.m. 1800-2200 S. Blue Island, 666-2663.  
**Back Together Again '86.** August 2 (raindate August 9). 10 a.m.-7 p.m. 1700 W. 62nd Street, 925-6865.  
**NorthHalsted Marketday.** August 2 and 3. Noon-8 p.m. 3200-3600 N. Halsted Street, 477-8223.  
**Shakespeare In Oz Park.** August 2 and 3. Noon-dusk. Oz Park, Webster and Larrabee, 467-9597.  
**Milwaukee Avenue Community Festival.** August 2 and 3. Noon-7 p.m. 1200-1600 N. Milwaukee Avenue, 235-3355.  
**Chinatown Summer Fair.** August 2 and 3 (raindates August 9 and 10). Noon-8 p.m. Chinatown. Cermak and Wentworth, 326-1429.  
**Peterson Park Neighborhood Festival.** August 3. (raindate August 10). 1-6 p.m. Peterson Park—Central Park and Peterson Streets, 989-2628.  
**Albany Park Summer Festival and Sidewalk Sale.** August 7-10 (raindate August 14-17). 10 a.m.-dusk. 3100-3500 W. Lawrence Avenue, 463-5420.  
**South Chicago Neighborhood House Street Fair.** August 9. 11 a.m.-9 p.m. 8458 S. Mackinaw Avenue, 731-8187.  
**Community Unity Celebration.** August 9 (raindate August 23). 10 a.m.-6 p.m. Foster Park, 1440 West 84th Street, RA3-7215.  
**Neighborhood Arts and Ethnic Festival.** August 9 (raindate August 16). 10 a.m.-dusk. Garfield Boulevard median strip, Wood to

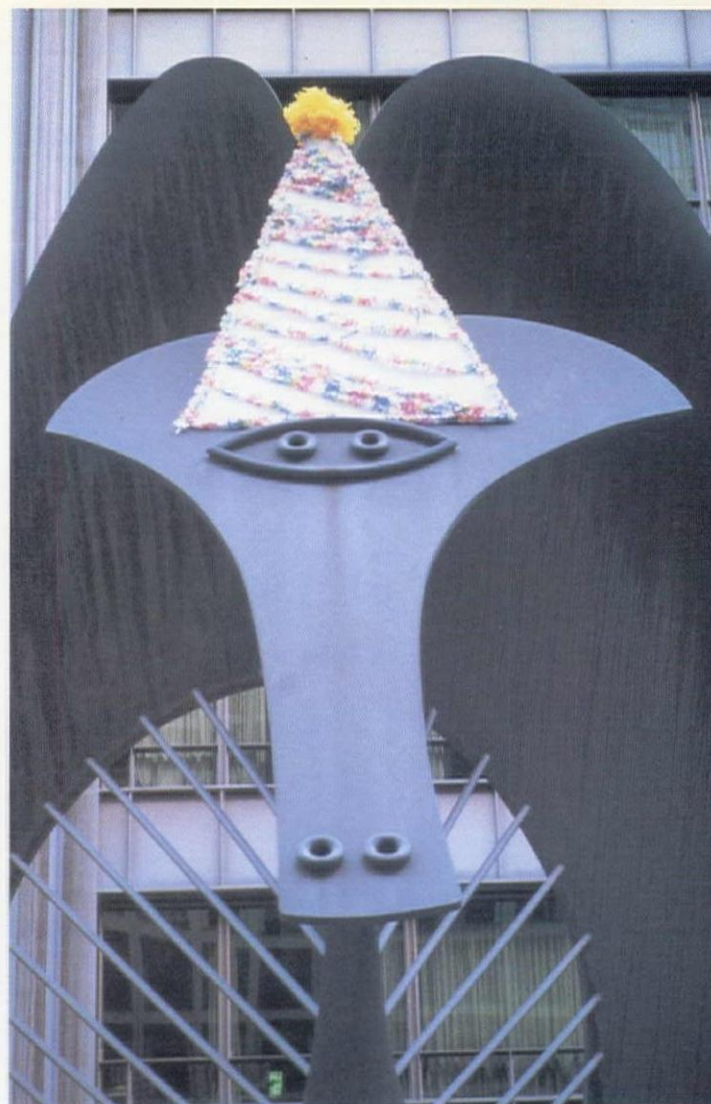
Honore streets, 925-6313.

**Bud Billiken Day Parade.** August 9. 10 a.m. 31st and Martin Luther King Drive, 225-2400.  
**Argyle Uptown Fest '86.** August 9 and 10. 10 a.m.-7 p.m. Argyle Street, Broadway to Sheridan; Broadway, Ainslie to Winona, 878-1184.  
**The '86 Chicago Korean Festival.** August 9 and 10. 9 a.m.-6 p.m. Winemac Park, Damen and Foster, 478-0429.  
**Unity in the Community.** August 15 (raindate August 18). Noon-5 p.m. 1830 W. Washington, 666-9552.  
**15th Annual Broadway Art Fair.** August 15-17. Noon-dusk. 2800-3400 N. Broadway, 348-8606.  
**Ebony Family Day.** August 16 (raindate August 23). 10 a.m.-dusk. Dawes Park, 80th and Damen, 783-3761.  
**Koco Fest '86.** August 16 (raindate August 17). 10 a.m.-11 p.m. 4700-4800 South Drexel Boulevard, 548-7500.  
**Midwest Community Council Togetherness Festival.** August 16 (raindate August 23). Noon-8 p.m. Garfield Park, 100 N. Central, 826-2244.  
**Roscoe Village Street Fair.** August 16. 10 a.m.-6 p.m. Roscoe Street from Hamilton to Damen, 477-1861.  
**III Unity Festival.** August 16 and 17 (raindates August 23 and 24). Noon-11 p.m. 1300 W. Argyle, 878-8756.  
**River North Festival.** August 16 and 17. Saturday 5 p.m.-midnight; Sunday 10 a.m.-6 p.m. 600 N. Clark Street, 467-7100, ext. 249.  
**6 Corners Arts and Crafts Fair.** August 16 and 17. 10 a.m.-5 p.m. Sidewalks at Milwaukee/Irving Park/Cicero, 777-2020.  
**Buckingham Fountain Art Fair.** August 17 (raindate August 24). 8 a.m.-6 p.m. Buckingham Fountain, 468-8716.  
**2nd Annual Edgewater Beach Family Affair Festival.** August 23 (raindate August 24). 8 a.m.-11 p.m. Foster Avenue, 334-5700.  
**Bucktown Art Fest '86.** August 23 and 24. 11 a.m.-6 p.m. Lyndale and Oakley, 489-0383.  
**6th Annual Street Fair.** August 24 (raindate August 31). Noon-6 p.m. 600-800 South Dearborn Street, 332-1309.  
**10th Annual Homecoming Festival.** August 29 and 30. Friday 7-10 p.m.; Saturday, 9 a.m.-10 p.m.; 11250 S. Ada Street, 239-0358.  
**Englewood Auburn Fun Fest.** August 30 (raindate August 31). 10:30 a.m.-7:30 p.m. 78th and Halsted Streets, 488-6066.  
**Back To School Picnic, Parade and Festival.** August 30. 9 a.m.-6 p.m. Columbus Park, 500 S. Central Avenue, 626-2700.  
**11th Annual Survival Day.** August 30. Noon-6 p.m. Sunnyside and Magnolia Mall, 769-2085.  
**Fun Fair Games Festival.** August 30 and 31 (raindates September 6 & 7). Saturday, 3-9 p.m.; Sunday, 3-6 p.m. 110th Street, State to Michigan, 785-4208.  
**6th Annual 50 Fest.** August 31 and September 1. 11 a.m.-10 p.m. Warren Park, 6600 N. Western 743-5015.

## SEPTEMBER

**Italian Village Fair.** September 6. 9 a.m.-9 p.m. Garibaldi Park, 1530 W. Polk Street, 243-3773.  
**Irving Park Celebrates.** September 6 and 7. 11 a.m.-9 p.m. Independence Park, 3945 N. Springfield, 463-3505.  
**Charreada Mexicana (Mexican Rodeo).** September 13 and 14. 26th and California Shows 3 and 6:30 p.m. each day, 987-9888.  
**Noches Bravas Mexicanas.** September 12-14. Noon-midnight. 4000-4400 West 26th Street, 762-0529.  
**Mexican Independence Day Parade.** September 14. Noon. Twenty-sixth Street from Sacramento to Kostner, 521-5004.  
**1986 German American Festival.** September 19-21. Parade. September 20 Wacker and Dearborn. Festival: Mies Van Der Rohe Plaza (Lincoln/Leland/Western Avenues), 478-7915.  
**South Chicago Art Fair Street Sights.** September 27. 10 a.m.-6 p.m. 92nd and Commercial Avenue, 731-8755. □





# PICASSO IN THE PLAZA

The once-controversial Picasso statue is now a much-cherished symbol of Chicago.



"Chicago, ah yes," Pablo Picasso is reported to have told a delegation of architects visiting his studio on the French Riviera in 1963. "That's the city of *mon ami* Hemingway, is it not?"

The visiting architects, led by William E. Hartmann, presented Picasso with a model and drawings for Chicago's civic center, which Hartmann's firm was in the process of designing. Hartmann thought the thirty-one-story building, to be situated on a huge downtown plaza,

needed an accenting piece of sculpture, something on a monumental scale, to focus the eye and hold the project together.

Picasso agreed, and during the next year prepared a series of pencil sketches and a maquette for a "Chicago monument." He did the work as a gift to the city of his friend Hemingway, charging no fee. In 1967, when the late Mayor Richard Daley unveiled the completed piece—one hundred sixty-two tons of steel soaring five stories into the air—not only had the new civic center obtained its aesthetic focus, but the entire city had acquired a huge new work of art for its cultural and social focus.

Chicagoans welcomed their Picasso with their own particular sense of . . . style. "It resembles both Picasso's wife and his Russian wolfhound," said one critic. "Tear it down and replace it with a statue of Ernie Banks," urged an alderman. Political protesters crawled on it during demonstrations. Graffiti artists marked on it. Gradually, perhaps in spite of themselves, Chicagoans have

*Chicago's Picasso statue wears different hats designate various city celebrations.*

come to cherish their Picasso as an image of the city's excitement and intensity.

"The city celebrates many of its special occasions through the use of the Picasso," explains Leonard Weisberg, director, the Mayor's Office of Special Events. "We get fire engines out there with great big ladders—the piece is enormous—and we put hats on the Picasso to designate the event. It's really extraordinary how the Picasso has become a sort of unofficial symbol of the City of Chicago."

The sculpture has become such a focus for Chicago's memorable moments that Weisberg's Office of Special Events has decided it deserves a special moment of its own in 1986. Join in the festivities August 19, all around the sculpture, what is now called Daley Plaza, and celebrate the nineteenth birthday of Picasso in Chicago.

—Ellen Ste



# LIVE, FROM CHICAGO

## Marshall Field's is helping live theater stay alive in Chicago.

For decades, Marshall Field's department stores have been one of the key supporters of the arts in Chicago. This past spring, the retailing corporation has concentrated that support—in conjunction with American Express Corporation—into a major promotional-support campaign called "Celebrating Live Theater in Chicago."

"From the Steppenwolf to the Goodman to the Northlight to Wisdom Bridge, Chicago theater has been developing and growing. Now, it is finally being recognized nationally and internationally," says Paul Costello, director of public affairs for Marshall Field's, "that's what the celebration is about."

The campaign fits nicely into the corporation's philanthropic philosophy and marketing strategies. "We're perpetuating our tradition of being strong supporters of the community in which we live," says Costello. "There's a tradition of philanthropic support that has existed since the founding of Marshall Field's in 1852." On the subject of marketing, he adds, "Certainly, high profile is one of the aspects we're aiming for here." Ric Wanetik, vice president of advertising, elaborates: "What's hot about the arts in Chicago is the focus on live theater. It's fashion-right to be promoting Chicago theater, and Marshall Field's, as a fashion authority, is leading the pack."

Marshall Field's launched its "Celebrating Live Theatre in Chicago" campaign last February by collaborating on Wisdom Bridge Theatre's highly acclaimed production of *Hamlet* at the Civic Theatre. As part of the celebration, two pre-theater dinners were hosted by Marshall Field's in their elegant Walnut Room, highlighted by a dramaturge's lecture on *Hamlet*. Additionally, Marshall Field's provided \$5,000-worth of contemporary costuming for the actors, and created a special window display promoting the *Hamlet* production.

When the corporation bestowed its annual "Distinction in Design" award to fashion designer Liz Claiborne last March, Marshall Field's Chairman and Chief Executive Officer Philip B. Miller announced that in recognition of Claiborne's con-



Jennifer Girard

*Fashion-conscious Dane: Marshall Field's provided the wardrobe for Wisdom Bridge Theatre's contemporary staging of Hamlet.*

tribution to design, Marshall Field's would share in the creation of a \$25,000 fund for the Liz Claiborne-Marshall Field's Apprenticeship and Technical Design Award at the Goodman Theatre. Over the next five years, Marshall Field's will annually award an apprenticeship to a graduating col-

lege student who excels in theater design, providing an opportunity to work with professional theater artists.

Last month Marshall Field's hosted a black-tie benefit to celebrate the tenth anniversary of the Steppenwolf Theatre, with actress/singer Cher as one of the honorary chairs. The Governor of Illinois was also on hand for the benefit which introduced Valentino's new perfume.

The retail company is also participating in the promotion of the Chicago International Theatre Festival with American Express and the American Express Foundation. For the first time, Chicago will host a world-class festival at which hundreds of artists will gather in the city (through May 25) to display their talents (see story on page 42).

For the international festival, Marshall Field's purchased a four-color ad on the back cover of the festival's souvenir book and distributed free to customers 10,000 specially-designed shopping bags sporting the festival logo. They also donated funds to the National Theatre of Great Britain to bring their touring company to the festival.

A pivotal part of Marshall Field's ongoing celebration of Chicago theater is the three month run (closes July 1) of the Props Shop. The shop, located on the third floor of the State Street store, highlights the color and excitement of Chicago theater. Among the merchandise for sale will be mugs, posters, and t-shirts relating to Chicago theater and major Broadway musicals.

The culmination of the four-month theater celebration will take place on June 1 with a "Guilt Free" shopping event and reception to be held at Marshall Field's, Water Tower location. The event, co-sponsored by American Express, is programmed to sponsor the League of Chicago Theaters. Twenty percent of all purchases made with American Express or Marshall Field's charge cards will be donated to the League of Theaters.

Marshall Field's is proud to be associated with the burgeoning theater scene in Chicago, the company's hometown. "The growth, the explosion, the excitement of Chicago theater," says Costello, "really led to a natural opportunity for us to salute an original thing, an original aspect of Chicago. Theater in Chicago is not only alive and well, but leading the way in American theater of the future."

—Bill Gолightly





# HOME, SWEET CHICAGO

**Winds of change:  
A high-profile ad  
campaign draws new  
tourists to Chicago.**

To many Americans, Chicago calls up the image of gigantic O'Hare Airport, a place where you get off your plane and stay as briefly as possible before boarding an outbound flight. A high-profile advertising campaign by the state of Illinois is trying to make you stay around for a while, and enjoy the attractions of the city outside the airport.

In 1986, the Illinois Department of Commerce and Community Affairs will spend more money than any other state in the nation to lure in tourists—some \$12 million in all, approximately \$5

million of which is earmarked specifically for the City of Chicago. "You Keep Calling Me Home, Chicago"—the keynote theme of the campaign—is a series of television ads featuring well-known personalities who are Chicago natives who can't seem to shake their hometown roots.

This year's "Calling Me Home" ads—which will air throughout the midwest and on cable-tv superstations in New York and Atlanta—feature jazz musician Herbie Hancock and Jennifer Beals, star of *Flashdance*. In her ad, Beals returns to Chicago and its dazzling array of cultural attractions to be reunited with Paige Hannah, her best friend from their girlhood days at Francis Parker School. (Hannah is now an actress herself, on the television show "Fame.") In the background plays the "Calling Me Home, Chicago" theme song, which is also being produced separately as a 45-rpm record.

The campaign includes coordinated advertising in

*Left to Right: Native Chicagoans and actresses Jennifer Beals and Paige Hannah with Lynda Simon, director of the Illinois Office of Tourism, Chicago*

newspapers, magazines, radio, and television. Last year, "You Keep Calling Me Home, Chicago" won awards in virtually every media category.

The tourism promotion, which stresses Chicago's cultural resources, including its festival calendar, has produced stunning economic results, says Don Shaw of Zechman and Associates, the firm that produced the ads. "There have been very good results almost immediate results. The increase in hotel occupancy was 10.2 percent last year, and downtown hotel occupancy rose 16 percent over the Christmas season—which is normally very slow—after just two months of the campaign." For the state as a whole, spending by tourists increased \$570.3 million enough to create 2,200 new jobs. —Ellen Ste





Shaker Museum, Old Chatham, New York

# MAKING IT SHAKER

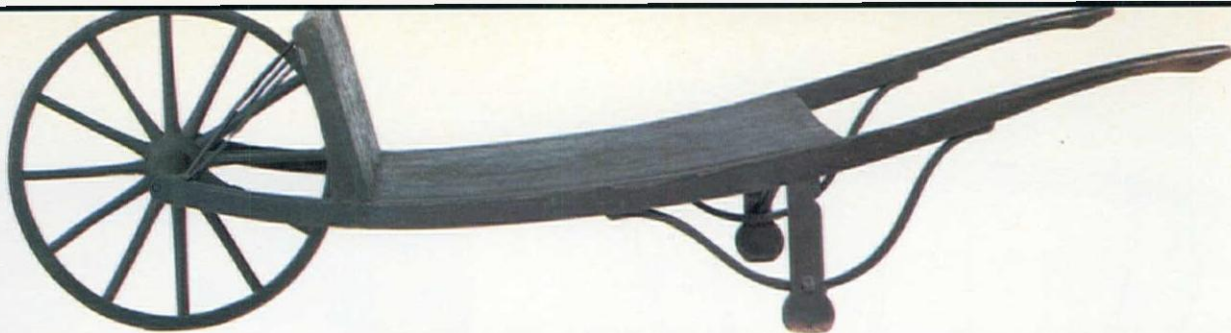
All photos by Paul J. Rocheleau

HORIZON

MAY 1986

49



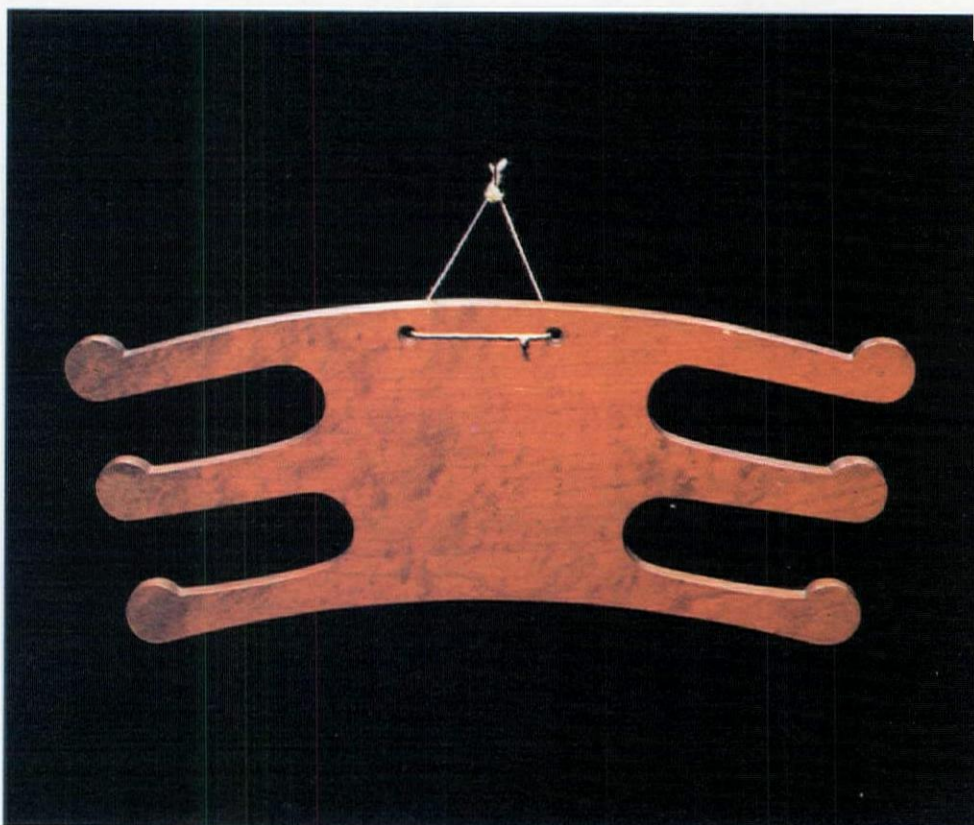


One of the first exhibitions to explore the quality and character of Shaker design was presented by the Whitney Museum of American Art in 1935. Now, some fifty year later, the museum has assembled one of the most comprehensive exhibitions ever presented of Shaker design. From May 29 through August 31, the finest examples of furniture, textiles, tools, household items, watercolors (and photographs of Shaker architecture) have been selected from Shaker communities from Maine to Kentucky. Sponsored by United Technologies Corporation, "Shaker Design" will travel to the Corcoran Gallery of Art in Washington, D.C.

The following is excerpted from the accompanying publication, *Shaker Design*, by June Sprigg, published by the Whitney Museum of American Art in association with W. W. Norton & Company, Inc., copyright 1986, Whitney Museum of American Art, New York. Sprigg, organizer of the exhibition, is the former curator of collections at Hancock Shaker Village in Massachusetts.

Consider a Shaker chair: four posts, three slats, a handful of stretchers, a few yards of woolen tape for the seat. It could scarcely be more simply made, but look more closely at this product of an unhurried hand. The proportions were chosen with care. The posts are slender, no thicker than needed for strength. You can lift this chair with a finger. The slats increase slightly in height as they rise, as does the space between them, so that the back seems to float above the seat and legs. The chair slants at a backward angle agreeable for sitting. Time has not faded the clear red and blue of the seat, nor bowed the back, in some hundred and thirty years since it was new.

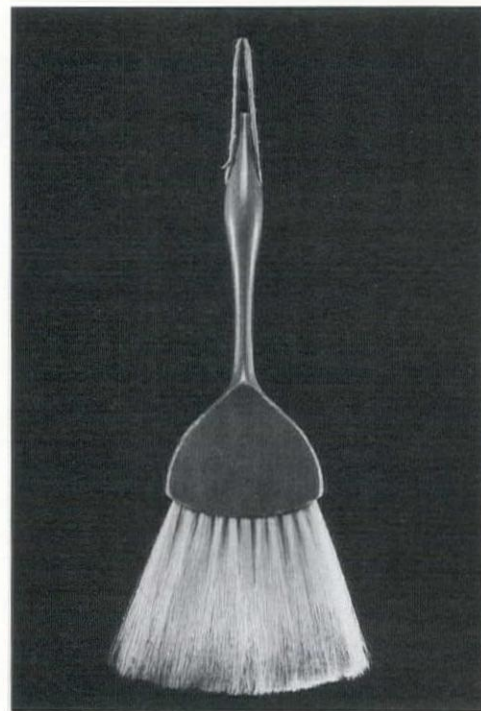
It was not design, however, for which the Shakers were known in their own day. Rather, they were remarkable as the largest and most successful Utopian venture in existence, with an estimated four thousand to six thousand members in eighteen principal communities from Maine to Kentucky by 1840. The United Society of Believers—or Shakers, as they were better known—peacefully pursued the vision of their English founder, Ann Lee. They turned away from the rest of society, which they simply called the World. They lived in large families that were both celibate and communal, devoted their lives to work, and celebrated their love of God in the rousing dance worship that gave them their name. Simplicity was their hallmark. They cared little for possessions. "Set not your hearts upon worldly objects," they said, "but let this be your labor, to keep a spiritual sense." Their pur-







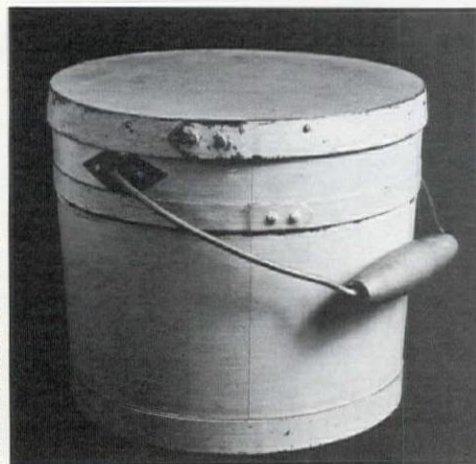
Their purpose was to bring heaven to earth, not make beautiful things.



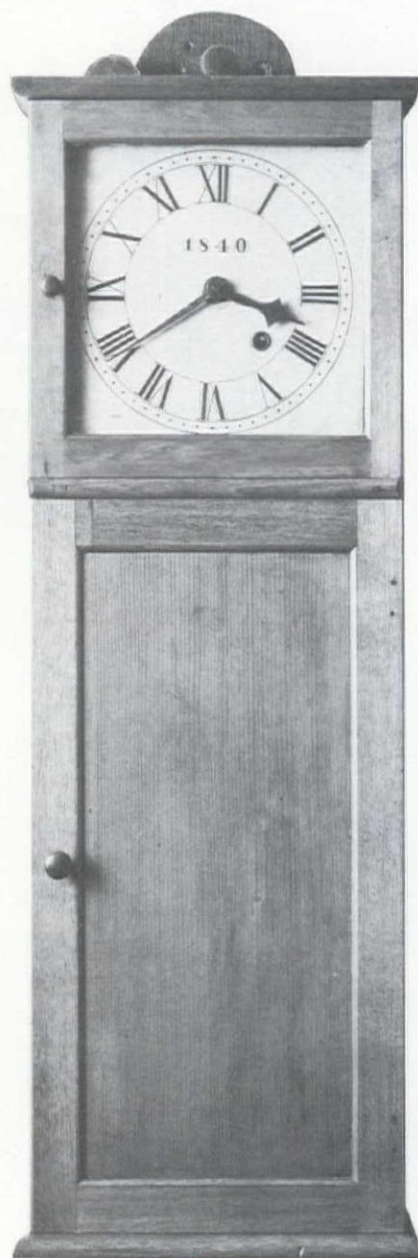
Western Reserve Historical Society, Cleveland, OH

*Opening page: High Revolving Chair (circa 1860-70), New Lebanon, and Tub (circa 1850-65), Canterbury, New Hampshire. Opposite page, top: Wheelbarrow (circa 1825-50), New Lebanon. Middle: Clothes Hangers (circa 1850), possibly New Lebanon. Bottom: Mitten Forms (circa 1850), possibly New Lebanon or Hancock Village, Pittsfield, Massachusetts. This page, left: Cupboard and Case of Drawers (circa 1825-50), probably Watervliet, New York. Above: Brush (circa 1830-40), New Lebanon.*





Fruitlands Museums, Harvard, MA



Top: Bench (circa 1825-50), Enfield, New Hampshire. Far left: Pail (circa 1800), Canterbury, New Hampshire. Left: Wall Clock (circa 1840-47), New Lebanon, New York. Above: Dipper (circa 1830-45), attributed to Giles Bushnell Avery (1815-1890), New Lebanon, New York.

pose was to bring heaven to earth, not make beautiful things.

But as they created a new, more perfect society, the Shakers also produced a visual environment of such quiet power that it continues to impress the observer even as they themselves are passing from the American scene. Today, fewer than a dozen Shakers remain in two communities—Canterbury, New Hampshire, and Sabbathday Lake, Maine—yet Shaker work endures. It is unadorned, functional, and well made. But these qualities themselves do not account for the excellence of design. Examine a basket. Mere utility did not shape the swell of the side or the curve of the handle above. Look at a three-legged stand. Simplicity alone did not cause the legs to soar. What really distinguishes Shaker design is something that transcends utility, simplicity, and perfection—a subtle beauty that relies almost wholly on proportion. There is harmony in the parts of a Shaker object.

Just so, Shaker objects are in harmony with each other. Chairs, pails, bonnets, a dwelling room, barn, a kitchen, the land itself—all these combine in a Shaker village to form a place that struck outsiders with its serenity. Wrote one visitor in 186

Every building, whatever may be its use, has something of the air of a chapel. The paint is all fresh; the planks are all bright; the windows are all clean. . . . Even in what is seen of the eye and heard of the ear, [it] strikes you as a place where it is always Sunday. . . . The people are like their village . . . seeming to be at peace, not only with themselves, but with nature and with heaven.

Hancock Shaker Village, Pittsfield, MA



# SPLENDID SDRAGON

When Eleanor Clark published her novel *Gloria Mundi* a few years ago, Stephen Goodwin said of her in the *Washington Post Book World*, "Eleanor Clark, I'm glad to say, is a failure of evolution. She has not shed her moral tail, nor forgotten how to trash it. Like some fierce and splendid dragon, she reminds us that our own world might yet contain glories. She makes us know that we are craven if we settle for anything less." For more than half a century, Clark has been playing this not-altogether-insidious role of cultural dragon, breathing her fierce moralist's fire in a string of excellent novels, short stories, book-length essays, and reviews. Her most recent book, just published by Putnam, is a novel called *Camping Out*, a searing portrait of the artist in these violent times, and also a deeply intelligent, lucid, and witty satire on the international literary scene.

"Remember that my novels are *not* autobiographical," Clark says in her husky, resonant voice. At seventy-three, she is determined to make sure her readers don't associate her too closely with her own characters. "You know how it goes, writers base a novel on people or incidents that are familiar. They use landscapes and countries they know well. But fictional characters, for me, soon take on a life of their own. They run with the bit between their teeth." *Camping Out* is a good description of what her characters do in *Camping Out*.

At the center of the novel is Marilyn Groves, a lesbian poet and literary lioness whom Clark says "was modeled on someone I once knew, a French woman, who told me that she felt herself strongly attracted one night to a woman who happened to be sleeping in the same building, separated from



Jerry Bauer

*Eleanor Clark creates characters that take on a life of their own and "run with the bit between their teeth."*

**Novelist Eleanor Clark  
breathes a fierce  
moralist's fire.  
By Jay Parini**

her by a wall. That was the germ of the novel." *Camping Out* also features Dennie Hensley, a woman married to a somewhat tedious American diplomat named Carter Hensley. The story opens, dramatically, with Dennie being called back from Italy to her mother's funeral in New England. Marilyn Groves, hearing about the death and the funeral, re-enters Dennie's life, insisting that she and Dennie go on a camping trip to the backwoods of Vermont—a magical landscape that Eleanor Clark has written about before. What transpires on the fateful outing becomes a focal point for a large, compelling narrative that sweeps backward and forward across continents and decades, examining crucial stages in the lives of both women. With her usual erudition and critical acumen, Clark has composed an absorbing critique of twentieth-century life in what may well be her finest novel.

The child of culturally ambitious parents, Clark spent her early years at schools in Paris and southern France, in Rome and Connecticut. "I always wanted to be a musician," she says, "though I began writing quite early, too." Having been accepted at Vassar College at fifteen, she postponed college for a year to study music in Rome. Her real writing career seems to have started at Vassar, where she cofounded a literary magazine called *The Housatonic* with classmates Muriel Rukeyser and Elizabeth Bishop, both of whom later became major figures in American poetry. (Mary McCarthy, the novelist, was in the class ahead of Clark.) It was during these years, in the early thirties, that the urge to write won out over the urge to make music. Upon graduation, she moved to New York, where she stormed into the offices of *The New*



“Through her perceptions into the ways of man, she shows us what it means to be human.”

*Republic* and asked to become a book reviewer. Malcolm Cowley, already a famous critic, was at that time the magazine's literary editor, and he recognized at once a quality of mind that he liked. He offered this worldly young woman of twenty-one an assignment, the first of many. “I was a Trotskyite, and I think Malcolm Cowley found that a bit distasteful. But he let me write for him.”

In addition to reviews, Clark began to publish short stories in the leading periodicals of the day, such as *Partisan Review*, *Kenyon Review*, and, a little later, *The New Yorker*. A few of these stories, such as “Hurry Hurry” and “Responsibilities,” have become classic anthology pieces. The Second World War interrupted Clark's career. “I joined the O.S.S.,” she says, adding, in her wonderfully ironic tone of voice, “The C.I.A. eventually grew out of the O.S.S., but I wasn't involved with any spying.” The war also put an end to her Trotskyism. “I'm not really a political person,” she says. “So there was something false about my being a Trotskyite. I drifted away from it.”

It was in the immediate postwar period that Clark published her first novel, *The Bitter Box*, a Kafkaesque fable about an ordinary bank cashier who finds himself mysteriously plunged into a life of extraordinary terror. With unrelenting ferocity, Clark satirizes the modern world, with its skyscrapers, its undressed mannequins, its miserable subways and numbing office routines. In effect, the dragon was born! Reviews of *The Bitter Box* were strongly favorable, with *The New Republic* calling Clark “a most polished and audacious writer.” Awards and honors flowed in, and Eleanor Clark took her place as one of the leading writers of the new generation.

Discharged from the O.S.S., she rented the whole top floor of a building in the upper East Side of Manhattan for twenty-three dollars a month. “It was something of a tenement house, what they called a cold-water flat, but I fixed it up,” she recalls with obvious nostalgia. “Imagine paying that little money for a whole floor in New York!” She began to divide her time between New York and Italy, where she rented from an Italian friend a picturesque old fortress overlooking the sea. The Rocca, as the fortress was called, was in Porto Ercole, a fishing village on a small peninsula some eighty-five miles north of Rome. “I describe the fortress just as it was in *Camping Out*,” she says. “It was the perfect kind of place for work. I was able to go there until my friend died, and the fortress was sold. Red and I loved it there in those days, but the place has become a center of fashion now . . . an awful place.”

“Red” is her husband, Robert Penn Warren, one

of America's most respected writers, a poet and novelist who has won three Pulitzer Prizes and was recently named America's first poet laureate. “Red and I were introduced by Katherine Anne Porter, a mutual friend,” she remembers. “We got married in 1952, though we'd known each other for some time by then.” They soon had two children—Rosanna (now a poet) and Gabriel (a sculptor)—who traveled with them on their frequent Italian journeys. It was during this period that they bought an old barn in rural Connecticut, which they converted into the house where they now spend much of the year. In time, they would also build a spacious ski house in the Vermont woods, the setting of Clark's last novel, *Gloria Mundi* (1979), and the scene of several crucial chapters in *Camping Out*.

In the fifties and sixties, Clark both wrote books and raised children. “I've always been too busy to worry about whether or not women have been given a raw deal,” she says, somewhat indignantly. In addition to raising a family, traveling extensively, and lecturing at various colleges and symposia, Clark managed to write a large novel, *Baldur's Gate* (1970), which most critics consider her finest piece of fiction, and two major works of nonfiction, *Rome and a Villa* (1952) and the National-Book-Award-winning *Oysters of Locmariaquer* (1964). The earlier book came out of “a passion for Rome and things Roman,” says Clark. “I went to Rome in the early fifties on a Guggenheim Fellowship, hoping to write a novel about Rome, but the novel fizzled out. I wrote *Rome and a Villa* instead.” That book, which Clark reissued in a new edition in 1972, remains a classic of travel literature. As Orville Prescott wrote in *The New York Times*, “it's a brilliant and peculiar book with a rhetorical exuberance and an intensity of feeling uncommon in print since the decline of the literary fashions set by John Ruskin and Walter Pater.”

Perhaps the most difficult period in Clark's career was in her sixties, when she began to lose her sight. In *Eyes, Etc.* (1977) a brilliant memoir of this crisis-ridden period, she recreates her summer life in Vermont in vivid detail, conjuring a host of Vermont neighbors and friends, all characters of one kind or another; she describes quiet evenings by the fireside with her husband and miscellaneous friends who read aloud to her from the *Iliad* and the *Odyssey* and other classics. *Eyes, Etc.* is a deeply serious book, written in a dense, vigorous prose. As ever, the dragon breathes fire: she sees decline, decay, and lassitude everywhere around her. A New England puritan by heart and heritage, she eschews all self-indulgence. She admires, as ever, the classic virtues of nobility of spirit, honor, and hard work.

Clark's sight has now stabilized, and she can read with a device that illuminates the page at the same time it enlarges the type—though reading in this fashion obviously creates a strain. She writes her books on a special large-print typewriter. But the impediments seem only to have sharpened her awareness, as well as her prose; they have forced her to concentrate harder on each sentence, to listen more closely to the inner voice. If anything, her productivity has increased with age. After the publication of *Eyes, Etc.*, which critics and readers alike admired profusely, she brought out her third novel, *Gloria Mundi*, only two years later. This was followed by *Tamrart* (1984), an account of an exotic thirteen-day journey by camel across the Sahara desert—the sort of trip most young people, let alone most blind women in their late sixties, would not attempt. The word *tamrart* refers, as Clark says, to the “senior female of the party of travelers.” In such, she was given “the handsomest mount of the lot.” There follows a witty, exhilarating travelogue that, in the manner of all good travel writing, tells us more about the spiritual condition of the journeyer than about the journey itself.

*Tamrart*—and the crossing of the Sahara desert itself—interrupted the writing of *Camping Out*. “I've been like that with all of my novels,” she says. “A nonfiction book will assert itself, interrupt, and I would have to break off the novel to write it.” Does she consider herself, at heart, a writer of fiction or nonfiction? “I can't answer that,” she says. “I hate to be classified, to be boxed by definitions. In fact, Clark has devoted herself with equal skill and satisfaction to both genres. Her novels teem with landscapes and characters drawn from experience, and her nonfiction is full of vividly imagined portraits of people and meditations on the times. The whole notion of genre loses meaning in the face of a writer like Eleanor Clark.

Perhaps the most vivid description of Clark's talent was written by Walter Sullivan in a review of *Baldur's Gate*: “She is able in a paragraph to bring a person alive and able through the length of her book to keep her main figures developing. This is true fictional artistry. Through her perceptions into the ways of man, she shows us what it means to be human.” In nine books, Eleanor Clark has repeatedly taught us what it means to be human. She also measured, with startling accuracy, the wages of our inhumanity as well. May the dragon breathe forever.

Jay Parini, a poet and novelist, teaches at Middlebury College. Holt, Rinehart, and Winston will publish his novel, *The Patch Boys*, next fall.



# Arts Exchange

## The Spirit of Coverture

"Gestation" is concert pianist **Grant Johannesen's** one-word summation of the recent Arts Exchange luncheon, hosted by **HORIZON** publisher **Gray D. Done** at the Stratford Suite of New York's **Hotel Algonquin**. "This is how it's got to start." The "it" at Johannesen felt was getting started at the Arts Exchange February 22 was the spirit of coverture among the gathering of corporate and arts leaders—out of which concrete projects began to state.

"The gentleman sitting next to me turned out to be a video and radio producer named **Clemente D'Alessio**," recalled **Sylvia Hemingway**, director of corporate marketing for Tiffany and Co. "In the course of conversation, it became clear that his classical-music programming is aimed at an audience that is really very similar to Tiffany's target audience."

"And since the luncheon he has written to me, and we may sit down together and discuss possibilities. There may have been an opportunity that arose out of this luncheon where he for the creative and myself for the business end may be able to do something toward the efforts of the arts. Tiffany may get involved in video."

"I'd love to do a video with Tiffany," responded **D'Alessio**. "The hardest thing for me to do [as a creative artist] is to interface with the business community. That's why it's so wonderful to see the positive spinoffs that can develop from a program like Arts Exchange."

Among the guests at the gathering were actors **Christopher Reeve** and **Trish Hawkins**; visual and performing artist **Geoffrey Holder**; longtime Broadway producer and concert impresario **Jean Dalrymple**; AT&T executive **Zack Manna**; corporate-art consultant **Elizabeth Glassman**; and **Diane Paton**, executive director of the President's Committee on the Arts and the Humanities.

"It was a terrific opportunity, a very exciting mix of people," said **Paton**. "The informal setting put everyone at ease, so that what we got was a discussion that was incisive and extremely well articulated—and which would never have happened in the ordinary course of things."

"I was expecting just another media luncheon, but this was so much more than that," said **Leo Scullin**, senior vice-president of Young and Rubicam advertising agency. "To listen to someone



Photographs by Robert Machalaba

*Clockwise from top left (left to right): Andrew Anspach, June Havoc, and Grant Johannesen; John Creamer, Sylvia Hemingway, and Christopher Reeve; Judith Jedlicka, Leo Scullin, Clemente D'Alessio, and Geoffrey Holder; Diane Paton, Jim Rohde, and Zack Manna.*

like Christopher Reeve discussing Broadway ticket prices, or Geoffrey Holder describing programs he's worked on with RCA to involve children in the arts—these are issues which are not necessarily top of mind to those of us in the business community. It really raised our attention level hearing it directly from the artists themselves."

Grant Johannesen, who served eight years as president of the Cleveland Institute of Music before returning to fulltime concert touring in 1985, is eager for artists and corporate leaders to become more active in the education of young artists and future arts audiences. "The greatest musicians have all managed to find the time to teach," he said. "And with the current political situation, the need for private companies to get involved is becoming more critical than ever. When I came to the Cleveland Institute in 1977, there were government moneys that we counted on every year that have now been removed. We've had to go back to the community—and Cleveland's quite a good community; our school was quite well served by it. But many excellent schools have toppled or almost toppled."



The level of support for the arts in Cleveland and in many other communities where arts organizations are currently coming of age surprised producer Dalrymple. Although her shows and concert stagings have taken her around the world and back again, she said that Arts Exchange and **HORIZON** opened her eyes to a new cultural geography. "I had no idea under the sun that so much was going on in so many different places," she said.

One new venture into arts on a community level is **HORIZON's** cultural guide to Washington, D.C., *Presentation*, sponsored jointly by American Telecorp (represented at the Arts Exchange by president **Jim Rohde**) and Wolf Trap Farm Park for the Performing Arts. This monthly calendar and cultural update is inserted into **HORIZON** for Washington-area subscribers. Similar guides to other cities may soon be available.

Rounding out the Arts Exchange discussion were **Judith Jedlicka**, president of the Business Committee for the Arts; **John Creamer**, a partner in the accounting firm of Arthur Young and Company; **Howard S. Marklin, Jr.**, vice president/director of communications with The Manhattan Life Insurance Company of New York; performing artists **June Havoc** and **Tana Sibilio**; Austrian consul and cultural deputy **Irene Freudenschuss**; Hotel Algonquin managing director **Andrew Anspach**; and **HORIZON's** associate publisher, **John-Peter Hayden, Jr.** □



# CREATE YOUR OWN CITY PUBLICATION

The Arts Guide, a new monthly cultural guide, is being published by HORIZON. This innovative concept teams a local arts group and a corporation with the resources of HORIZON. The result is a pullout supplement featuring the arts and artists of the region, inserted into each issue of HORIZON. The arts partner can earn \$50,000 to \$100,000 annually from advertising, subscription, and newsstand sales. The first Arts Guide collaboration was developed at Wolf Trap, America's national park for the performing arts. Called Presentation, this is a lively monthly guide to the arts and artists of the nation's capital.

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# Cross Country

## Art

### West Coast Impressionism

The exhibition all of Washington has been talking about—"The New Painting: Impressionism 1874-1886"—has moved on to San Francisco, thanks to the sponsorship of AT&T. On view through July 6 at the Fine Arts Museums of San Francisco in Golden Gate Park are the once-controversial paintings that pioneered the vision of twentieth-century art, including masterpieces by Cézanne, Degas, Gauguin, Monet, Renoir, Caillebotte, Seurat, Rouart, Redon, and many others. Curator Charles Moffett selected works originally hung in the impressionists' eight Paris shows and now scattered in some seventy museums and private collections around the world. San Francisco is the show's last stop, although if you miss it there, you could see approximately twenty of the paintings when Paris's new Musée d'Orsay opens later this year.



### Monzino Aesthetics

The influence of primitive art, and particularly African art, on cubism and other modern-art movements in the West became widely recognized only in the 1930s when the Museum of Modern Art in New York mounted its world-famous exhibition of primitive art objects. Many of the most spectacular pieces from the MoMA show—including many that have been out of public view for the past fifty years—form the core of an exhibit opening May 8 at Manhattan's Center for African Art: "African Aesthetics—the Carlo Monzino Collection."

Monzino, an Italian collector whose interest in African art is rooted in aesthetic rather than anthropological concerns, has obtained collections originally assembled by artists Jacob Epstein and André Derain, among others, who sought for their personal holdings the aesthetic eloquence of the African achievement. Derain in particular shared his African finds with fellow cubists in France, contributing to the fusion of forms which is one of the hallmarks of the cubist movement.

The Center for African Art will showcase the Monzino collection through September 7, assisted by the sponsorship of The Montedison Group, an Italian plastics corporation well known in Italy for its patronage of the Carme Chamber Orchestra of Milan. The Wertheim Bank also helped underwrite "African Aesthetics."



Top: Monet's Boulevard des Capucines (1873) now on view at the Fine Arts Museums of San Francisco. Above: An ivory bracelet from Nigeria, part of the Monzino Collection.

## Design

### Building America

If the art of architecture has a season, it has to spring. From May through early June, interest in architecture is booming across the country—over the airwaves.

Two major PBS television productions are (and will be) bringing the sweeping diversity of American architecture into our living rooms. "Places of Place: Building the American Dream" is an



ectural journey which takes Robert A.M. Stern  
oss America—from the urban renewal of the  
th Bronx to San Simeon, William Randolph  
rst's dream ranch in California; from Houston's  
leria to the planned industrial village of  
lman, Illinois. "Pride of Place" (see special in-  
t in March 1986 HORIZON), which runs through  
y 12, is presented by South Carolina Educational  
vision and is sponsored by Mobil Corporation.  
lated for spring 1987 is "America by Design,"  
duced by Guggenheim Productions, Inc., and  
[TW/Channel 11 in Chicago. Hosted by Dr.  
ro Kostof of the University of California,  
rkeley, the series will explore the history and  
losophy of American architecture by focusing  
commonplace architectural elements in in-  
lments such as "The House," "Workplaces,"  
treets."

The hosts of both television series will join  
ater critic Brendan Gill for the opening of the  
e 8-11 American Institute of Architects 1986 An-  
il National Convention in San Antonio. Critic  
l will be discussing the opportunities and respon-

sibilities facing the American architect. In addition  
to the scores of seminars, roundtables, and  
workshops, the convention will be highlighted by  
the presentation of the 1986 AIA Honor Awards.

From June 10 through 13, Chicago will host the  
annual World Congress on Environmental Planning  
and Design. Ricardo Bofill (Barcelona), Cesar Pelli  
(United States), Charles Correa (New Delhi),  
Mario Botta (Switzerland), and others will grapple  
with such topics as "Visionary Architecture"  
and "Architecture of Fantasy and the Imagination."

## Theater

### Security with Silver

"I'd describe it as a comedy about husbands and  
wives, mothers and daughters, sex and art," says  
Ron Silver of *Social Security*. The new Broadway  
offering was written by Andrew Bergman, is  
directed by Mike Nichols, and stars Marlo Thomas  
and Silver as a sophisticated, affluent, married

couple who are partners in a New York art gallery.  
Their "social security" is threatened with the ar-  
rival of Thomas's sister with disruptive news about  
their mother and her daughter.

For Silver, the play represents a reunion with  
Nichols. Best known for playing Anne Bancroft's  
son in *Garbo Talks*, Silver had a supporting role  
in Nichols's film *Silkwood* and was part of the lat-  
ter's staging of David Rabe's *Hurlyburly*. "In a way,"  
Silver muses, "Mike is like those people who have  
a lot of money and easily use it to make more  
money. He gathers terrifically talented people  
around him and then creates an environment that's  
fun and encourages them to try things that make  
them even better than they'd been before."

—Donald Chase

## Music

### Perpetual Music Machine

The restless energy of the tides and the waves—  
control of which still eludes the many technocrats  
seeking an ocean-powered engine of perpetual  
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Bay to serve the muse of music. Artist Peter  
Richards's Wave Organ, completed in April, gives  
voice to the ceaseless swirling of the sea for the  
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agitated surf of the bay, the amount of air in each  
pipe changes with each ebb and flow of the waves,  
thus continually changing the pitch and resonance  
of the tones produced.

Exploratorium visitors can listen to the Wave

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### Rounding Out Opera

A new season of grand opera in the round begins this month in Denver—and only in Denver—produced by the impressive young company Opera Colorado. No other American troupe performs international grand opera in the round, an approach that is possible for Opera Colorado only because of its unique Boettcher Concert Hall, patterned on the Berlin Philharmonic Hall.

Opera Colorado's fourth season will run May 3 through May 16 and feature three performances each of two standard operatic spectacles, *Aida* and *Don Giovanni*. Both productions are directed by Nathaniel Merrill, longtime resident stage director for the Metropolitan Opera before founding the new company in 1981. *Aida* will feature Aregeo

Quadri, a favorite of Denver audiences for the last three seasons, along with other stars of international stature including Aprile Millo, Viorica Cortez, Gianfranco Cecchele, and Pablo Elvira Amonasro. Singing the title role in *Don Giovanni* will be baritone James Morris; maestro Julius Rudel, formerly artistic director of the New York City Opera, will be on the podium for this production, Opera Colorado's first staging from the Mozart repertoire.

### And Grammy Makes Five

Robert Shaw's Atlanta Symphony Orchestra and Chorus—which swept the classical-music Grammy Awards in February with two albums that took a total of five Grammys—has chartered an Air France 747 to fly all 324 performers in its troupe to Paris for four historic concerts June 5-9. Three of the concerts will feature requiem masses by French composers Berlioz, Duruflé, and Fauré, to be performed in the same churches in which the composers themselves supervised the premiere per-

formances of their work in the nineteenth century. The fourth program, a production of Beethoven's Ninth Symphony, the larger-than-life choral symphonic masterwork for which Shaw and company have set an international standard, will be presented as part of the Third Annual International Festival of Orchestras at the Théâtre Châtelet (June 8).

### Dance

#### Dancing on Wall Street

"When I started Battery Dance Company in 1974, we would go out and dance in the street in the neighborhood—which was Wall Street—just for exposure," recalls dancer/choreographer Jonathan Hollander, whose troupe marks its tenth anniversary this month with performances May 7-11 at Princeton University's Schimmel Center. "I would approach Wall Street corporations for support, with the idea that here was a dance company literally in their c-

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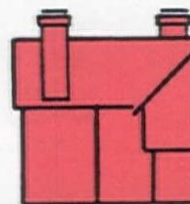
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## Cross Country



*Nathan Hollander, founder and artistic director of the Battery Dance Company.*

ckyard. We were the only company in that environment, and this was before all the government grants had been cut back, so we were among the first to really go after corporate support—which I've been very successful in developing."

Hollander's modern-dance company has not been confined to its neighborhood; the dancers recently returned from a West Coast tour and are considering a trip to the South. But they feel a particular devotion to their Wall Street roots and have committed themselves to community-oriented programs—the Downtown Dance Festival, for example, and work with schoolchildren on the Lower East Side, part of a project underwritten by British Petroleum of North America.

## Books

### The Sum of the Parts

A shopping mall can be a work of art, insists the author of a new design-arts publication commissioned by the National Endowment for the Arts. *Places as Art* by Mike Lipske (\$19.50 hardcover, \$4.50 paperback, from the Publishing Center for Cultural Resources in New York City) is an illustrated study of sixteen American places where private and public efforts at the community level catalyzed art on the environmental level—art we can live and work in.

# Authentic Carvings of an Ancient Civilization

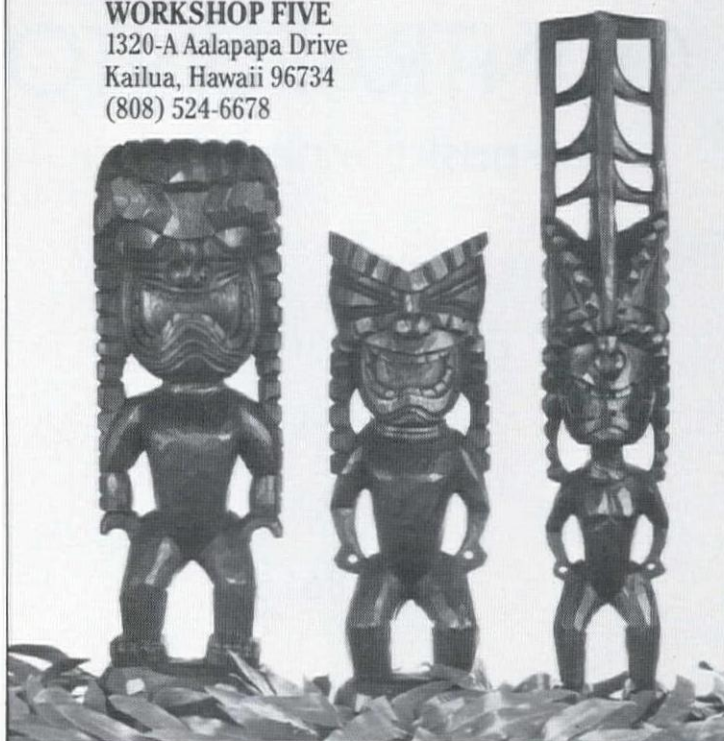
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## Cross Country



*The Carrere and Hastings-designed door to the New York Public Library's exhibition hall.*

A place—a mall, a university campus, a neighborhood, an individual home, even an entire town—reaches the status of a work of art when it achieves aesthetic unity, explains Adele Chatfield Taylor, director of the endowment's design-arts program and author of the introduction to the book. "The aesthetic whole is greater than the sum of its parts," she says.

## Etcetera

### New York Public Library at Seventy-fifth

Polish émigré Jerzy Kosinski has described the corner of Fifth Avenue and Forty-second Street in Manhattan as "the most important single address I can think of since my arrival in this country twenty-seven years ago." What stands at that address, of course, is the marble home of the New York Public Library, an institution observing its seventy-fifth anniversary this month, as vital an address as ever in the intellectual life of America.

It was here that Marcel Duchamp studied the work of Ingres and Courbet as preparation for his own paintings. In the library's Frederick Lewis Allen Room, Betty Friedan wrote *The Feminine Mystique*. Historians Barbara Tuchman and Arthur Schlesinger, Jr., novelists E. L. Doctorow and John Updike, explorer Thor Heyerdahl, journalist Theodore White, filmmaker Francis Ford Coppola, and critic Alfred Kazin—all have relied on the New York Public Library for research that led to their



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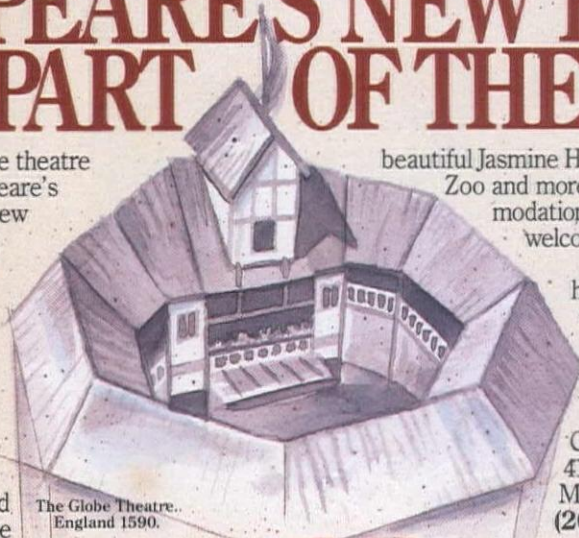
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## Cross Country



Jacques d'Amboise traveled to Beijing in February to audition and train young Chinese dancers who will perform "Digging Our Way China" on June 2 at Madison Square Garden.

## Cross Cultural Currents

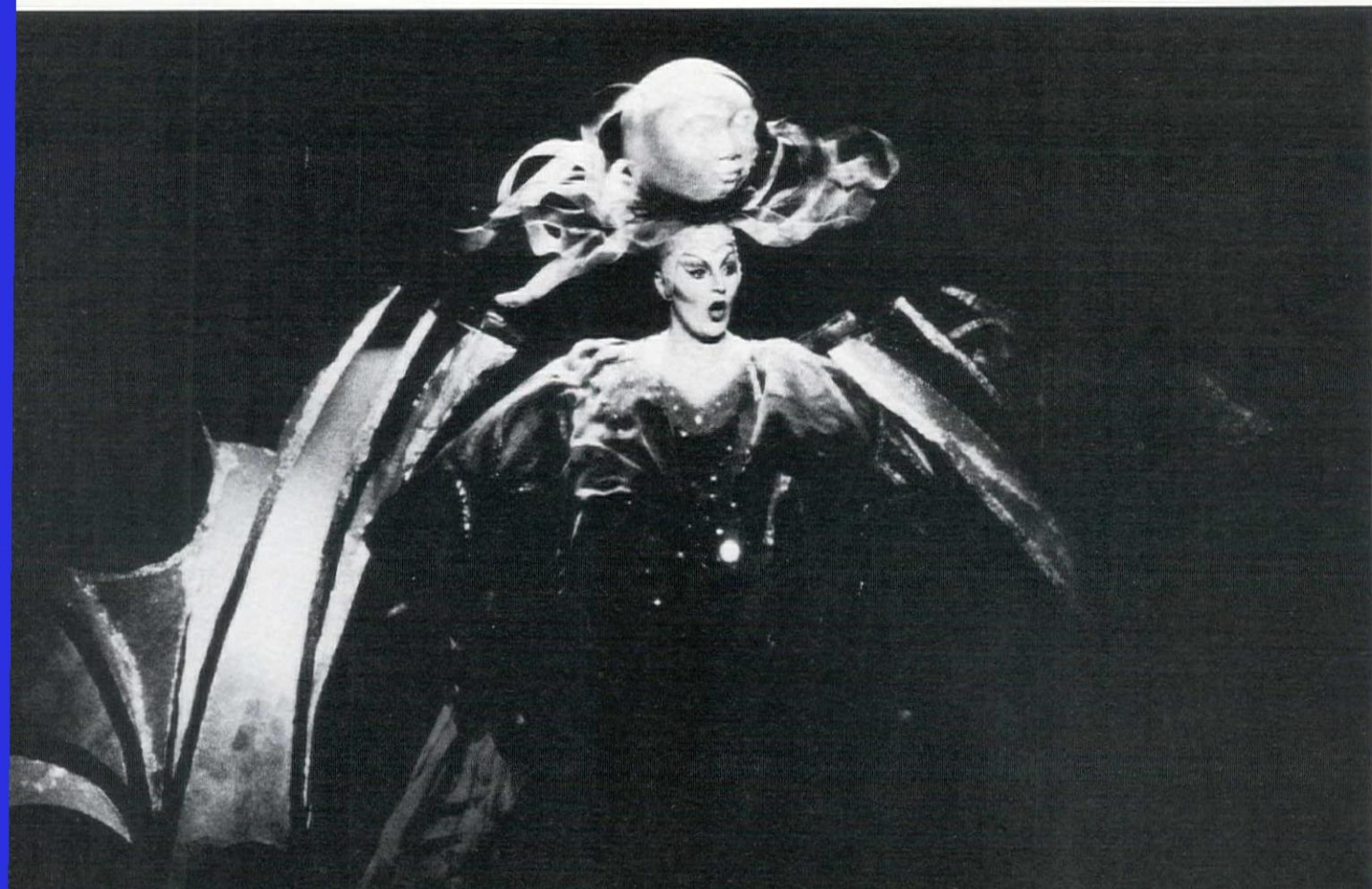
It seems cross-cultural exchange is a seasonal phenomenon; when the political winds blow the flow of art and artists can become icejams for a long, dark cultural winter. This spring, however, a thaw seems under way, as two upcoming collaborative projects should prove. May marks the opening date for an exhibition of forty paintings from the Soviet Union's Pushkin and Hermitage museums, to be displayed in the East Building of the National Gallery of Art in Washington; and June 2 marks the debut of Jacques d'Amboise's National Dance Institute's *China Project* which will feature fifty child dancers trained by d'Amboise in the People's Republic of China. They will perform at Madison Square Garden's 100th Anniversary Forum.

The National Gallery show, which runs through June 15 before traveling to the Los Angeles County Museum of Art and then the Metropolitan Museum, features a range of impressionist and early-modern paintings by masters including Cézanne, van Gogh, Matisse, and Picasso. The Soviet Union agreed to loan the works in exchange for forty paintings from American collections which were seen by almost one million Russians this past winter at museums in Leningrad and Moscow.

The dance program represents yet another expansion of the scope of d'Amboise's efforts in dance education since his retirement as principal dancer with the New York City Ballet. He traveled to Beijing in February to audition and train young Chinese dancers, whom he will bring to the United States for the June 2 show entitled "Digging Our Way China." The silkscreened backdrop for the new show was designed by Chinese artists in the city of Xi'an.



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Wolfgang Amadeus Mozart

### THE MAGIC FLUTE

July 2, 5, 11, 29; Aug. 4, 6, 15, 20, 22

Claudio Monteverdi

### L'INCORONAZIONE DI POPPEA

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Richard Strauss

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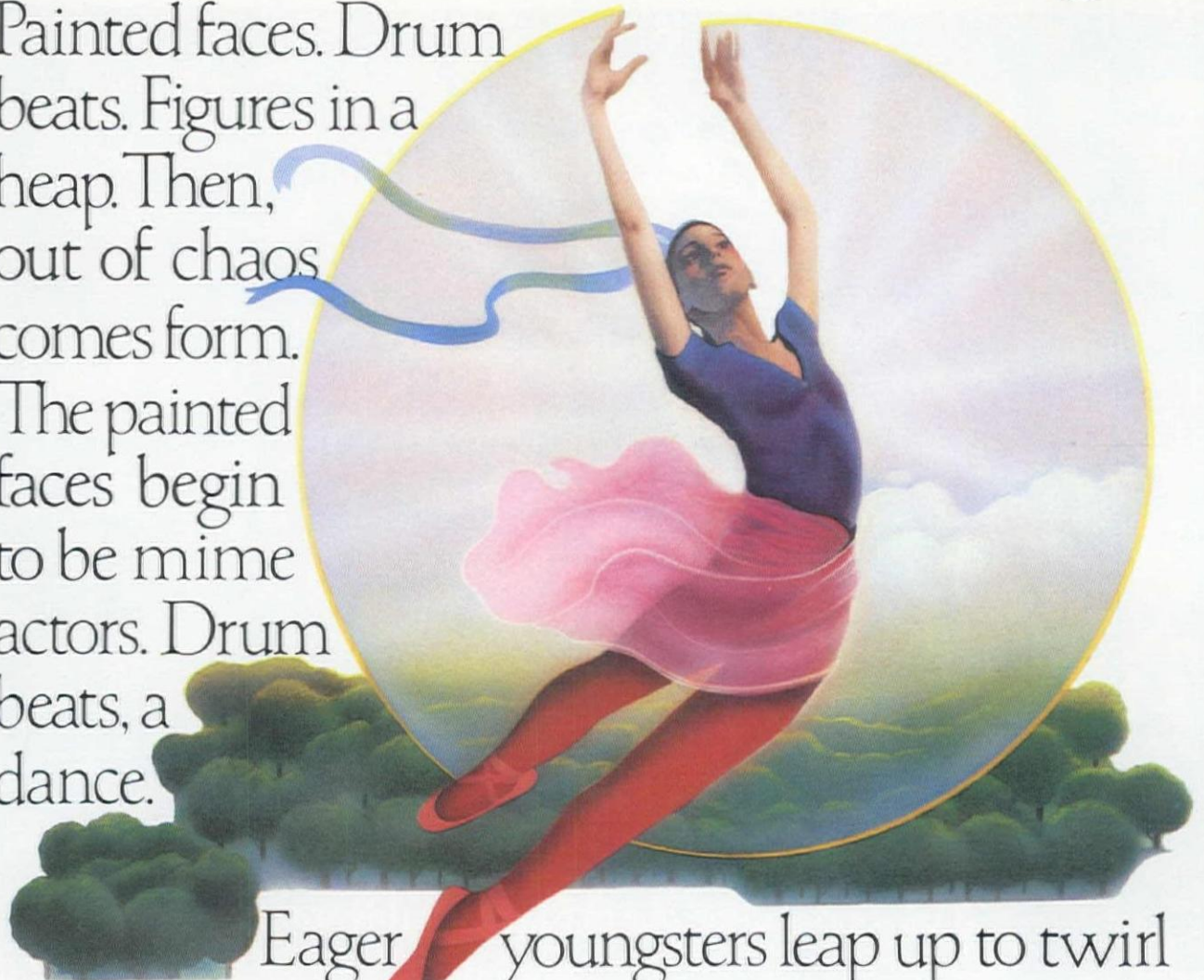
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