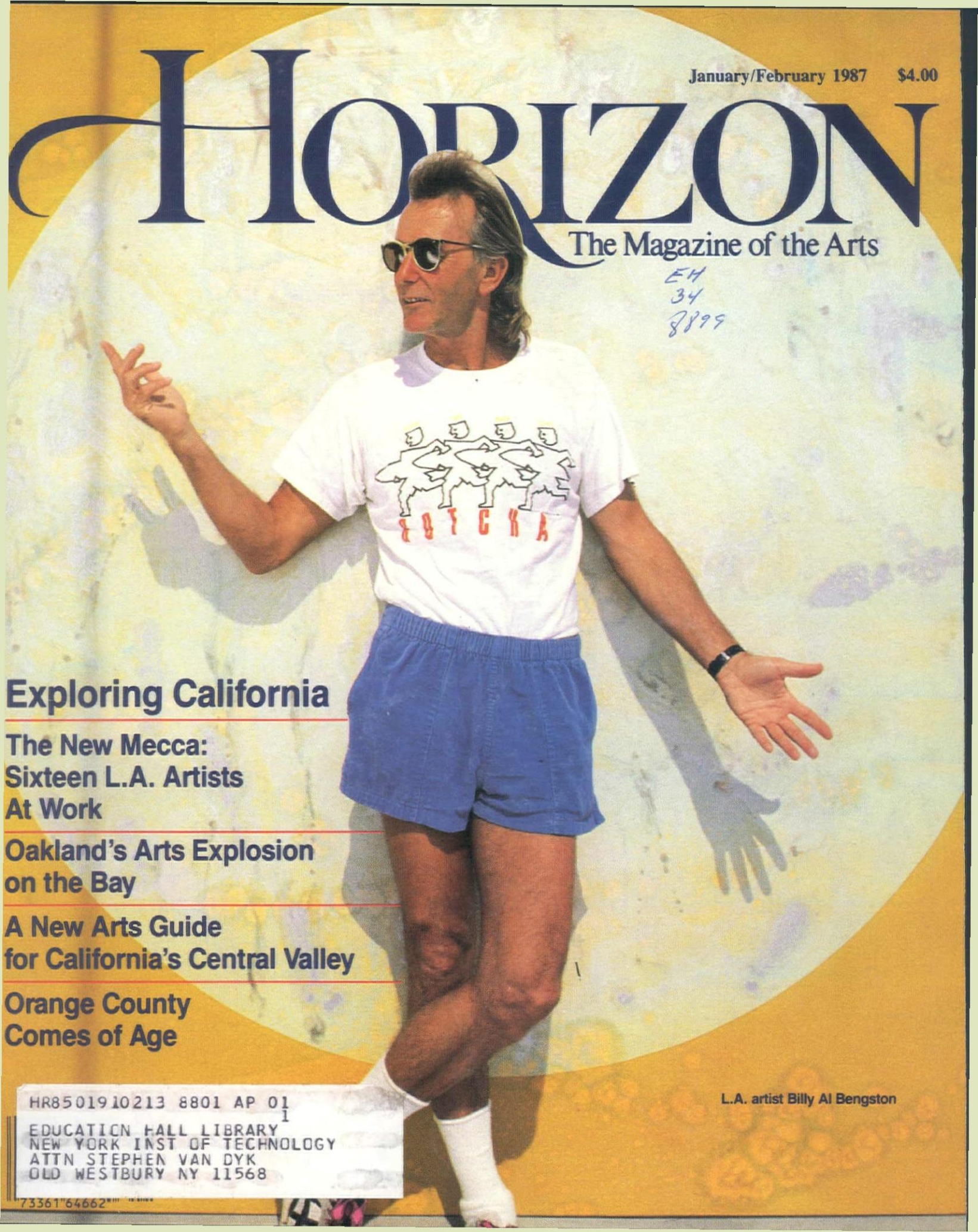
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Exploring California

The New Mecca: Sixteen L.A. Artists At Work

Oakland's Arts Explosion on the Bay

A New Arts Guide for California's Central Valley

Orange County Comes of Age

L.A. artist Billy Al Bengston

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Volume 30 *Number 1* *January/February, 1987*

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Cover: L.A. artist Billy Al Bengston nurtures the California-lifestyle image. Photograph by Winston Conrad.

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California's Valley Arts
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Oakland: In the Arts Spotlight By Nancy Steidtmann 42
With strong community support of the arts, Oakland is emerging as a cultural haven, attracting artists from around the nation.

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Orange County: A Place in the Sun By Cathy de Mayo 56
Once a peaceful agrarian landscape, Orange County has been transformed into one of the country's liveliest cultural areas.

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California and the Conrads

When Barnaby Conrad called from Paris to suggest that we launch the new year with a big, splashy California issue, we listened. After all, Barnaby has been part of the HORIZON staff for almost eight years and actually helped develop the criteria that became the hallmark of a "must-read" HORIZON feature. That phone call was also the starting point for our cover story—a collaboration between Barnaby and brother Winston—that sets the tone for what you'll read this month in HORIZON.

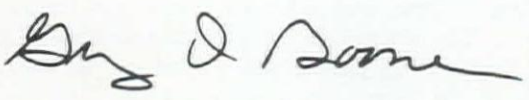
The Conrads captured the absolute essence of the L.A. art scene with their profiles and portraits of the world-class painters and sculptors who are living and working in the Los Angeles area. Represented by top galleries on both coasts, they are the genesis of a statewide movement that resounds from San Francisco to San Diego. Where there's great art, there are always museums and that growth is the next step in California's climb to the top of the art world. The museum boom is happening everywhere you look—the new Museum of Contemporary Art in Los Angeles, construction of the new J. Paul Getty Museum in Malibu, expansion of the Los Angeles County Museum of Art, and completion of the Laguna Art Museum renovation.

There's much more to the California arts boom than just the action in Los Angeles and San Francisco. That point was underscored when we began working on sections for Oakland, Orange County, and the Central Valley area as thriving locations where a full range of cultural resources is attracting audiences worldwide. Where row upon row of lima beans once grew in the Costa Mesa sunshine, today rows of concert hall seats fill the stunning new Orange County Center for the Performing Arts. Your next visit to the West Coast absolutely must include a visit to this facility, integrated into a sleek new retail and real estate complex. And, when you're in Orange County, you won't want to miss the newly refurbished Laguna Art Museum, as well as the South Coast Repertory, which brings quality theater to West Coast audiences.

Tuck our issue under your arm and travel north to Oakland, where all the arts blossom under the balmy sky, and where a dedicated historic preservation effort is protecting nineteenth-century California architecture. The Oakland Museum houses a major collection of important work by the state's own artists, as you'll read in our story, and graphically illustrates the great tradition of painting that is reaching new levels today.

The HORIZON staff is particularly pleased to announce that we have formed an ongoing alliance with the arts in California, beginning this month with the first issue of *Valley Arts* (which you'll read more about on page 39). The latest phase of our regional arts guide program, *Valley Arts* is a monthly publication written for residents of an eleven-county area that spans the Central Valley of the state. El Paso Natural Gas Company is providing seed money for sponsorship of this exciting new project.

Culture and California: the world is watching this match with great anticipation and we are delighted to document some of the talent, the growth, and the excellence that are merging throughout the state.



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ACA: A View From The Field

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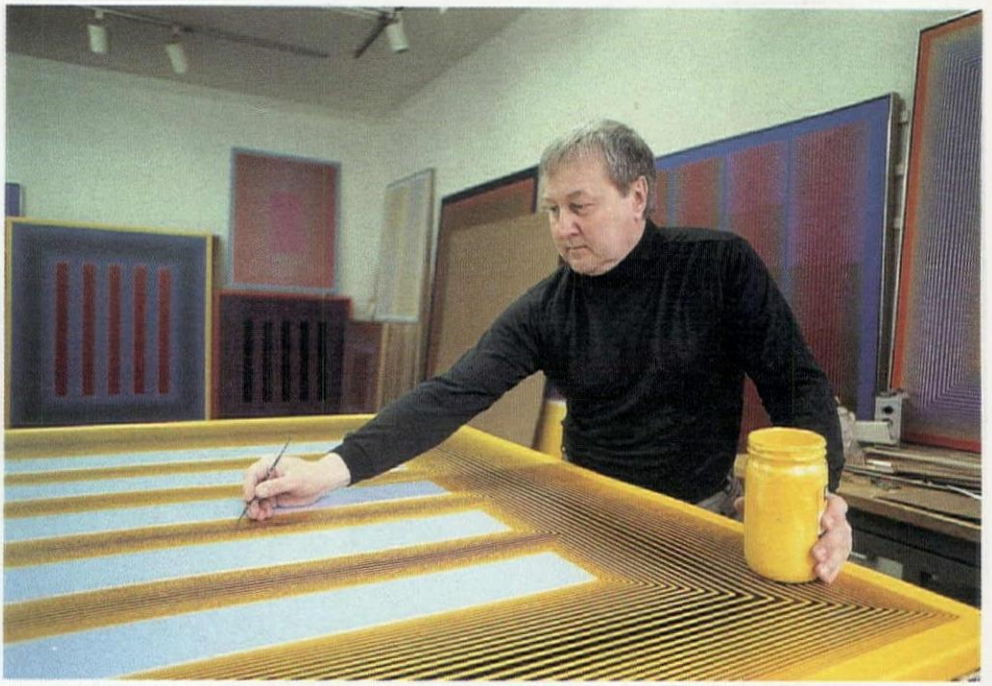
Just a couple of months ago, I made my annual pilgrimage to Columbia University to address the students in Steve Benedict's graduate program in arts administration. After talking about what ACA has been doing, I began to field questions. Among the first that were asked was this one: "How has the field changed since you entered it in 1965?"

Oscar Wilde once said that "nothing focuses the mind quite so wonderfully as the prospect of execution." I have found that the sudden reminder of time's passage can have the same effect, inducing in even the least introspective of us the most candid reevaluation of our work and its worth.

In 1965 the National Endowment for the Arts had just been formed with a budget of $5 million; today, it stands at $165 million. There were some two hundred local arts councils in eight states; of these, only five were for united-arts funds (today they are an estimated two thousand in all fifty states, of which more than sixty are United Way-style arts campaigns). Most state arts agencies were no more than fledgling offices, and many of the organizations that now serve the arts community—such as Volunteer Lawyers for the Arts and the Arts and Business Council—had yet to be formed. And ACA itself had been around for only five years. In short, the local, state, and federal infrastructure that helps support the arts—as well as many private-sector institutions and mechanisms—either didn't exist or had only begun to be constructed.

Of course, this is overly simplified. Though foundation giving has remained relatively stable over the years, it now represents a smaller share of the contributions "pie" as corporate, government, and individual gifts have multiplied. Corporate support of the arts, in particular, was negligible twenty-two years ago compared with the levels of patronage that we experience today. And just as the sources and levels of support in the arts have grown during this period, so have the variety and number of arts organizations and events. Our lively arts may be under pressure and even under siege in 1987, but they are still more visible, more heavily attended, more accessible, and better supported than at any other time in our history.

But the point of all this reflection on my part is not merely to end in self-congratulation. After all, it's the New Year—the time when, having found ourselves to be "wanting in the balance," we traditionally promise to do better and march out on the shining path of reform.



Richard Anuszkiewicz in the studio. According to the ACA: "We must recognize the primacy of the individual artist."

Let us consider, then, not just what the last two decades have brought, but what the next two should bring if America's cultural life is to be as vital, as healthy, as active, and as inspired as possible.

1. *We must not accept the status quo as our future.* If we don't aspire to be better than we are—better artists, better audiences, better patrons—then our art has stopped growing.

2. *We must pay at least as much attention to future audiences as we do to present needs.* Arts education should be among the two or three top items on our agenda if we're to enrich our cultural legacy and pass it along, not squander it.

3. *We must recognize the primacy of the individual artist in the creation and presentation of the arts.* The responsibility lies with our presenting, service, and support institutions to make sure that what they do and what they become entail consideration of the needs of artists and that those needs are addressed.

4. *We must be innovative and aggressive in creating more "points of contact" between the arts and the private sector.* This means pressing for broader and more stable sources of funding—such as workplace giving—and stronger relationships with individuals and corporations.

5. *We must extend the borders of our thinking about art.* Art thrives on what is new and different by transforming those influences and being transformed by them. The same must apply to our openness to and support of the arts—from other countries, other cultures, other times, and with other points of view.

In 1965, the year 2005 would have seemed an eternity away to me. Perhaps it still does for some of those young, able students in Steve's program. But progress can be as powerful a force as time. If we can continue to make progress in these five areas over the next few years, then I'm sure that I won't be the only one in the arts who will be there to welcome the new millennium.

—Milton Rhodes, President
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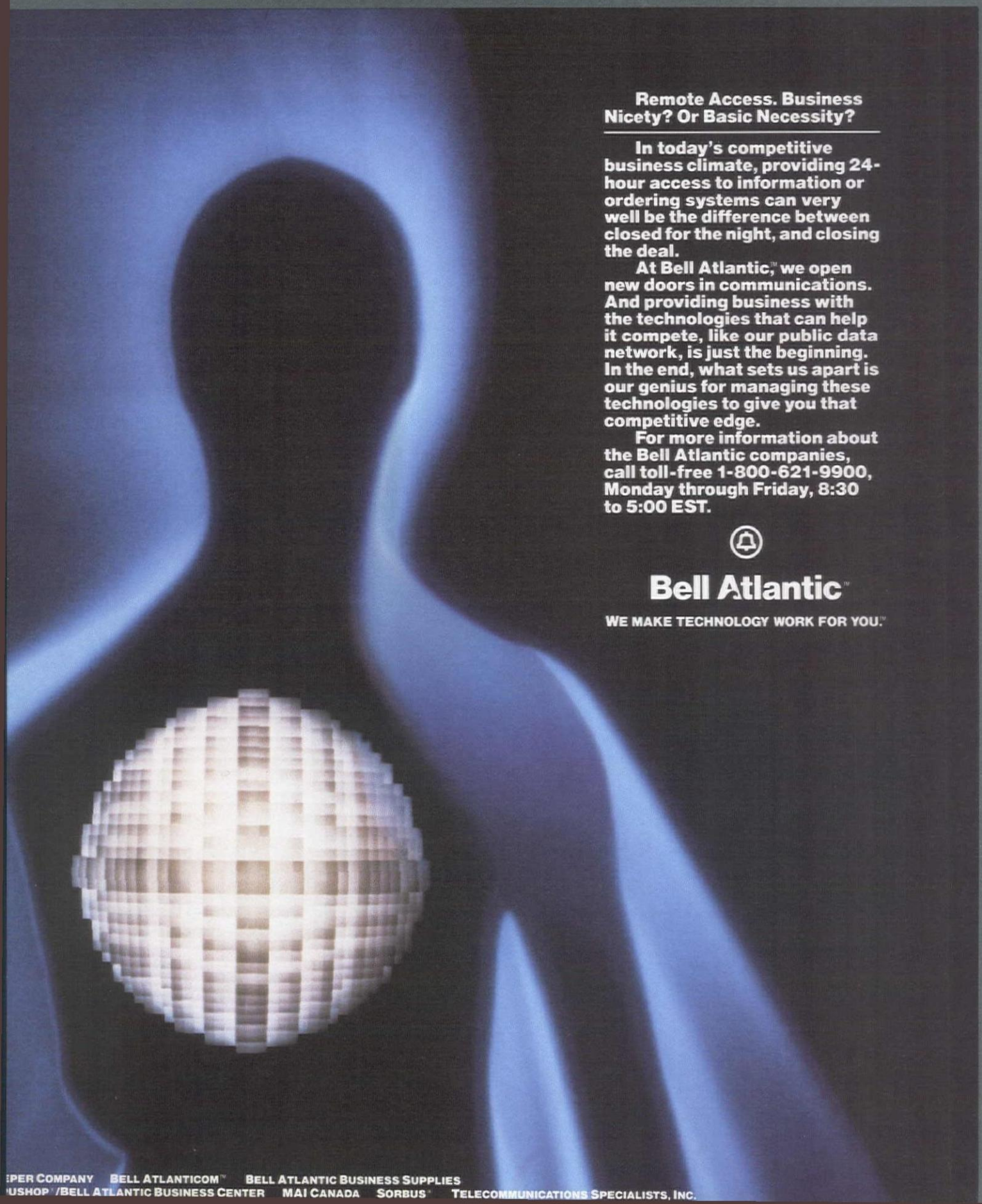
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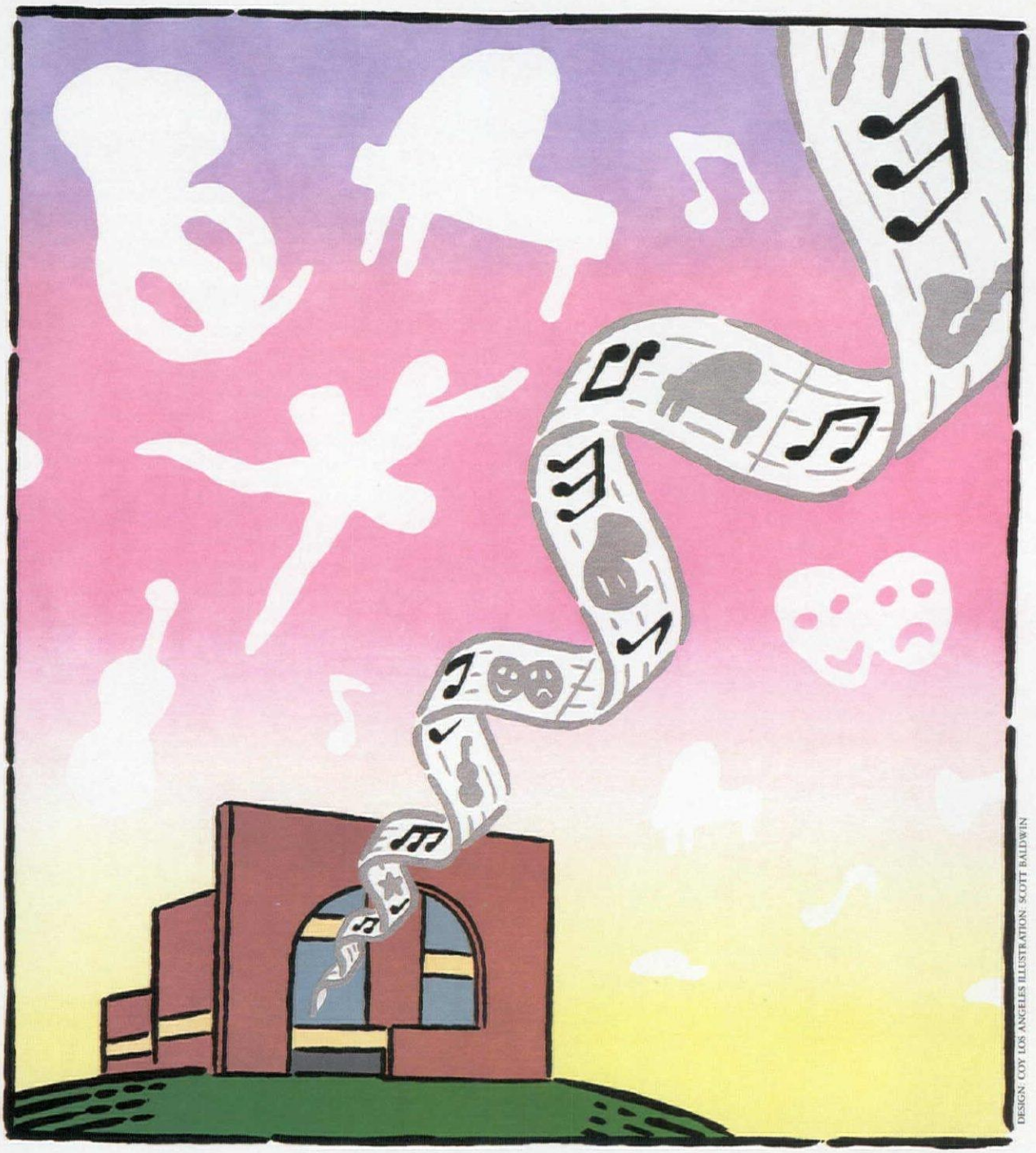
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Arts Exchange

Collaboration is the Cultural Key

'Artists are usually rather clannish; they stick ogether and don't mix with the general public. It's ı good way to provide for interaction between the ɔusiness community and the arts—a very impor- ant interchange," says actor **Eli Wallach** of the arts :xchange luncheons. The monthly luncheons, held ıt New York's **Algonquin Hotel** and hosted by Horizon publisher **Gray D. Boone,** provide a vital ɔrum for artists and business representatives with ⁄aried interests but one goal—perpetuating the sup- ɔort that keeps the arts alive and thriving today. One ɔf the main topics of discussion at the September !5 gathering was the importance of collaboration ɔetween the arts and business worlds—that special ɔond which allows for many of the arts activities ɔccurring around the world.

"As a device to get arts and corporate people ogether, the luncheons are tremendous," says **Michael Hardy,** president of the Snug Harbor Cultural Center. "I sat at a table with **Andrew Anspach** [general manager of the Algonquin Hotel], and we had a nice chat. Our cultural center s planning to open a banquet hall, and I'm going o need advice from a professional like him in that ɔusiness. That's a small example of the kind of part- ıerships that can come out of the luncheons." Hardy was also intrigued with the broad range of topics :overed. "We talked about the way public partner- ships seem to have become more prevalent today, nuch more so than twenty years ago. We discussed what the tax laws might do to the corporate part- ıers, and also the international exchange of artists. Of course, we never reached any concrete conclu- sions, but the chance to bat those ideas around with corporate and arts people was great."

Steven Bingler, an architect with Corcordia Architects, also commented on the necessity of partnerships in furthering ongoing efforts to promote the arts. "The luncheons show us that, with so many people working in so many different disciplines, there's much ground that has never been covered. The left hand doesn't really know what the right hand is doing anymore, and as specialization increases every year, there's more and more information—if we can't find a bridge to connect all that information, a lot gets wasted. Arts Exchange is a way of gettting back on the collaborative track."

It's always interesting to review this coming-together of members of the arts and corporate worlds, and it's even more important when one of the guests is from another country—bringing new concepts and attitudes to every discussion. **Naomi Menezes,** free-lance writer and correspondent for the *Times of India,* feels that "the luncheons can lead to great things. It's a wonderful way of getting people from completely different views together and certainly helps to build bridges. It was interesting for me, coming from another country, to see how things like this work, and it's an idea that people in other countries would definitely profit from following. Especially my own."

Dr. Robert Bishop, director of the Museum of American Folk Art, found that, besides the chance to compare ideas with corporate representatives, Arts Exchange was a good opportunity to touch base with fellow members of the arts world. "I was particularly happy to speak with actress **Celeste Holm.** Most people don't know this, but she's very much interested in the Norwegian-American community. By talking with her, I was able to find out many things I needed to know, in order to make decisions in terms of what is happening with that particular ethnic group in the United States. It was very fruitful. We also talked about the Festival of India celebration, with which Ms. Menezes was involved. It was very informative to hear from her what they consider to be the most successful components of that. As a program planner, a museum director certainly needs to be aware of public response to all kinds of programs."

Also in attendance at Arts Exchange were **Linda Stewart,** media supervisor for Young and Rubicam; **Carole DeSenne,** executive director of the Cathedral Concert Series and the Newark Cathedral Symphony Orchestra; **Lisa Taylor,** director of the Smithsonian's Cooper-Hewitt Museum of Design; **David Bannister,** former executive vice president of Martin Sturtevant, now international marketing director for the East/West Network; **Liz Weil,** director of corporate relations for the National Gallery of Art; **Peggy Powell Dean,** owner and president of Peggy Powell Dean & Company; **Judith Hannan,** director of development at the 92nd Street Y; and **John-Peter Hayden, Jr.,** associate publisher of Horizon. □

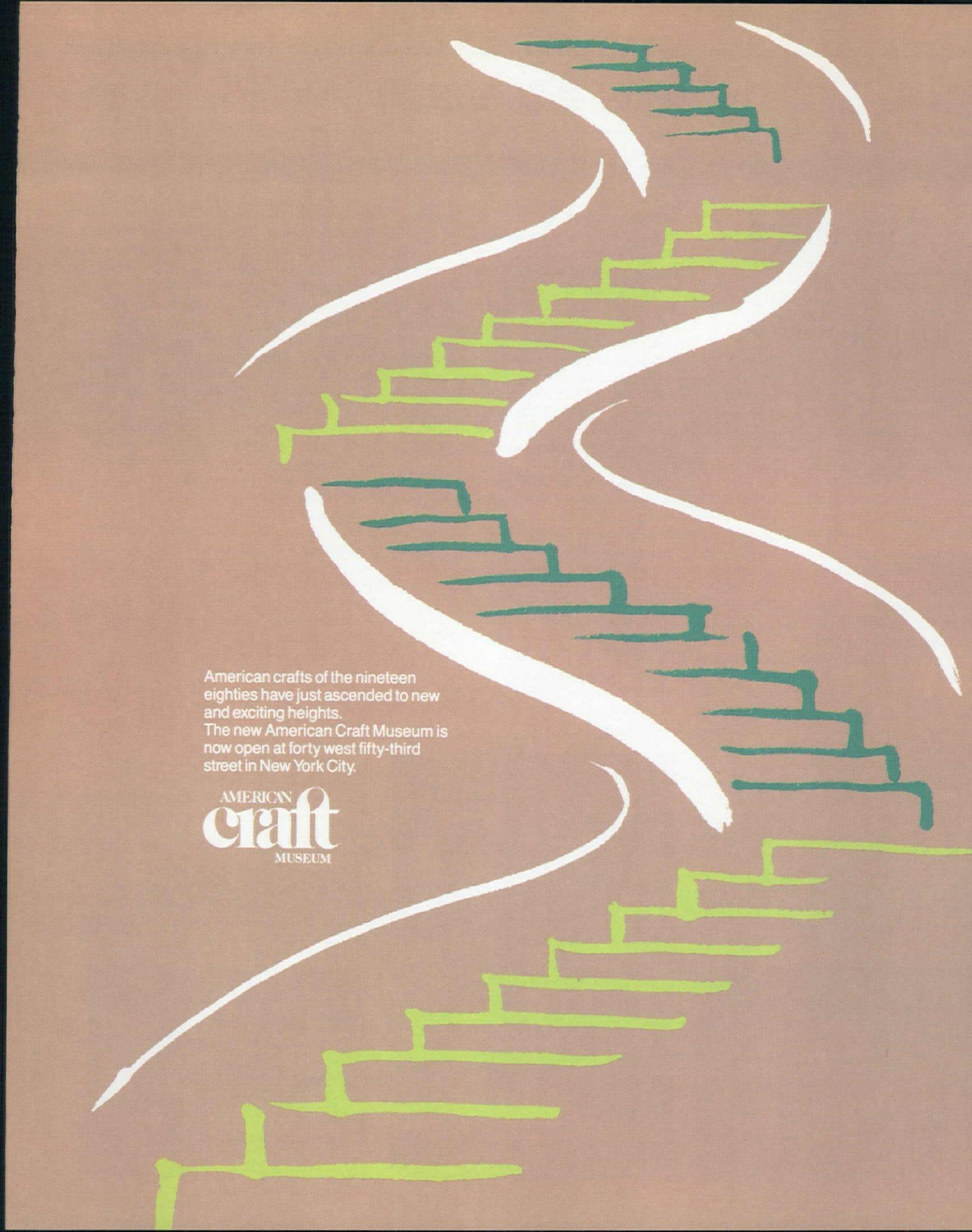
Fascinating conversation between a broad mix of corporate and business representatives makes Arts Exchange a vital forum. Below: Celeste Holm, Michael Hardy, Lisa Taylor. Bottom: Judith Hannan, Liz Weil, David Bannister; Carole DeSenne, Dr. Robert Bishop; Peggy Powell Dean, Linda Stewart, Eli Wallach.










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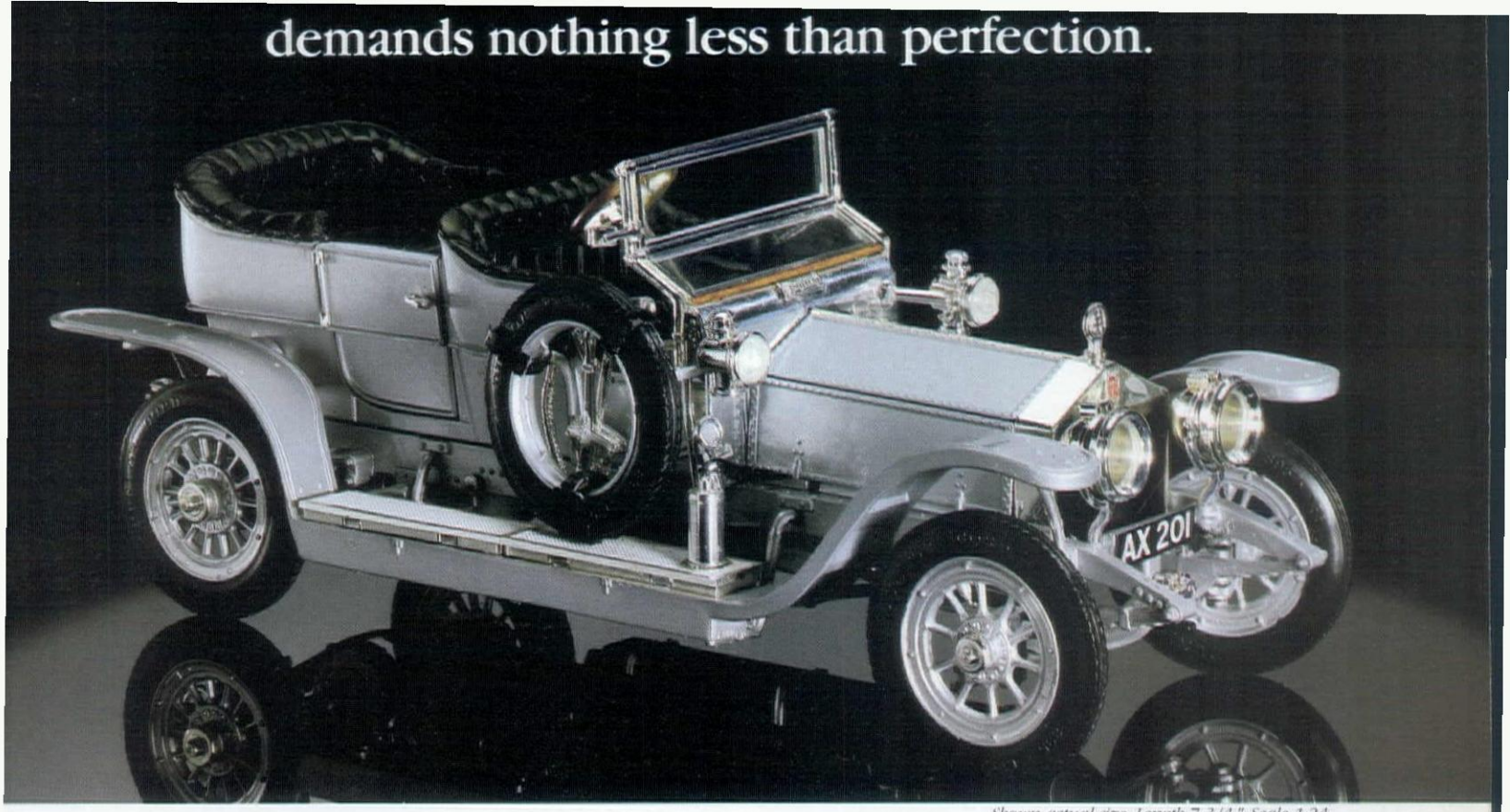
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LOS ANGELES:

The New Mecca

At the beginning of this century, the arts capital of he world was undoubtedly Paris. But after the Sec-nd World War, the cultural axis of the planet hifted to New York City. Today, there is specula-ion that the mecca of the twenty-first century's art vorld may be Los Angeles and that the move is lready afoot.

Los Angeles—born from orange groves, oil wells, nd dreams of the silver screen—is now an inter-ational metropolis of eleven million people, an conomic center for the Pacific Rim that has pawned a culture peculiar unto itself. L.A. is a one poem of Hollywood myths, Okie sweat, Orien-al mysticism, surfing vibes, Mexican adobe, reeway mania, and urban sprawl. It is too vast and aried to categorize easily; yet through films like *Chinatown,* Beach Boys music, and the novels of Raymond Chandler and Joan Didion, everyone eems to have a notion—cock-eyed or sage—about he City of Angels. And there are those who would nake a cult of its smoggy zeitgeist.

But out of the haze looms a fact: in the last three lecades, a remarkable number of important American artists have sprung from this city. In the tudios of downtown L.A., Santa Monica, and Ven-ce, artists are making some of the most arresting rt in America—and the world—today. Actually, ainters like Richard Diebenkorn and Sam Fran-is have been internationally acclaimed since the ixties. The seventies saw the rise of Billy Al Bengston, Ron Davis, and Edward Ruscha as West Coast artists. Now the focus is on sculptor Robert Graham and such maturing painters as Charles Ar-noldi, Laddie John Dill, and Suzanne Caporael.

These artists all have entirely different styles—no one would say there is a particular movement afoot. It's impossible to call them regional artists, although some have a discernible Western flavor. Perhaps certain of the painters tend to favor pastels; but then the special light of Los Angeles inspires it, and one is never far away from the sand and sea. Some New Yorkers have fun calling L.A. art pretty icons of Lotus Land. As Tony Berlant says, "When you look at articles done on art in L.A., there's a bias people bring with them—usually illustrated with photographs of a Cadillac cruising in front of palm trees." Only the unobservant would doubt the seriousness of artists such as Diebenkorn, Berlant, and Arnoldi because of their unfettered use of color.

Good artists end up in museums, and Los Angeles is rapidly becoming a center for fine-arts museums. The Huntington Library and the Norton Simon Museum are rich in Old Masters and impressionist pictures, while the Los Angeles County Museum of Art has a vast collection of art from all ages. The J. Paul Getty Museum in Malibu—the richest museum in the world, with a $2.4-billion endowment—has been acquiring Old Masters at a rapid rate. And in 1992, the Getty will open a $100-million, 742-acre art complex designed by Richard Meier in the Brentwood area of West Los Angeles.

But this winter was a turning point for the contemporary scene. On November 23, the Los Angeles County Museum of Art opened its new Robert O. Anderson Twentieth Century Wing. The 115,200-square-foot building virtually doubles the exhibition space. Its opening show, "The Spiritual in Art," was a huge survey of abstract painting. And



on December 15, the new Museum of Contemporary Art, known as MOCA, opened its $23-million facility. The spectacular building, designed by Japanese new wave architect Arata Isozaki, is part of the $2-billion California Plaza development in Los Angeles. The museum will also continue to operate the Temporary Contemporary—the former warehouse transformed by Frank Gehry in 1983 to accommodate the recent movements in art.

Another bonus is the Patrick Lannin Foundation, with $100 million in assets, which announced it had settled on Los Angeles as a base of operations to spend $5 million a year encouraging the arts. Next year, Toyota tycoon Frederick Weisman will open his own contemporary-art museum in a renovated eighty-room mansion that he is leasing from the city of Beverly Hills. The renowned Henry Hopkins (formerly of the San Francisco Museum of Modern Art) is the new director.

Today, there are over ninety art galleries in Los Angeles, many of them highly successful. All this

checkbook activity has naturally encouraged artists, but it has also raised questions about making art in L.A. today. For example, Ed Ruscha says: "The art world is a funny marketplace: they've got a new Christ about every nine seconds. It's grown so much—there are so many artists, so many magazines, so much information—too much for me. At one time in L.A. you could go to three galleries and one museum and you could get your fill. Today it causes sensory overload. The vocation of being an artist is a lot noisier than it was fifteen years ago. It's more appealing to young people because of the stature of prosperity and that one word—*romantic.* But it has led to just one big March for Mediocrity." Art has become big business, and in a city that produced Hollywood, stardom has found a new vehicle. Yet even L.A. gallery dealer Rosamund Felsen says, "The celebrity-ism running rampant in the art world today may be interesting, but it has nothing to do with art."

Many L.A. artists still look to New York as a measuring stick, but are adamant about remaining in L.A. Berlant says: "New York is still the center. If you're really ambitious in a career sense, you go to New York, but in L.A. it's easier to put your ambition in your art. One thing that has kept L.A. from assuming its identity as an art capital is the lack of good criticism, publishing, and documentation. The only good critic is Christopher Knight of the *Herald Examiner.* New York has a tradition of criticism; we don't—yet."

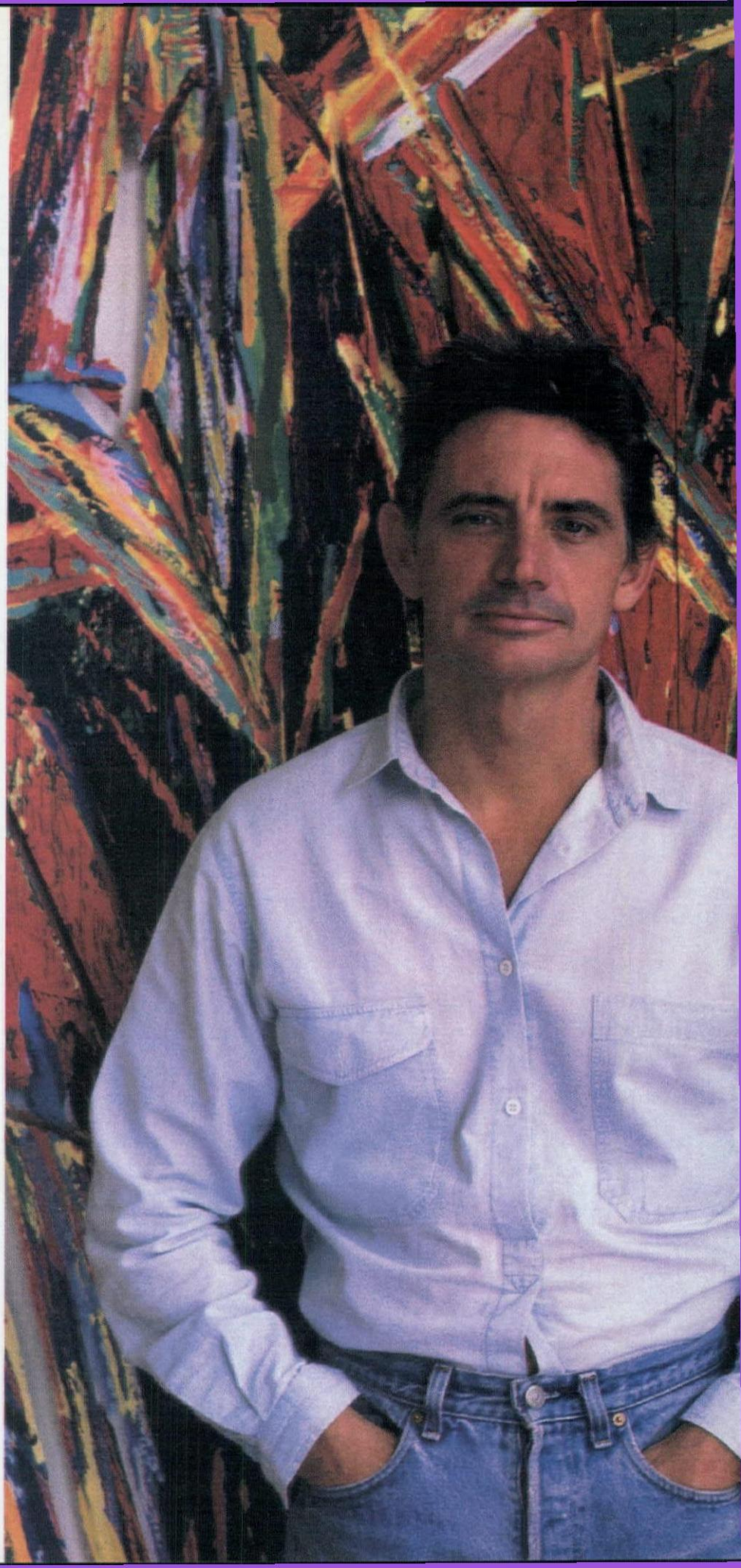
Arnoldi says: "Communication in New York is swift, aggressive, and face-to-face. So is the art. Out here, things happen a little slower—which doesn't mean it's less valid or important. In forty years, the debate over L.A.-N.Y. trends and upmanship is going to look pretty silly."

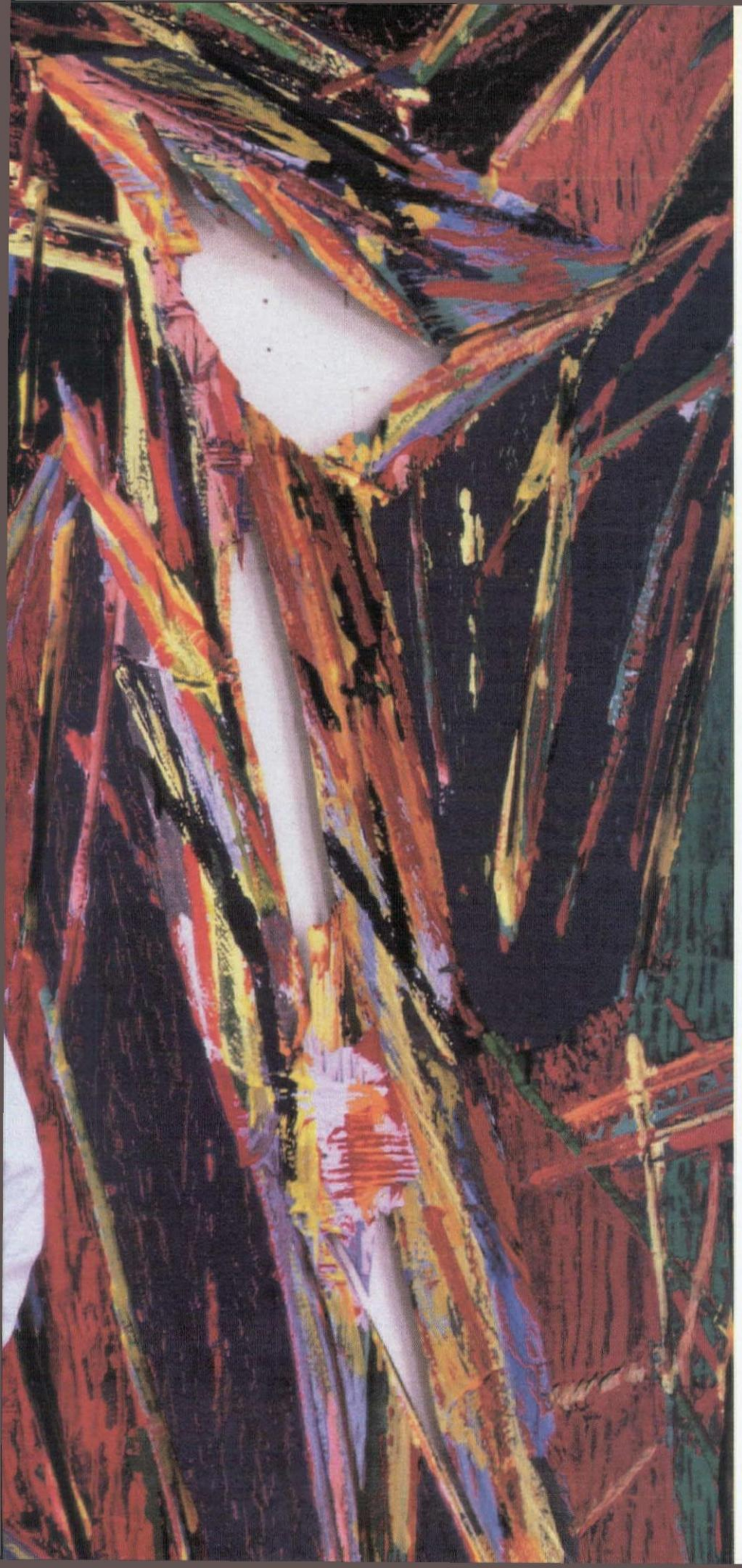
Ironically, the slightly laid-back, even provincial, aspect of L.A. was what attracted many of these artists—renegades by nature—to the city in the first place. It's still a good place to make art. What it comes down to is that L.A. isn't New York and doesn't need to be. In the following pages, HORIZON presents a cross section of artists who would stand out no matter where they lived.

CHARLES ARNOLDI

Inside a fortress of corrugated steel lies the half-acre urban oasis that Charles Arnoldi and Billy Al Bengston carved from pure Venice ghetto. Potted cacti and a Porsche cast shadows across an adobe-colored patio. Arnoldi's wife, a writer and bodybuilder, is churning a sixty-foot lap pool as her personal trainer watches from the kitchen.

The buzz of a chain saw echoes from the huge warehouse-studio where Arnoldi is gouging and carving a plywood mural. The chain-saw blade rips into the laminated wood, throwing up a plume of sawdust and splinters. An assistant watches from a safe distance. It is dangerous work. Arnoldi's art





is fueled by passion rather than angst, and the colorful work puts one in mind of flaming thickets, volcanic eruptions, and fractured icebergs. Forty-year-old Arnoldi started out life as a poor kid from Dayton, Ohio. "I had a troubled home-life—the kind you find in a cheap novel. I spent a lot of time alone as a kid, often drawing to amuse myself and to get attention from other kids." He moved to California in 1964 primarily to visit his estranged father. "L.A. was a paradise compared to Dayton where I had no dreams and was destined to work in a factory. Then I saw the ocean."

An art teacher at Ventura Junior College suggested he become a commercial artist. But before enrolling at the art center, Arnoldi went to New York. "My first exposure to the art world had been through art magazines, and I imitated Kline and de Kooning. In New York, I was amazed to see that the real pictures had a rough-hewn and handmade quality—not slick, like in the magazines."

Though a skilled draftsman, Arnoldi lasted two weeks at the art center: "I realized that I didn't want to spend my life drawing ads to sell vodka or golf clubs." He switched to the Chouinard Art Institute and rented a downtown loft with fellow-student Laddie John Dill. "I became an abstract artist largely because that was the prevailing attitude when I arrived in art school. As an alternative to painting, I used tree branches—which approximated hand-drawn, gestural marks on canvas."

When Mount Saint Helens blew up in 1980, Arnoldi was struck by the media images of the explosion and the logjams. "It was just the imagery I needed to energize the canvases. It set up a dialogue between the sticks and the painted strokes on the canvas." Arnoldi immediately embarked on his Volcano/Logjam Series—big paintings on canvas, then on plywood. "I used the chain saw as a drawing tool to cut negative space into the wood."

Up every morning at five-thirty, few painters in L.A. work harder than Arnoldi. "As an artist, you leave your receptors wide open—waiting for the experience that will send you into a new movement. I hope that five years from today, my work will be very different."

Arnoldi is represented by the James Corcoran Gallery and the Hoffman Borman Gallery in Santa Monica, the Thomas Babeor Gallery in La Jolla, the Fuller Goldeen Gallery in San Francisco, the Charles Cowles Gallery in New York, the Klein Gallery in Chicago, and the Texas Gallery in Houston.

"I realized that I didn't want to spend my life drawing ads to sell vodka or golfclubs."

ED RUSCHA

So this guy drives out from Oklahoma to L.A. about thirty years ago and puts up his antennae, and these things start coming out of his head from God-knows-where: *Honey I twisted through more Damn Traffic Today. Those of us who have Double Parked. I Live over in Valley View. Slobberin Drunk at the Palomino. Headlights are Similar to People's Eyes. Screaming in Spanish. Another Hollywood Dream Bubble Popped.*

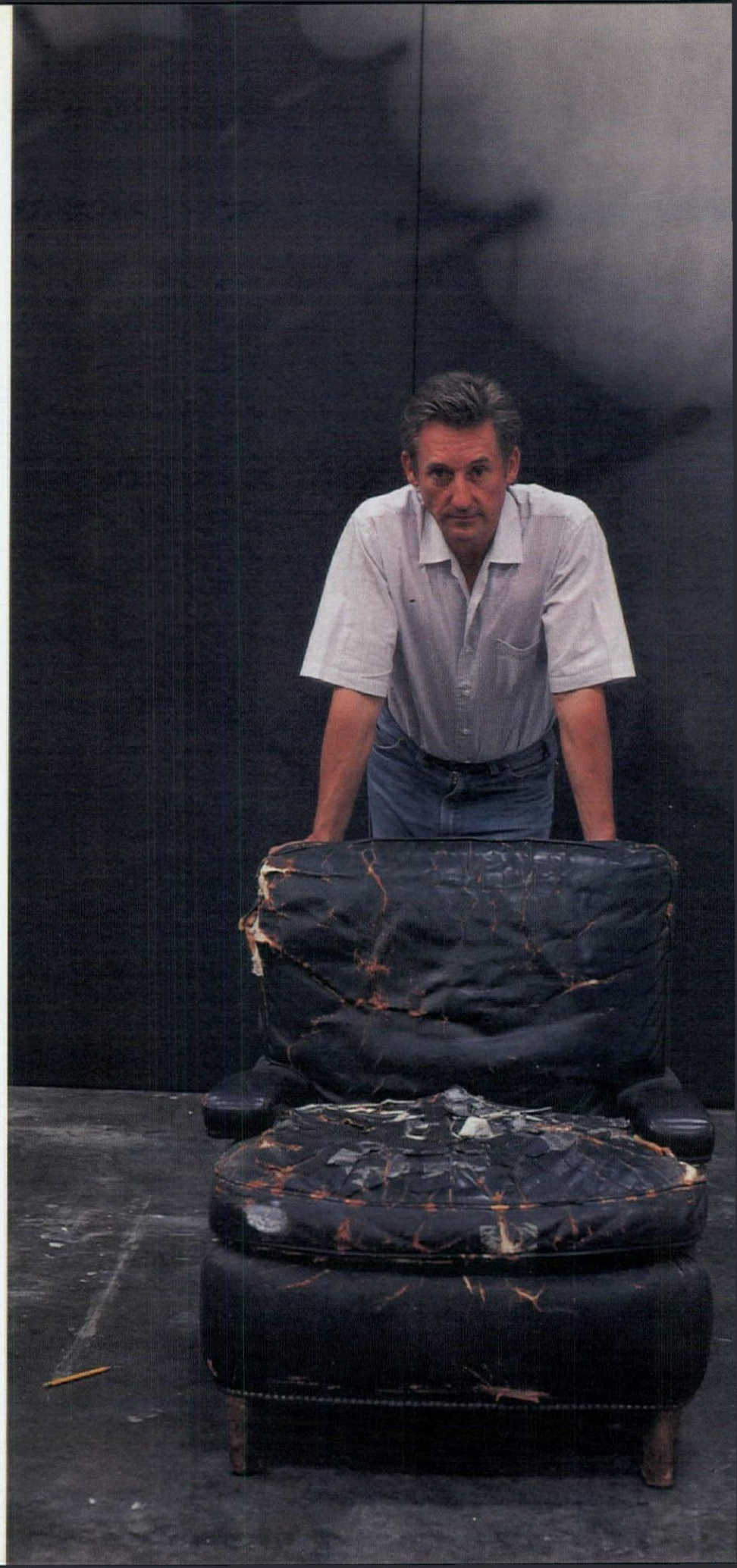
These are beamed messages from Ruscha-land, unleaded haiku siphoned from L.A.'s freeway madness and urban smog bank. They are things that people in L.A. say, contemplate, or ignore as they sleepwalk through merging traffic. They are the titles and, indeed, the subject matter (or maybe not) of Ed Ruscha's word paintings.

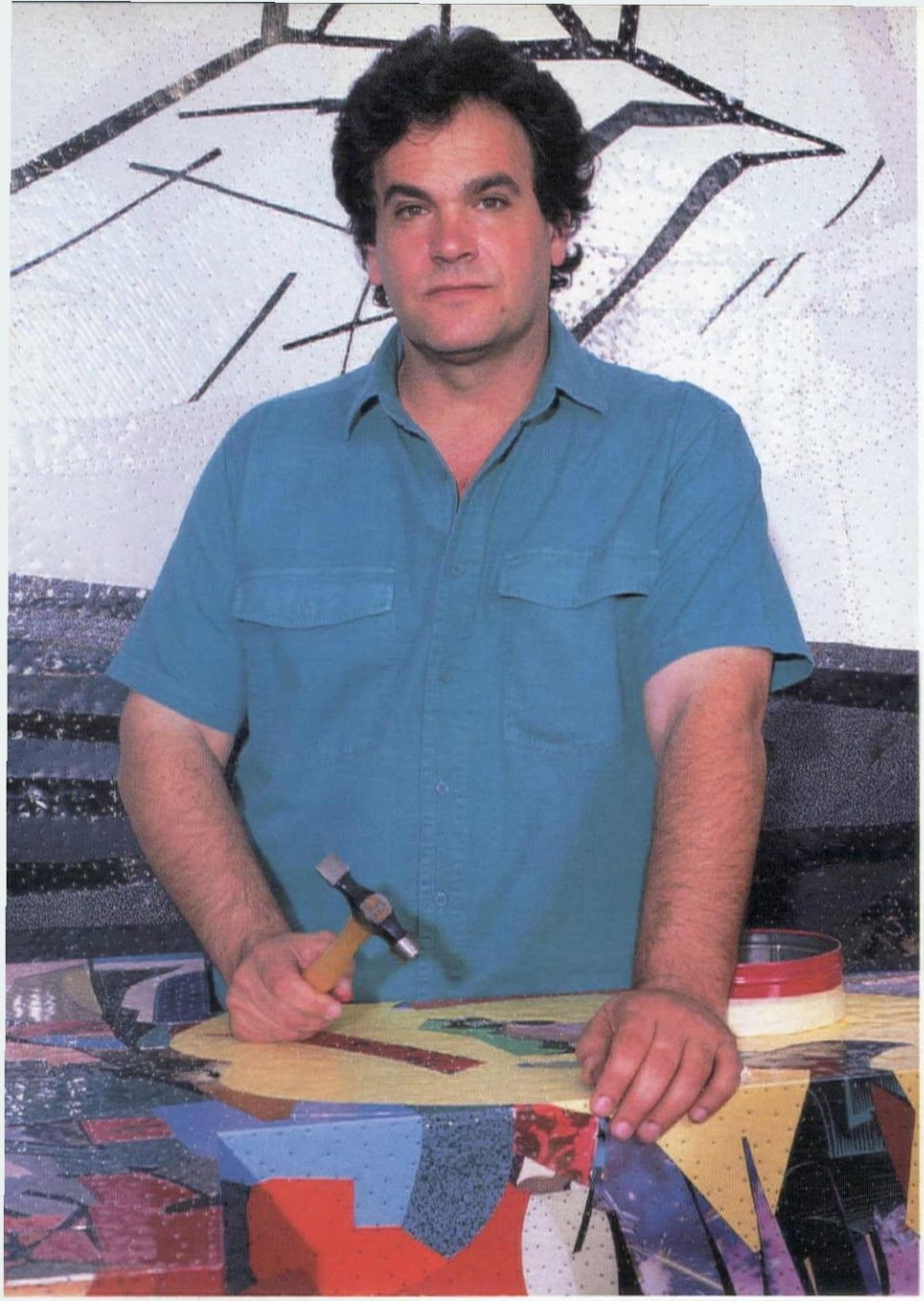
"It might not just be L.A. It's the electricity of an urban center that feeds me, and I like it," he says in his Venice studio. "I take things that I hear on the radio, in crowds, out of nowhere. One painting, *Never So Few,* came from the title of a film I never saw. I find things in magazines or books. I've been reading this English author—J.G. Bower—and there are passages in there that really moved me. I'll make a painting out of some of his words."

Ruscha has always considered himself a painter, not a writer. "The poetics of the paintings go along for the ride. I don't compose or contrive my words. They're pictorial burps." The painting called *He Walks into a Meeting of Workers and Yells, "O.K. What Is It You Guys Want, Pontiac Catalinas?"* came to Ruscha in a dream. "There is protein in dreams—some personal truth that you can't avoid. I got up in the middle of the night and wrote that down verbatim."

Ruscha was born in Omaha, Nebraska, in 1937 and was reared in Oklahoma City in a strongly Catholic atmosphere by a mother who encouraged his art. At ten, he was an avid cartoonist and collected stamps. In 1956 he drove to L.A. and studied at the Chouinard Art Institute. The next year he made a painting consisting of cigarette butts and ashes glued to paper; while he was on vacation, an irate instructor burned it.

Ruscha admits that his vision of the world was changed by a Jasper Johns target painting ("I liked its premeditated quality"), and before he knew it, he was part of something weird called pop art. In 1963 he painted a huge picture of Norm's Restaurant (on La Cienaga Boulevard) on fire and another of a Standard gas station. He photographed every building on Sunset Strip and published them in a book. Shows at the Ferus Gallery brought success, a Rolls Royce, and a diamond earring. People called Ruscha "a cowboy Magritte gone Hollywood," which he didn't like and still doesn't feel is accurate. "I don't feel aligned to the surrealist aesthetic. Marcel Duchamp had more of an effect on me. Dada, yes, but above all, abstract expressionism."





Like a ventriloquist, Ruscha is throwing his voice rom new corners. His recent pictures are wordless, lack, silhouetted images with a romantic—almost inematic—aspect: a ship heeling in high seas, an lephant struggling up a hill, a wagon train lurching cross the plains, a coyote howling. Where did they ome from? "I'm just a variation on a theme. What m doing now is closely linked to what I was do- ıg twenty years ago. I knew that at some point in ıy life, I'd make black-and-white paintings. Here ıey are, happening right out from under me," he ays with a look both bemused and crafty. "I guess ıe theme of the pictures is strain and struggle." As if in confirmation of this, a police siren wails y the studio.) "I find myself unable to give the ietures more of a story than that."

Ruscha is represented by the James Corcoran allery in Santa Monica, the Fuller Goldeen allery in San Francisco, and the Castelli Gallery ı New York.

TONY BERLANT

Tony Berlant's studio is a former corner grocery store in Santa Monica—filled with cookie bins, olive-oil cans, Lone Ranger lunch boxes, and other flotsam of our culture that he selects for either abstract color or imagery. "It's harder than you think to find this stuff," says Berlant, nailing a red piece of tin onto a wooden form. A hefty man, Berlant has powerful, graceful hands that continue to nail as he talks animatedly about art.

Born in New York in 1941, Berlant came to L.A. at the age of five. He earned three degrees in art from UCLA and had his first big show in 1963—the year he first nailed a piece of tin to a house-shaped block of wood. "The house is a kind of personal icon to me. Now everybody seems to use it as a sculptural image. Since I was the first one to do it, I guess I can keep doing them." Berlant also collects paintings by unknown or amateur artists that he finds in junk shops and garage sales—pictures of dogs, desert scenes on black velvet, a Mexican primitive of the Virgin. "I did a series called Homage to the Unknown Artist in which I incorporated these pictures into my work." Berlant's largest commission to date is a sixteen-by-forty-two-foot mural for the San Fransisco airport.

Although it would be hard to categorize him as a Western artist, there is a sense of Western landscape conveyed by works with titles such as *Yucca Valley* and *Culver City: The Heart of Screenland.* But just as you try to pin him down, he does a piece called *Soho* or *Kyoto after Dark.* Is he an "L.A. artist?" "You take on the coloration and characterization of the place you live in; but I have a studio in New York, and I don't think my work changes when I'm working there."

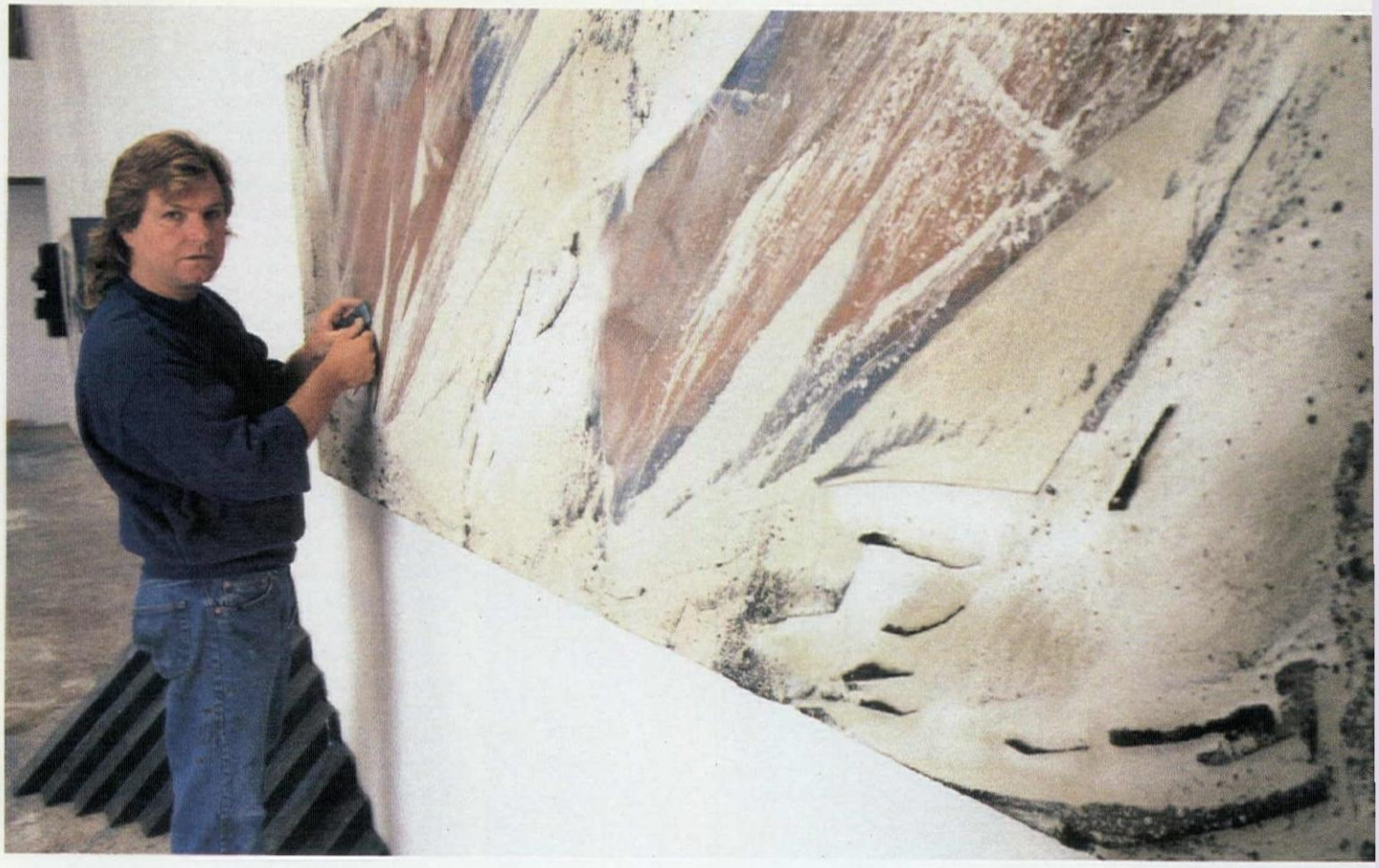
Berlant has strong feelings about the changes coming to the Los Angeles arts scene. "The abstract expressionists were my role models—the kind of artist I wanted to be. Nothing happened for those guys until they were ten years older than I am now. They were ignored." Berlant sees a cynical self-consciousness among some artists he calls "light manufacturers." "They're quick to dismiss anyone who acts too seriously or emotionally about their art." Just then, performance artist Chris Burden walked into the studio, waved, and headed upstairs to complete a flying saucer that will hover outside Berlant's living-room window at night. "Now there's a serious artist," says Berlant. "Chris is one of the best."

"L.A. is very much a mixed bag," Berlant continues. "A lot of these artists don't want to eat dinner in fancy restaurants with movie stars. People like Diebenkorn or Sam Francis almost never go out in public."

Berlant shares his living quarters upstairs with a beautiful wife and an important collection of nineteenth century kachina dolls and other native-American artifacts. "I'm very involved with Southwest Indian culture, and I write books about it," he says. A decade ago, Berlant and several concerned friends founded the Membres Foundation, which protects archaeological sites in the Southwest.

Berlant shows at the L.A. Louver Gallery in Los Angeles, the John Berggruen Gallery in San Francisco, and the Xavier Fourcade Gallery in New York.

"A lot of these artists don't want to eat dinner in fancy restaurants with movie stars."



LADDIE JOHN DILL

Laddie John Dill's work breathes the riptides and blown sand of Southern California's coast. He has been called "the archetypal Southern California artist." His sculptured paintings blend space-age modernism with traditional landscape elements. Even some of the smaller pieces seem to refer to great expanses of space. "I'm only beginning to realize where my pictures come from. They're related to aerial-relief maps and satellite photography. The pieces with glass on top might refer to the plate movements of the earth."

Many of the pigments he uses are indigenous to the region like the cobalts from the Mojave Desert. "The process—there's a seventies word for you—in these paintings is a fairly common geological phenomenon called *leaching* or *effervescence.* Water that has saturated into the surface mixes with the alkaline and mineral evaporates and brings these materials to the surface. Some of the material oxidizes." He also uses silicone with the glass, which has an ammonia in it that crystalizes. Under eight-hundred pounds of pressure to the glass, the material mimics some of the patterns of geodes.

Son of a Hollywood Western actor, Dill was born in Long Beach and raised in Malibu. In 1964 he left UCLA for the Chouinard Art School, an offbeat school subsidized by Disney that became the California Institute of the Arts. Dill put himself through school by starting the Acme Frame Company with Chuck Arnoldi, his studio-mate. Dill thrived, influenced by Robert Irwin, and created some of his most important works as a student—mainly installation pieces using sand and neon light. "They were like paintings, but I did them with brooms and shovels rather than brushes."

When he graduated from Chouinard in 1968, he worked as an apprentice at Gemini, the renowned Los Angeles printmakers. "It was the only place in town where New York artists were working. I worked on the embossed-lead pieces for Jasper Johns, assisted Claes Oldenburg, and mixed color for Frank Stella. Johns let me live in his New York studio with my girlfriend."

Today, Dill has at least three people working for him in an enormous, seven-thousand-square-foot studio on Electric Avenue in Venice. Does L.A. nourish his art? "More so than ever. I lived in New York in the early seventies and I still go there, but I'm not a New Yorker. A lot of artists get bogged down by the politics of art. Here, there's no history—it's a totally progressive place, and that sense of adventure is still here. Artists are heroes in New York, but until recently, L.A. artists got little of that attention. Leo Castelli once said that L.A. today is very much like New York was in the postwar years—a wide-open situation."

Dill shows at the James Corcoran Gallery in L.A., the Fuller Goldeen Gallery in San Francisco, and the Charles Cowles Gallery in New York.

SUZANNE CAPORAEL

Suzanne Caporael's art springs from a curiosi about people's desires and frustrations "I fascinated by our stubborn insistence on conjurir patterns in randomness, and by our will to civiliz by ascribing cultural meaning to nature—like whe a family discovers a likeness of the Virgin Ma in a tortilla, or a stained length of fabric is herald ed as the print of Christ's body. This impulse ha produced an art history of saints and miracles Caporael's art extends this preoccupation wi enigmas and symbols in a secular but no-les mysterious way.

Nature sometimes registers as a threatening forc in Caporael's work—as in *Rogue*, a painted wav of deadly proportions. Mariners fear the freak gia wave called a "rouge" that can rise up unexpectedl from the sea to swamp a ship. The owners of th picture had it at their beach house, but found it s "overwhelming" that they had to move it inlanc

Caporael gives her pictures evocative titles, lik *Perfectly Willing* and *Supposing You Were Guilt* But they aren't intended to explain the picture; the merely offer the viewer another avenue for inte pretation. For example, the picture *Himmelwe* might be seen as just a moody painting of a lak but the German title translates as "heaven road and evokes a sense of the beckoning *Wald*, a moonl

nata from Beethoven's inner landscape. Or maybe
ıt. "I keep a list of titles—things I've heard or
ad. They rarely relate to anything I'm working
ı, but when I pick a title from the list, the viewer
akes an association that colors the painting."

Sometimes Caporael constructs human figures
ıt of numbers, as in *Ship of Fools*, and then in-
rts them into naturalistic settings. These figures
em to be numeric shorthand for transitive, human
ves. "Specific lives are fragile, but not life in
neral—especially if you leave us out of it. The
ımber-figure is a stand-in. People expect to see
her people in landscapes or rooms, but the greater
e *probability* of the figure's occurrence, the
naller its information content."

Born into a Catholic family in Brooklyn in 1949,
aporael lived in Oklahoma, Pennsylvania, Con-
ecticut, Texas, and Hawaii before moving to
outhern California in 1972 and studying at the Otis
rt Institute. She paints in a loft in downtown L.A.
But I wouldn't say I've settled here permanent-
." Has living in L.A. had any effect on her art?
L.A. has lots of industry, an ocean, and offshore
rilling (which I don't approve of but I like look-
ıg at it). It also has lots of people, palm trees, and
endy restaurants—none of which I like—so if the
ity has had any effect, it's that I stay home a lot
nd work. I'd rather live in the country."

Caporael shows at the Irit Krygier Gallery in
.A. and the John Berggruen Gallery in San
rancisco.

'I'm fascinated by our
tubborn insistence on
onjuring patterns in
andomness."



ALEXIS SMITH

Alexis Smith reaches into the La Brea tar pit of our culture to salvage shaggy-dog stories, truisms, and red herrings that she refries into art with a witty bite. Just as Freud found underlying truths in humor, so Smith dissects sardonic revelations from clichés. Her hunting ground is the detritus of our age: comic books, film noir, garage sale memorabilia, the Salvation Army, police-range targets with a human shape. Stand back: this woman has a license to kill myths for their own good. One of her main themes is the loss of innocence—that moment when a human being's dreams bump into reality. Often, the collages have an underlying sense of disaster or faint whiffs of regret.

Born in L.A. in 1949, Smith studied French at UCLA and was not "artistic" until a friend explained you could study art without necessarily having to draw. She changed her name from Patricia to Alexis: adopting the name of a well-known Hollywood actress from the forties may well have been a passport to re-enter the past. But nostalgia, as they say, isn't what it used to be—especially after Smith gets through with it.

She works out of a storefront studio in Venice. Just as L.A. informs the work of Ed Ruscha and Ed Kienholz, so it speaks through Smith's art. Although her collage medium aligns her with an artist such as Joseph Cornell, one feels more of an affinity with writers Raymond Chandler and Joan Didion—writers she identifies with strongly. Smith is probably the best-read artist in L.A., but she isn't concerned with the literary. Her stuff comes more from the street than the library. "I've been called a California artist, an L.A. artist, a conceptual artist, a feminist artist, an eccentric artist—but these terms just spring from the pressing art issues of the



time." So now she's just Alexis Smith. And the work goes on in an ever-tantalizing way.

A year ago, Smith's show of collages called the Jane Series, explored the undeniable differences and tensions between the sexes. The word *jane*, Smith points out, is a slightly sexist term for *woman*. She runs the gamut from Jane Doe to Plain Jane to Calamity Jane; male-female relationships spring from Dick and Jane and Tarzan and Jane. Smith devotes a suite of pictures to Jayne Mansfield—the pathetic, top-heavy actress whose fate it was to be a poor man's Marilyn Monroe and to be decapitated in a car crash. In the collage entitled *The Perfect Couple*, a cheerleader's broken baton traverses a cartoon line drawing of Hercules superimposed over a photograph of a football player, and the caption "She could wrap him around her pinkie, but he could pick her up with his" comes directly from a biography of Mansfield.

Smith feels very much part and parcel of the West and its myths, noting that her great-grandfather was the English doctor who crossed the desert with the Mormons to Utah. Her next project is a sort of masculine counterpart to the Jane Series, with the Kerouacian title, On the Road. "It's about that American urge to move on because you're restless or you don't fit in." Smith prefers to stay put. "I live a sheltered life: I work, do t'ai-chi, eat sushi, play volleyball, see friends mainly from the art world. I have a 1947 Oldsmobile."

Smith is represented by the Margo Leavin Gallery and the Rosamund Felsen Gallery in L.A.

RON DAVIS

"What I particularly like about painting is that it is the only art form that does not exist in time; you see the whole thing at once—unlike writing, dance, or even sculpture. I suppose I always wanted to be a painter, but I didn't start until I was twenty-two and had flunked out of an engineering major at the University of Wyoming," says Ron Davis. He also gave up dreams of car-racing to study art at the San Francisco Art Institute in the early sixties. There, he encountered abstract expressionism but was more drawn to optical art and Frank Stella's work.

Davis has lived in L.A. since 1965. "The sixties were pretty exciting years in L.A., but I was also influenced by New York artists like Noland, Stella, and Poons—which separates me a bit from the other L.A. artists." From 1966 to 1972, he made geometrically shaped resin paintings inspired by the Renaissance perspectives of Masaccio and Uccello. "It was a sort of surfboard technique," he says. At least one physicist has envisioned Davis's paintings as metaphors for Einstein's images or concepts. In the seventies, he re-introduced an illusionist technique that he continues to explore.

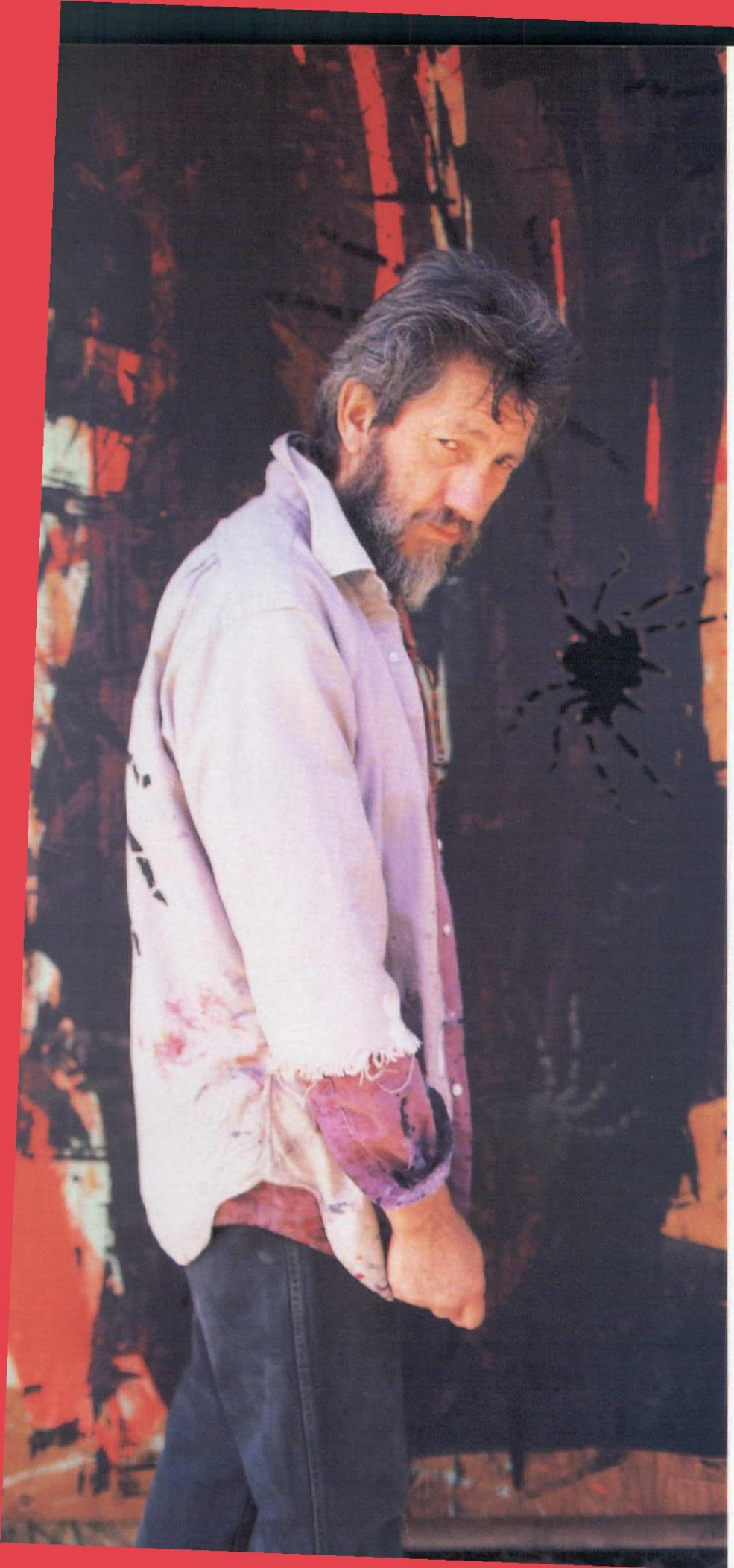
Today, Davis lives alone in Malibu in a house Frank Gehry designed for him in 1972—an angular structure made of gray-blue, corrugated steel. One level of his studio looks like a recording studio—three synthesizers drip with wires. "I'm an amateur composer of pure electronic music. I originally had the idea of doing sound sculpture and then when I got the synthesizer, I pursued it as a hobby.

"My other interest is computers—I've done computer graphics on an Apple MacIntosh. I recently used it to design a marble floor pattern for the lobby of the Home Savings and Loan building in L.A. Most architects wait until the building's done and then say, Here's your niche, make some art to fill it. The nice thing is that this architect let Robert Graham bring a number of artists in on the design level. Graham is doing a sculpture, Billy Al Bengston a mural, and Gwynn Murrill has done four eight-foot hawks for the top of the building. I've designed a fountain sculpture for it, too."

Davis shows at the James Corcoran Gallery and the Asher/Faure Gallery in L.A., the Thomas Babeor Gallery in La Jolla, the John Berggruen Gallery and the Graystone Gallery in San Francisco, and the Blum/Helman Gallery in New York.

"What I like about painting is that it is the only art form that does not exist in time."





ED MOSES

When someone thinks of filming an L.A. version of Joyce Cary's classic novel about an artist *(The Horse's Mouth)*, he'll find his Gulley Jimson in Ed Moses. Bearded, craggy, and dressed in a spider-stencilled shirt and paint-splattered pants, Moses is sometimes mistaken for one of the many oddballs that wander the boardwalk of Venice. He doesn't mind. He's been there longer than most artists and will probably still be around when the young hotshots burn out.

Born in Long Beach, California, in 1926, Moses has lived and worked in Venice since 1956. "There wasn't much happening in L.A. then, which was fine with me," he growls. His first show at the Ferus Gallery came in 1957—an association which brought him in contact with such artists as Billy Al Bengston, Robert Irwin, John Altoon, Wallace Berman, and Craig Kaufmann.

Moses paints energized grids, generally in red and black, over which he splatters what he calls "worms"—expressionistic trails from a brush. A painting isn't finished until it's been properly "worm-ized," as he puts it.

An afternoon with Moses begins in the garden of his Venice bungalow. When he paints, it is outside under a sunscreen that seems to attract and then trap humongous bumblebees that buzz around the artist as he buzzes. His modus operandi is to lay out a dozen canvases, spray them with water, and then begin painting, walking, or even kneeling on the canvases if necessary.

"I paint on them all, then go back over them—canceling out the earlier marks without looking at them. No arrangements, no geometry, no pictorial illusionism—no nothin'. Just put the f---ing paint on." Moses paints with asphaltum, acrylic, and oil paints, mixing them so that the pigment later bubbles, spreads, and separates. "Drives curators nuts, but I don't give a damn."

Moses's approach to painting is a bit like his philosophy of life. "It's all free-fall. You try to control it, but there isn't any beginning or end. We're all going to die, and there are no promises after that. There's a lot of projection, a lot of speculation—and a lot of hope. What's here right now is it. Take each moment as it comes to you, and you don't have to worry about a thing, even when they're shitty moments."

Moses is a bit like a cagey, more-or-less-friendly tarantula—and in fact keeps a giant hairy tarantula mounted on the wall. When architect Frank Gehry asked Moses to design the windows on Rebecca's Restaurant, Moses stenciled the glass with spiders.

His work hangs in thirty-six museums—including the Museum of Modern Art in New York and the Los Angeles County Museum. He's currently represented by the L.A. Louver Gallery in Venice, and the Dorothy Rosenthal Gallery in Chicago.

ROBERT GRAHAM

Robert Graham became famous for the graceful, giant, nude torsos he made for the 1984 Olympic Stadium in Los Angeles. But he became controversial this past fall when he unveiled a powerful but sometimes-misunderstood monument in Detroit to honor the great boxer Joe Louis: a twenty-four-foot long, five-ton, bronze arm with a clenched fist.

The city originally asked for a full-figure statue, but Graham refused. "Too obvious and limited. I was hesitant to take the commission, but when I finally looked at the site, I got the idea for the arm. It represents an idea of Joe Louis—the nobility of what he stood for. It's not just about a boxer; it's about many complex issues that have to be dealt with in commemorating the Joe Louis legacy."

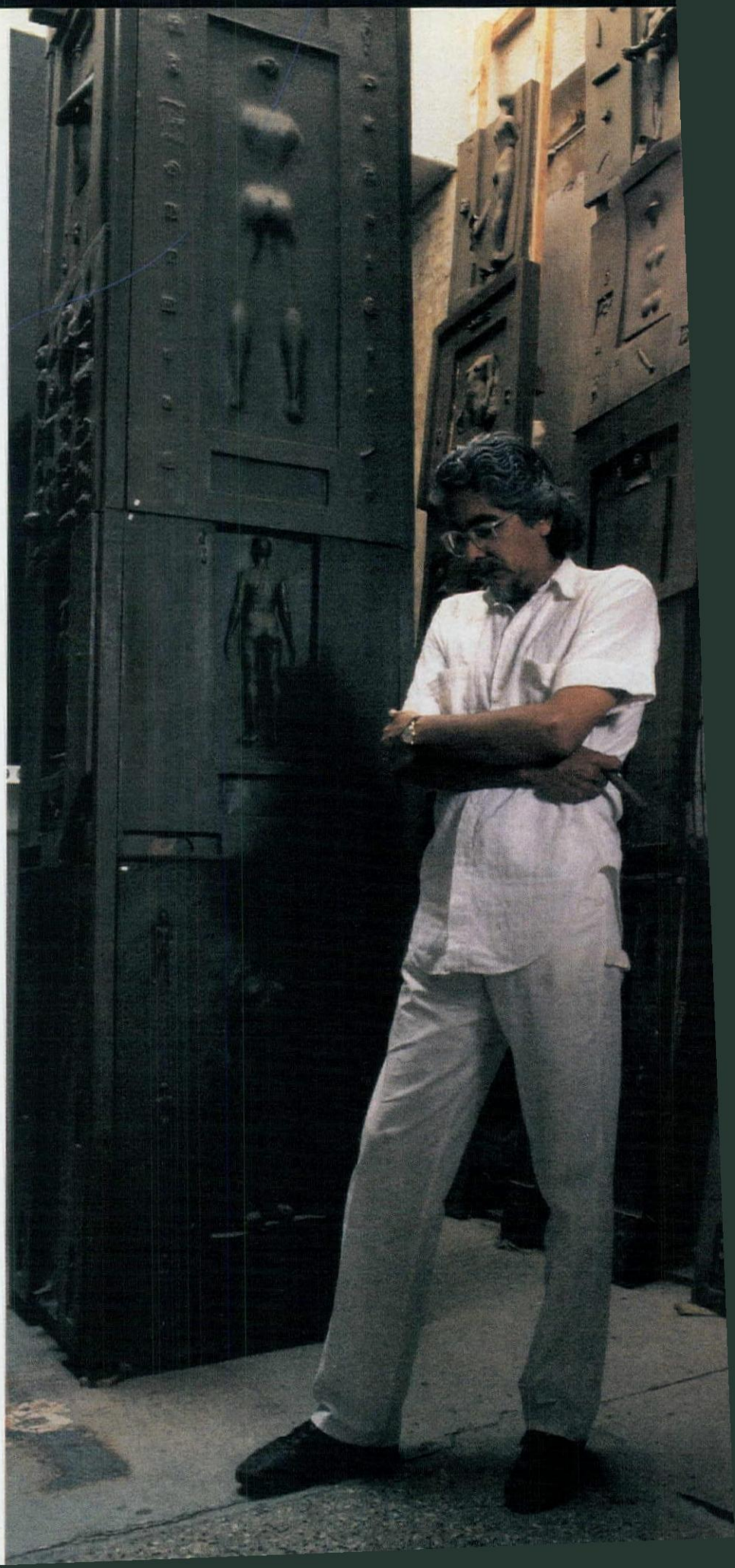
Graham is one of the few figurative sculptors working on a monumental scale. For the Louis project, he employed as many as twenty assistants—casting, welding, and sandblasting the bronze. It was commissioned by the Detroit Institute of Art and financed by a $350,000 grant from *Sports Illustrated* magazine.

Graham's studio is an old department store in Venice, the bodybuilding capital of the world. But he prefers beauty—both physical and invisible—to bulk; he has no interest in sculpting the muscular exaggerations that lumber out of nearby Gold's Gym. His models are the young women with the bodies of dancers. "Every epoch has its own anatomy and it's own perception of it—look at bodies from the twenties and compare them with today's. Some of it is due to different training. The Nautilus machine, for example, has changed muscular development in both men and women. Our bodies will change again in the future."

Though anatomically exact, Graham's work is hardly that of a retroclassicist. He is unflinchingly of our time—fully aware of the images that surround us, from movies to magazine ads. "It's unavoidable. That stuff establishes our reality, yet it isn't real. To an extent, I'm a product of that vision. For example, when I did the torsos for the Olympic Games, I left the heads off, but I never looked at this as decapitation—it was *cropping*. We see cropping all the time in photographs and film and accept it; but in another culture's perception, it would have been considered mutilation. For me, it was a way to focus on the body." Graham uses a Polaroid view camera as a sketching device. After selecting a pose, he sculpts the model in clay.

Born in Mexico, Graham, forty-seven, grew up in San Jose and studied art at San Jose State before graduating from the San Francisco Art Institute. He quickly separated himself from art-school mentality to pursue a highly personal vision that is elevated—even (in my opinion) Nietzscheian. A very private individual, Graham is reticent to speak of his work as "art" or "sculpture," since he feels these words have been devalued through misuse.

Among Graham's next projects are four gateways



I left the heads off,
ıt I never looked at
is as decapitation—
was *cropping.*"

the city of San Jose and a Duke Ellington monu-
nt for New York's Central Park—a project
arheaded by musician Bobby Short. His majestic
umns were recently unveiled at the new wing
the L.A. County Museum.
Graham's sculpture may be seen at the John Berg-
ıen Gallery in San Francisco and the Robert
ller Gallery in New York.

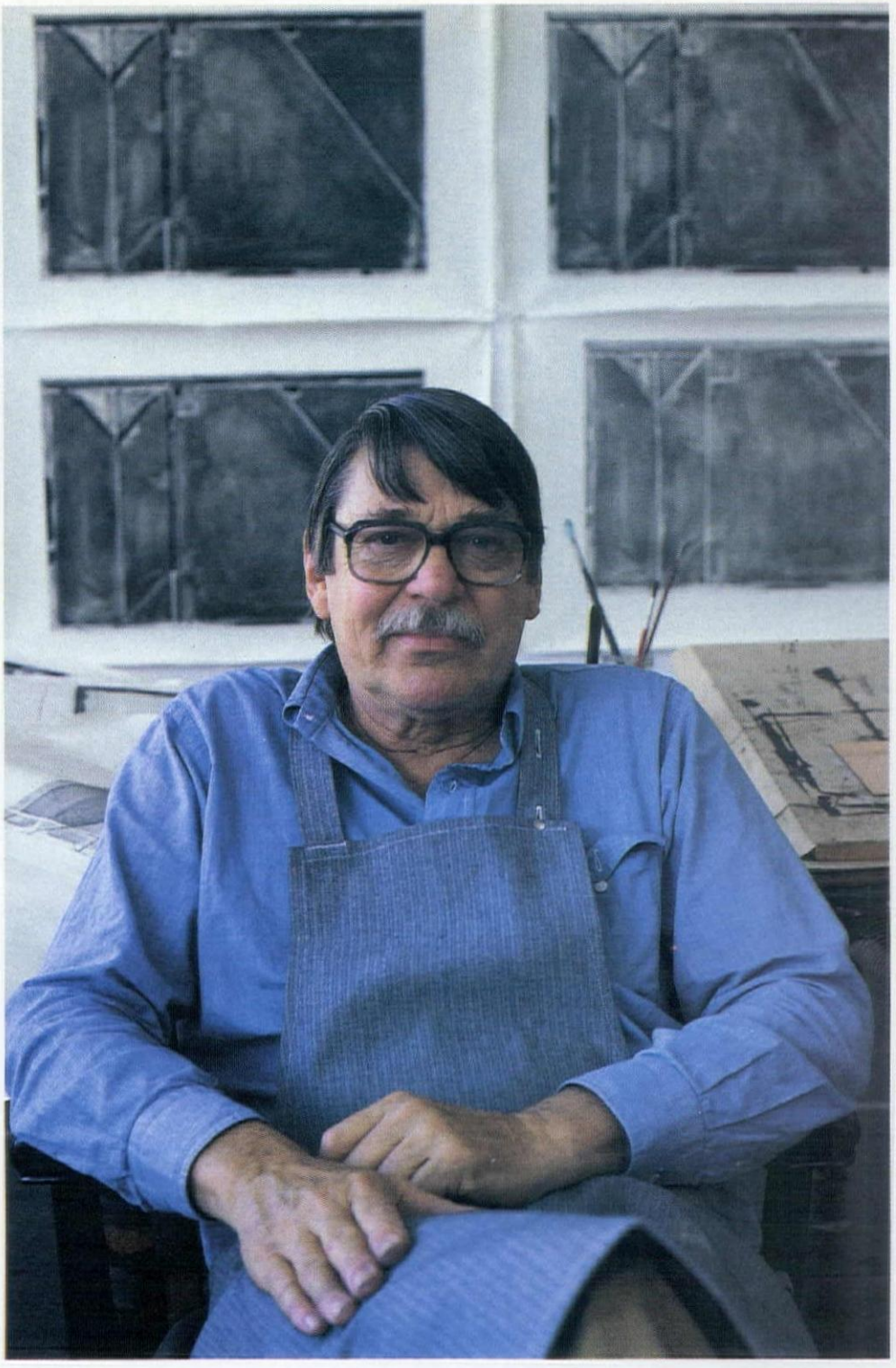
RICHARD DIEBENKORN

ıe Ocean Park Series, which has occupied
chard Diebenkorn for the last two decades, is one
the great achievements in modern painting.
Temperamentally, I have always been a landscape
inter," Diebenkorn once said. His abstractions
call the marine horizon, sandy cliffs, and bright
nlight of Southern California; but just as Turner
ainted more than English storm conditions, so
iebenkorn has carved out a piece of the American
blime.

He was born in Oregon in 1922 but moved to San
rancisco at age two. His father, a sales executive,
oped his son would consider a "real" profession.
ut arriving at Stanford in 1940, Diebenkorn con-
ıued to paint and when he entered the Marine
orps in 1943, he packed a Cézanne book in his
abag. Stationed near Washington, D.C., the young
rtist had a chance to visit the Phillips Collection
ıd was deeply moved by the Matisses. When the
ropping of the atom bomb spared him from com-
at in Japan, he returned to his wife and his life
s a painter.

Diebenkorn's Stanford paintings had been
eminiscent of Edward Hopper's cityscapes, but
hen he enrolled at the California School of Fine
rts, he threw himself into abstraction. "It was
quare, somehow, to look at anything and draw it.
ınd I was behind this emotionally," he once
emarked. The works he produced in this period
aralleled those of de Kooning, but had an un-
ıistakably Western flavor. Though non-objective
ı theory, the paintings hinted at landscapes—
articularly when he moved to Albuquerque, New
Mexico, in 1950. Mesas, plowed fields, and roads
s if seen from an aerial viewpoint materialized in
ıe hardscrabble paint.

Returning to Berkeley, he made some of his
trongest abstract pictures. But in 1955, encouraged
y Bay Area painter David Park, Diebenkorn sur-
prised the art world by turning to figuration. For



the next decade, he painted stilllifes, women in interiors, and landscapes that expressed everything he'd learned from Matisse and the abstract expressionists. Although he drew from the figure constantly, almost all his paintings were derived from drawings or from memory. They were repainted constantly, stirring the eye with incongruity of form. "A premeditated scheme or system is out of the question," he said at the time.

In 1966 Diebenkorn left San Francisco and moved to L.A. While painting in an area of Santa Monica called Ocean Park, he once again bucked the current art trend: just as the new realism was taking hold, he returned to abstraction.

Almost yearly for the last two decades, Diebenkorn has journeyed north to San Francisco to work with Kathan Brown at Crown Point Press. While some artists use printmaking merely to copy their paintings, he is liberated by the medium—often developing new forms that will later resurface in his paintings.

Diebenkorn's work is represented by Knoedler Galleries in New York and the John Berggruen Gallery in San Francisco.

JOHN REGISTER

John Register's house sits on a hill several miles above the blue sea at Malibu. His nearest neighbor is a half-mile away. "Just me, my wife, and the vultures," he says. Not entirely a recluse, Register generally descends from the hill only to surf with his sons, eat sushi in Malibu, or hunt up subject matter in L.A.—a city he feels personifies an alienated aspect of American life and of himself. "When I go driving around Los Angeles, I look for an offbeat, found beauty. There are things that are so ugly that I can't paint them. I sometimes get depressed by the city. But I like the patina of things that have been battered by life."

People rarely appear in John Register's art; and the pictures of empty coffee shops, hotels, and bus stations are filled with a sense of both emptiness and expectancy. "They may even be pictures about my own absence," says the forty-seven-year-old artist. "But I don't really analyze them. I think it was Degas who said, 'If you know what you're doing, you aren't making art.' "

Register works from photographs, but they serve merely as sketches. "Rendering from a photograph in a photo-realist manner would be so boring, I couldn't do it. It would be torture. For me, painting is less rendering and more distillation or elucidation—revealing the essence of an image." He constantly simplifies and changes, combining imagery from one picture with another. He may work five hours a day for two months on the same canvas.

Register was born (1939) into a prominent New York family. After studying English at Berkeley, he went to the Art Center in L.A. to train for an advertising job. As an art director for a big New York firm, he continued to paint at night until one day, at thirty-three, he had a crisis that would have appealed to John Cheever. "In the middle of a big client meeting, I realized I just couldn't take it anymore. I said, 'I'm sorry, I have a dentist appointment,' and walked out. I never went back to an office." Painting full time, Register moved to Malibu and had his first show at the David Stuart Gallery in L.A. in 1975.

The painting titled *Waiting Room for the Beyond* depicts a chair sitting in a sun-filled room high up among the clouds. When asked once how a painting about death could be reassuring and transcendent, he replied, "Well, if it's about death, then I think it should be transcendent."

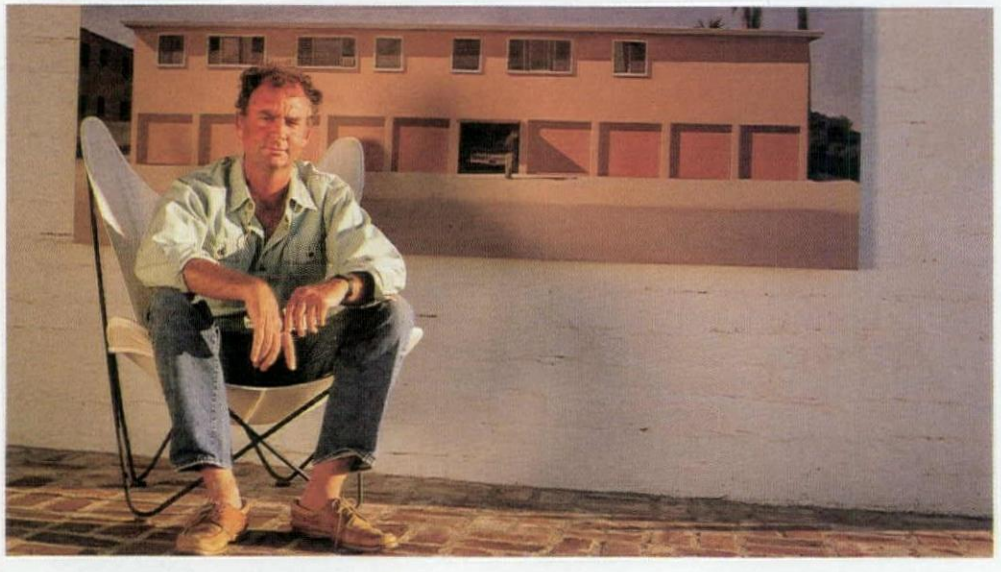
Register himself knows the edge of life, having survived two kidney transplants. He says he paints his best pictures when he isn't feeling good. "They're sometimes a little shaky technically. When I was feeling sick, I'd paint; lie on the floor; paint; then lie on the floor again. You know you have no energy to waste, so you get it down on canvas right the first time. You're more lucid about what you have to say."

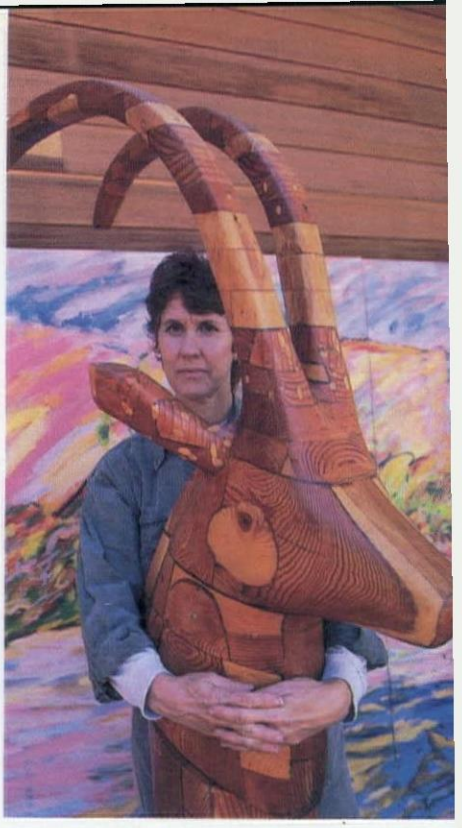
He is sometimes compared to Edward Hopper. "I love Hopper's work. We see things similarly, but we're different. I think he sets up disenfranchised people on a kind of stage that projects a sense of isolation. With Hopper, you witness someone else's alienation; in my pictures, I think you, the viewer, become the alienated one."

One Register picture was inspired by John Fante's *Dream of Bunker Hill,* a novel about a down-and-out young writer living in an old hotel in the Bunker Hill section during the Thirties. The painting depicts late afternoon sunlight streaming in through venetian blinds, a palm tree barely visible through the smudged window glass.

Register currently shows at the the Modernism Gallery in San Francisco.

"In the middle of a big client meeting I realized I just couldn't take it anymore."





GWYNN MURRILL

Gwynn Murrill lives and works in the Santa Moni Hills east of Malibu. Twentieth-Century Fox us to film Westerns near here, and the country is st open. Coyotes, bobcats, and red-tailed hawks al live in these hills. As night comes, Murrill mak sure her cats come inside the house. "We've lo three of them to coyotes," she says. "But mo people have the wrong take on these animals Although Murrill isn't directly involved with ar animal-protection societies, she sees her works a personal tribute to the mystery and nobility of wil animals that are threatened by a lack of huma understanding.

Born in Michigan in 1942, Murrill grew up i San Diego. Her father, a pediatrician, died whe she was seven and she credits her grandmother an mother with encouraging her artistic endeavors. I 1972 she completed an MFA at UCLA, originall concentrating on painting. "I painted myself int a corner before I turned to sculpture. I've alway been figurative, but I think about my work abstractly I was interested in the Egyptian and Africa sculpture and the way certain societies used anima sculpture in ritual. Then I turned to the animal that live around me." In 1979 she won the Prix d Rome and lived in Italy for a year, where sh sculpted in marble. She won a Guggenheim Fel lowship in 1985, but instead of traveling used th money to cast her wooden sculpture in bronze—a costly process.

The landscape is an integral part of her life an art. As a girl, she remembers her grandfather tell ing tales of his mining and ranching days in Mon tana and the correct way to skin a bear. In the West

ıt sort of thing stays with you. In the evening after ›rk, she and her husband ride horses in the San-Monica Hills, always hoping to surprise coyotes a hawk working the fields for mice.

Murrill relies on photographs and memories of ɜ rare glimpses she's had of her wild subjects. ıe sculpts in laminated wood left over from con-ruction sites and from her husband's cabinet-aking. She uses electric tools. For her bronzes, e makes a rubber mold of the wooden statues. The patina of the new medium changes them eatly."

Her sculpture has a cool, smooth, simplified ıirit. You sense the animal spirit in the sculpture, st as you might fleetingly observe an animal only have it vanish into a thicket. Although she has ›ne four life-size human subjects—including a :lf-portrait—she prefers to sculpt animals. She cently designed four eight-foot-high bronze hawks sit on the twenty-six-story Home Savings and oan building in downtown L.A.

Murrill shows with the Asher/Faure Gallery in .A. and with the John Berggruen Gallery in San rancisco.

FRANK GEHRY

ıver the last two decades, Frank Gehry has ıerged as the quintessential L.A. architect. From ıe enormous Santa Monica Place shopping center › the Loyola Law School and the California Aero-›ace Museum, he has left his mark on the city. he city has also marked him. "I grew out of .A.," he says. "We live in a culture made up of ıst foods and advertising and throwaways and run-ing for planes and catching cabs—frenetic." Gehry as channeled that volatility into an architecture that ften looks still in progress, unfinished. He uses aw plywood, chain-link fence, and corrugated-steel ıeeting—shattering forms and jamming them back ›gether, sometimes gently, sometimes harshly.

"Working with an artist is like jumping off a cliff hanging onto the same parachute."

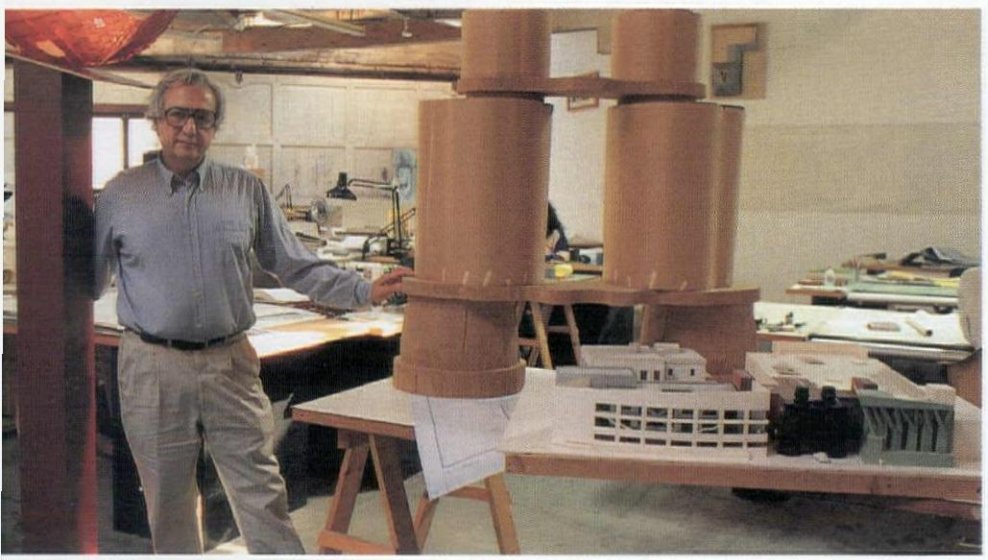
Gehry is one of those rare architects who actually *like* art and artists. "I learned color from Billy Al Bengston and hard-ass from Ed Moses," he says. Some people even call him an artist in architect's clothing. He collaborated with Billy Al Bengston, Tony Berlant, Peter Alexander, and Ed Moses. Gehry is currently working with Claes Oldenburg on a building for the ad agency Chiat/Day.

In 1983 Gehry transformed a warehouse in the Little Tokyo area of L.A. into a temporary facility for MOCA—the New Museum of Contemporary Art. The structure proved so successful that the museum decided to maintain it even after completion of Arata Izosaki's permanent structure.

Born in Toronto in 1929, Gehry attended USC and then studied urban planning at Harvard. He started his own firm in 1962. He has lectured widely at universities and developed teaching programs to introduce children to urban planning.

In 1983 the Formica Corporation asked him to design something with a material called ColorCore. After boring himself with conventional cabinet design, Gehry broke the material in frustration and—presto! "I loved it. It was just so beautiful when it shattered—it looked like flints." The next thing he knew, he had designed a series of lamp sculptures in the shape of fish and coiled snakes. Says Gehry, "I think that the primitive beginnings of architecture come from zoomorphic yearnings and skeletal images—and, you know, the fish preceded man on this earth." His love affair with fish has led him to design a seventy-two-foot-high fish monument in Japan.

Gehry's sculpture is shown at New City Editions in L.A. His buildings are everywhere.



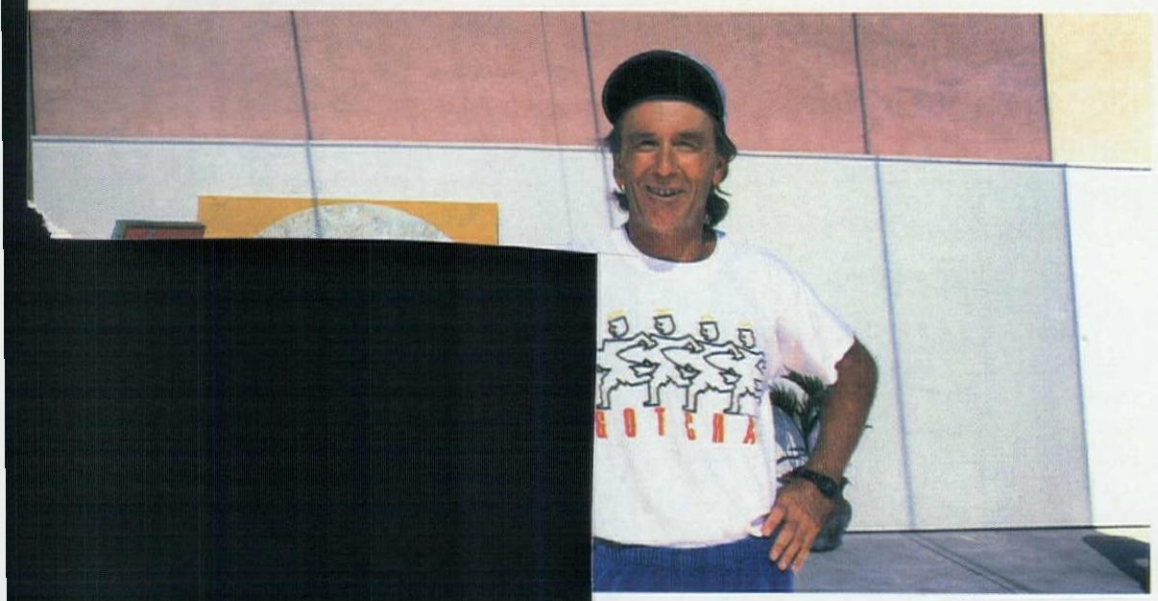


For designer Peter Shire, it isn't really necessary for form to follow function. Most of his brightly painted, ceramic teapots don't pour tea properly—they're meant to be looked at—and he tends toward serendipity rather than utility in his pop-constructivist furniture. But since 1980, Shire has been showing his furniture with the prestigious Italian design group Memphis, and he designed the athletes' discuses for the 1984 Olympic Games in Los Angeles.

Architect Robert Venturi wrote in his 1962 manifesto *Complexity and Contradiction in Architecture:* "I am for messy vitality over obvious unity. . . . I include the non sequitur and proclaim the duality." A Peter Shire table is as full of "messy vitality"—inspired perhaps by cubism, children's toys, and Rube Goldberg's devices.

Shire, forty, is a fourth-generation Californian who grew up in the hills of Echo Park not far from where he lives today with his wife and daughter. He studied at the Chouinard Art Institute in the sixties but sidestepped "serious" aesthetic issues by working with ceramics. His funky house is a sort of playful self-portrait of the artist. The bright pink exterior is flanked by squiggly, violet lamps. The kitchen is wedge-shaped, the doors have portholes, the walls are painted with bright asymmetric shapes. "In this house, I want a feeling of not being part of the humdrum world." Shire shies away from discussing art seriously—answering in parables, jokes, and a Cheshire-cat smile that seems to say, Why fight it?

Shire shows at the Modernism Gallery in San Francisco.



PETER SHELTON

Peter Shelton, one of the best young sculptors America, likes to work big. His largest projec date weighed ten tons. Called *floatinghouse, DEA MAN,* it was a cedar-and-paper building meas ing 31 by 35 feet that hung from the ceiling of gallery. Cables distributed its weight to fourt large counterweights made of cast iron a fabricated steel. The counterweights consisted a 1,300-pound cast-iron chair, an 800-pound ca iron hammer, and a model of the building in a ta of water. The piece was enterable.

After a project of this scale, Shelton finds i relief to make smaller works in his storefront stu downtown. These pieces show an almost fetishis concern for the polished surface. "The red-lacq finish on one of my sculptures has little referer to either French or Chinese painting, for examp It's more likely to relate to the red paint on a c I don't generally work from specific imagery, b I don't mind if people read things into them." read in stone age tools; whale flukes pulled fr brine; the giant, obsidian finger of a long-de medicine man that beckons the viewer, but also as him to keep a certain distance.)

Born in Ohio in 1951, Shelton grew up Arizona, studied at Pomona College, and work as a commercial welder before taking a gradua degree at UCLA. "I was doing a lot of theater the time, and I was able to combine that experien with my interest in architecture. I was always take by the environmental art that was made here in th late sixties—light and space—by artists such Bruce Nauman."

Is there a Western flavor to his work? "Not ob viously, I think. But my attitude might be Wester a wariness about having to play by established rul for making art. In the sixties and seventies in Ne York there was a distinct game for an artist to pla like a game of poker and everyone knew the rule Sometimes that makes it easier to accomplis things. But it can also become provincial and it ca make for a self-satisfied art world.

"L.A. has always been removed from this; it a hybrid place with fewer rules. If you have som discipline and can avoid the provincialism of L.A itself, then it can be great for an artist because you own resources are a lot more important."

Shelton is represented by the L.A. Louve Gallery in Santa Monica.

Barnaby Conrad III is a contributing editor to HORIZON. *He resides in Paris but frequently visit his native California. His brother, photographer Wintston Conrad, splits his time between California and Tahiti.*

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rf-

s and. "I went to Manual Arts High School. They had the only nude models in high school in America," he says with subdued relish.

"I tried college, was a pretty good gymnast, but was more interested in surfing and ceramics. I went up to San Francisco, saw Richard Diebenkorn's paintings in Berkeley, and was impressed." Bengston hung out with the late-fifties North Beach beatnik scene, grew a beard, and kept a chicken in his house. "I had incredible luck: I saw this house painted black with a flattened trombone nailed on the door. I found this weird guy inside—very artsy-fartsy—who was planting peyote. So we drank some beer and talked for six hours, and he let me rent the room in the back for ten dollars a month. Manuel Neri lived nearby. I ended up studying with Diebenkorn at the College of Arts and Crafts in Oakland. I also studied with calligrapher Sabra Asagawa, a national treasure of Japan, who had been brought over by Alan Watts. We were all into that mysto stuff at the time. Later I worked with ceramicist Peter Voulkos.

"I had my first show in 1960. Everybody was doing abstract expressionism. Being simpleminded, I figured I'd better start with a central image. I painted valentines. Then irises. I sold everything in the show and made $1,600. So I went to Europe. On the plane back with Robert Irwin, he asked what I was going to paint next. I said the first thing that came into my head: 'sergeant stripes.' Irwin just scratched his head and I knew I was onto something. It was really pre-pop." Bengston painted the sergeant stripes on dented aluminum panels so that the viewer's reflection rippled on the surface and no one saw the same painting twice.

When architect Frank Gehry designed Bengston's 1968 show at the Los Angeles County Museum, he said that all of Bengston's work was informed by an obsession with motorcycle racing. Is that true? Bengston squints at the horizon. "Part of it is," he shrugs. "I got my first motorbike at twenty-six. It seemed to make sense at the time. For a while, I worked in a shop, cleaning motorcycles. I was what they called a 'gunk brush.' A year later, I was out there racing and making a living at it with sponsorship. One day a week, racing gave me money to paint. I used to pick up a few extra bucks painting gas tanks. Then I looked into spray painting and wondered why it wasn't used as a fine-arts material. So I used it."

No longer racing bikes, today fifty-two-year-old Bengston does triathlons for sport. He splits his time between the Venice studio he shares with Chuck Arnoldi and a hideaway in Hawaii. One has the sense that Bengston does nothing unless it amuses him. His latest toy is a Manchester terrier, Dodger, that he's trained to jump over a stick. Bengston has been teaching himself some new tricks, too. Gone are the sergeant stripes and centralized images. His recent work is L.A. *joie de vivre:* palm trees, 747s, and the canine silhouette of Dodger leaping across a tequila sunrise.

Bengston shows at the James Corcoran Gallery in Los Angeles, the Thomas Babeor Gallery in La Jolla, the John Berggruen Gallery in San Francisco, and the Texas Gallery in Houston.

"I tried college, was a good gymnast, but was more interested in surfing and ceramics."

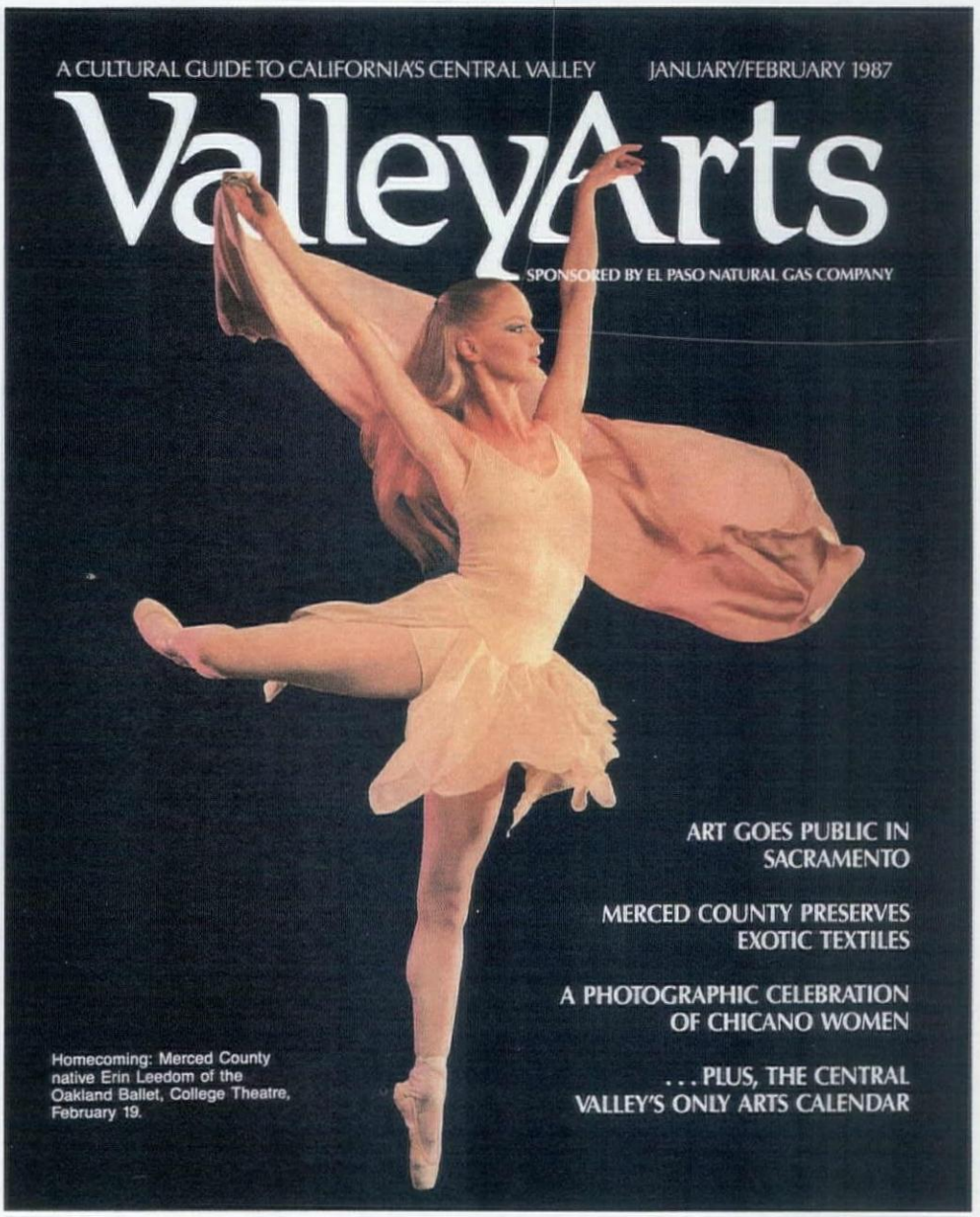
California's Valley Arts

A three-way coalition results in a unique cultural link for eleven California counties.

The Central Valley of California is a magnificent, rawling region which encompasses some of merica's most treasured natural resources. osemite National Park, the Sierra Nevada Mountins, and the gorgeous San Joaquin Valley are nong the scenic landmarks that attract visitors and irture year-round residents. There is another lode riches that is gaining great importance in the lley—a diverse, exciting calendar of arts events om January through December. This extraornary melange of natural and cultural resources d to creation of *Valley Arts*, HORIZON's newest gional arts guide which debuts this month.

Valley Arts, serving readers in an eleven-county ea, is sponsored by El Paso Natural Gas Comny, one of America's largest gas transmission mpanies which delivers about half of all the tural gas used in California. The project brings gether arts groups in all eleven counties, through eir county arts organizations, to achieve a broad nge of benefits for themselves and the region. This productive and ingenious coalition, meeting e specialized goals of both the arts and business rticipants and simultaneously enriching the acvities and prospects of many public-service institons, was designed for El Paso's sponsorship by inston/Gallon Associates, under the direction of lort Winston, advisor to El Paso in California. "El so Natural Gas Company has a major stake in alifornia's economy," explains Winston, "but it s few employees present in the state, so the tradinal extensive human relationships by which a rporation is woven into the fabric of the comunity it serves aren't available."

Winston and associate Mark Gallon have erefore designed a novel and highly successful rogram to foster the integration of El Paso Natural as Company into California life. For example, to



The first cover of Valley Arts, *HORIZON's newest regional arts guide. Every issue of* Valley Arts *will provide a complete monthly calendar of arts events in California's Central Valley, as well as lively features shifting the spotlight from one valley destination to another.*

make the grade, projects must:

- Be focused in California.
- Meet the needs of more than one California public-interest institution.
- Provide the opportunity for a sustained relationship with the recipient(s) in California.
- Reach a sizeable California audience and have the potential to reach additional audiences in the state.
- Be able to take account of the ethnic and cultural diversity of the state and the needs of its many different audiences.

"*Valley Arts* meets these objectives, and more," Gallon says, "since all participating arts organizations will share in revenue from advertising and subscription sales to the monthly arts guide."

The nonprofit group that has been tapped to coordinate program participants into a cohesive, ongoing success story is Gifts to Share, Inc., a fund-development program created by the City of Sacramento's Department of Parks and Community Services. William Moskin, director of development at Gifts to Share, is working alongside Winston and Gallon and the individual arts organizations to maximize benefits of the new arts guide for central California.

Moskin, Gallon, and *Valley Arts* editorial coordinator Marian Ciriscioli accompanied Margaret Lynn of the HORIZON magazine staff on a familiarization tour of the four-hundred mile expanse of countryside which is the target area for the new publication. At each stop, Margaret Lynn outlined the project and showed arts group staff and volunteers how the marketing formula will lead to a profitable, revenue-producing activity in each city.

Every issue of *Valley Arts* will provide complete information about the entire month's calendar of arts activities in each county. Feature articles will shift the editorial spotlight from one Central Valley destination to another, highlighting the people and events that form the artistic motherlode of this picturesque, vibrant section of California. Through the sale of advertising space in *Valley Arts* itself and subscriptions to the *Valley Arts*/HORIZON package, arts councils will earn revenue. "None of these communities can—on their own—afford to have the level of distribution or the quality of product that is possible with this kind of group effort," Gallon says of the project. Bill Moskin, a past president of the California Confederation of the Arts, also sees the group dynamics of the *Valley Arts* collaboration as the chance to provide the region with a well-deserved identity as an arts center.

Moskin's experience, including a seven-year tenure as director of the Sacramento Metropolitan Arts Commission, showed him the merits of regional cooperation among members of the cultural community. "There is an enormous focus in this state toward the major urban centers. To have the opportunity to provide high-quality, ongoing revenue for these organizations that have a regional tie was intriguing to us."





Sacramento, one of the eleven featured counties in Valley Arts, *includes such arts attractions as the Crocker Museum of Art (ballroom, above) and the Sacramento Opera Association (right).*

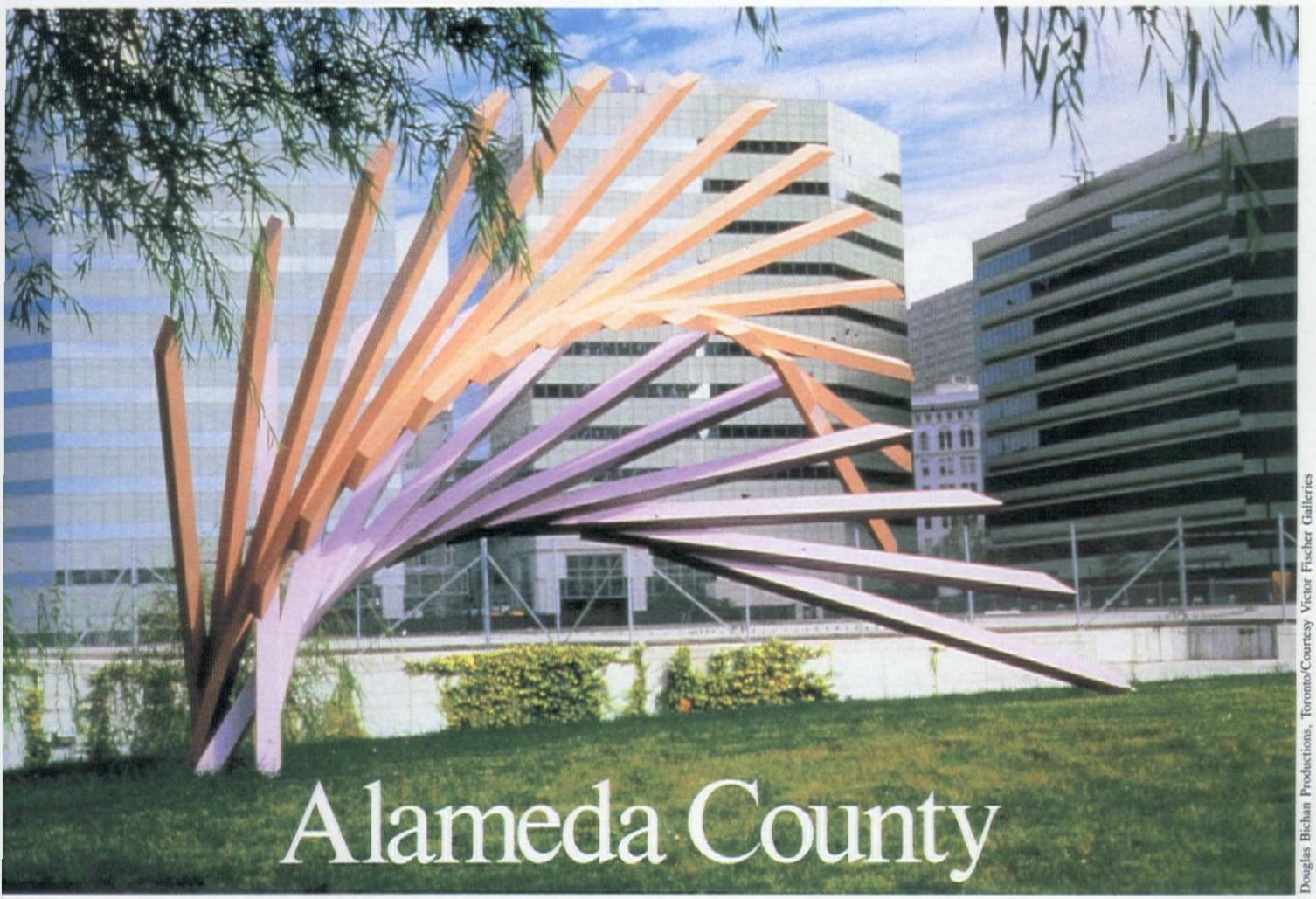
The Central Valley area spans urban centers like Sacramento, Fresno, and Bakersfield, as well as small towns like Mariposa—nestled on the rim of Yosemite National Park—and other valley areas. As the coordinating organization for *Valley Arts*, Gifts to Share, Inc. will work closely with HORIZON staff and the eleven counties, acting as liaison with marketing, advertising, and editorial elements of the HORIZON regional arts guide project.

This network is an essential element of the success of the regional arts guide plan. Introduced in early 1986, the new program was launched by HORIZON in tandem with Wolf Trap, America's national park for the performing arts, and American Telecorp, Inc., the corporate underwriter. The first guide, called *Presentation*, provides a unique communications tool for Washingtonians and visitors to the nation's capitol area. Last fall, the second guide—*Spectrum*, a guide to the arts and artists of Southwest Florida—grew from a multifaceted collaboration among five county arts councils and a consortium of corporate sponsors (Arvida Corporation, The Barnett Banks of Lee County, Naples, and Southwest Florida, Robb & Stucky Fine Furniture, and United First Federal Savings and Loan).

With this month's introduction of *Valley Arts*, the network now extends from coast to coast, and the program's flexibility has gained added impact—thanks to the commitment of El Paso Natural Gas Company, and the involvement of eleven county arts leaders. Add to this the communications channels provided by Sacramento's Gifts to Share, Inc., and the people of central California begin the new year with their own arts publication—and the chance to fully implement its marketing potential. □

If you already subscribe to HORIZON and would like to receive *Valley Arts* as well, convert your subscription by renewing now for $24.00.

OAKLAND



Alameda County

Douglas Bichan Productions, Toronto/Courtesy Victor Fischer Galleries

Roslyn Mazilli's Primavera *accentuates the IBM Building at Oakland's City Square.*

Oakland's past, present, and visions of the future come together in its architecture.

Oakland's produce mart: 1870. A crowd is gathered at the Central Pacific depot, waiting for the arrival of the transcontinental express. They watch as a massive locomotive appears in the distance, issuing its clouds of smoke, its arrival framed by wooden houses lining each side of the street. The awnings of the produce market rattle. Merchants continue hawking their goods. Out onto Oakland's brick streets—into a world of Victorian houses, hotels, and snorting horses pulling carriages—spill California's newest arrivals.

These snapshots of history are images Oakland is trying to preserve through historical renovation of the city's neglected commercial and housing stock.

Today, Oakland is reviving the treasured buildings of her past and combining them with the modern lines of the present. The excitement of historic restoration has hit Oakland's real-estate developers, and architecture buffs are rediscovering Oakland. A walking tour of the downtown area is filled with reminders of the different periods of California's history—literally a walk through time.

EDUCATION HALL LIBRARY

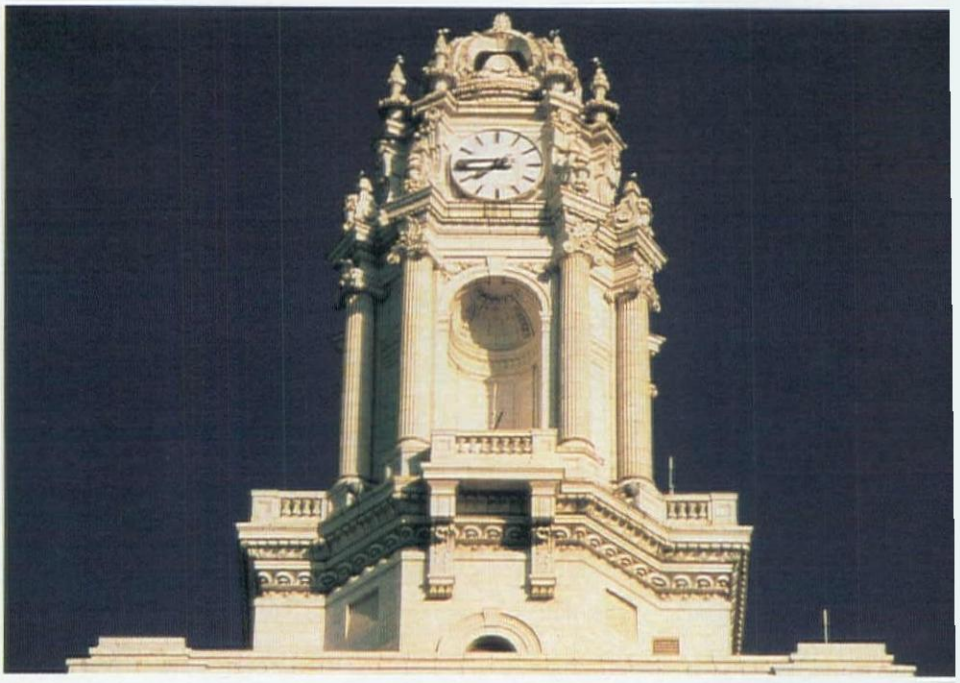
Reliving Oakland's past starts with a walk along Ninth Street between Broadway and Washington streets. Here, the natural and glazed brick, stucco veneers, and terra-cotta buildings have been called the best examples of Victorian architecture in the western United States. The focal point of this upscale shopping district is the Henry House—a restored Italianate, three-story hotel built by railroad developer Ashmun Henry during the gold-and-silver boom.

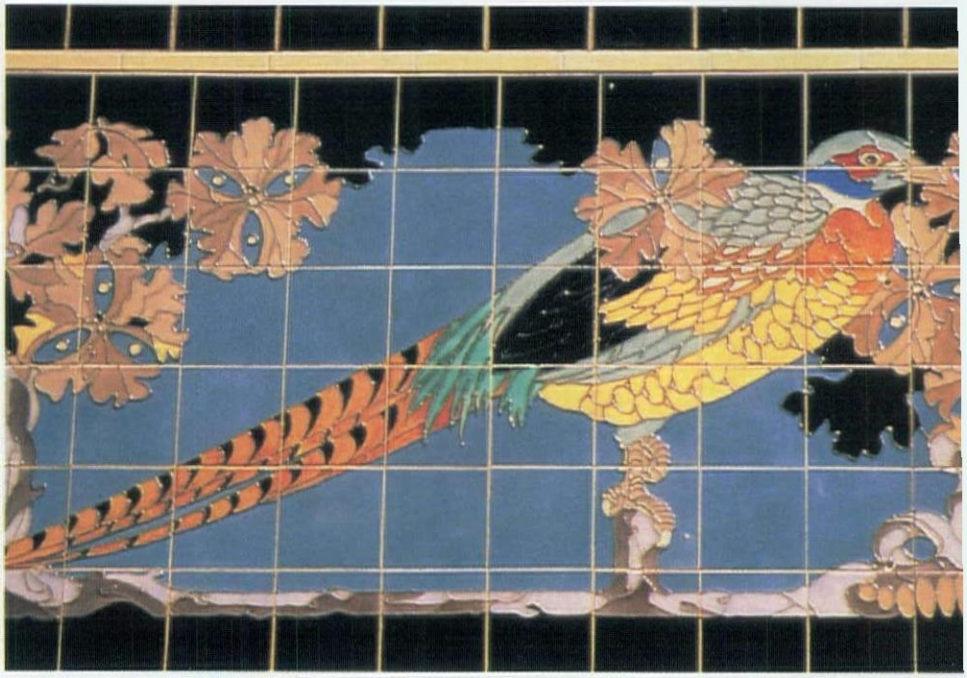
Within this six-block area—from Seventh to Tenth streets between Clay and Broadway—you see buildings spanning the period from 1864 through 1933. To travel beyond the turn of the century and the Great Quake, follow Broadway to Fourteenth Street, where you'll find the beaux-arts work of Palmer and Hornbostel—the firm of New York architects chosen in a nationwide contest to design the building—at Oakland's City Hall.

To the tip of its cupola 343 feet above the street, Oakland's fifth city hall—built in 1914—is covered with granite. The terra-cotta-ornamented structure originally housed a fire department, an emergency hospital, and a three-story jail—until their space demands dictated they move elsewhere. The unusual, three-tiered design includes a three-story base of public rooms, topped by a nine-story shaft of windowed rooms and a multistage penthouse with terra-cotta frieze. Inside, the vaulted vestibule opens to a dramatic eighty-foot rise under a central dome.

At the corner of Fourteenth and Broadway, Oakland's past and present and visions of its future come together. Across from city hall is the restored Rotunda, a beaux-arts classic, where plaza-level diners enjoy the natural lighting under the enormous, glass-enclosed dome. Gazing down Broadway toward the water, the Wells Fargo Building (1333 Broadway) and neighboring "Clorox Building" (1221 Broadway) are examples of architect Cesar Pelli's work during the mid-1970s. The reflecting steel and glass of the ten-story Wells Fargo Building play with light and shadow. Pelli's attention to sun exposure is seen in the size of the windows—with those facing south being only 4.5 feet high; those facing north are 8.5 feet high. The Clorox Building is rotated forty five degrees from the traditional stance but still faces on Broadway.

Another sample of Pelli's genius will soon be featured in downtown Oakland, with the twelve-block City Center in the heart of downtown. Creating a series of carefully sited office towers, a village of restaurants and shops, and a network of interconnecting walkways and pedestrian-oriented outdoor spaces, City Center will serve downtown Oakland's growing financial community.





Douglas Bichan Productions, Toronto

Top: Oakland City Hall's cupola and clock face. Above: Howden Building's tilework.

Linking a quartet of plazas extending from the Tribune Tower to Preservation Park, the City Center design will create a "square within a square." The initial subterranean John B. Williams Plaza will link City Center to the Twelfth Street BART station. A connecting second plaza containing a village of three-story shops will form the central focus of the development. The third proposed plaza will be tree-lined, crescent-shaped entry to the federal offi buildings, just west of City Square. The fourth pla is planned as a home for a major state offi building.

Just south of City Square, across Twelfth Stree





Top: Lake Merritt Plaza as seen from the lake. Above: Oakland's historic Victorian Row.

will be the twin-towered University of California Office of the President Building. Its design will reinforce the downtown's character, with a towered, green, copper roof reminiscent of buildings of the University of California at Berkeley campus. A polished-granite base will carry on the three-story cornice line of nearby City Square.

The Tribune Tower, a twenty-one-story skyscraper with a steeple-shaped roof, stands at 409 Thirteenth Street—a distinctive Oakland landmark since the early twenties. Designed by Edward T. Foulkes and built by Schuler and and McDonald, the tower signaled Oakland's arrival as a metropolis. The home of the *Tribune* organization, the building represents the achievements of the East Bay as well as the newspaper. (A historical anecdote: On March 27, 1923, ten thousand people watched in awe as magician Harry Houdini freed himself from a straitjacket while he hung suspended by his feet from the ninth floor of the tower.)

Two early-twentieth-century, commercial-style buildings built by Robert Howden and his sons can be viewed at 325 Seventeenth Street and 1628 Webster Street. The distinctive, bluish black, glazed ceramic tiles covering the wall surfaces are highlighted by orange-and-white polychromed panels in the Spanish baroque and Moorish styles.

During the wartime years and throughout the 1950s, downtown Oakland's retail district buzzed with activity and buildings were constructed here and there; but it wasn't until 1959 that the twenty-eight story Kaiser Center (300 Lakeside Drive), designed by Welton Becket and Associates, was added to Oakland's skyline as a showcase for the Kaiser dynasty. In 1969, the Ordway Building went up. With its anodized aluminum sheathing—giving it a sterling silver-like finish—this Skidmore, Owings, and Merrill design became a focus of downtown attention.

Nearly as tall, and also overlooking Lake Merritt, is the Lake Merritt Plaza at 1999 Harrison Street. This granite-clad twenty-seven-story building was completed in 1985 and houses some of the Bay Area's most-prestigious law, accounting, and consulting firms.

As the city grew, planners realized the need to consolidate its three separately located museums. The result was the Oakland Museum at 1000 Oak Street. Built in 1968, Kevin Roche and John Dinkeloo's design links three low, horizontal, concrete buildings with terraces, gardens, walks, and staircases to create a "parklike environment."

To make a full circle in Oakland's history, return to the waterfront. Adjacent to the produce market, and located on the Oakland Estuary, Jack London Square's expansion offers a blend of wooden-boardwalk waterfront atmosphere coupled with the working produce area unique to the square. Architects Esherick, Homsey, Dodge, and Davis's design of the central pavilion works in concert with the many surrounding industrial structures built in the early 1900s. Here, the daily activities of the merchants are complemented by ground-level retail, adding a unique atmosphere to this beloved Oakland square.

And if you pause for a moment, you can hear that train coming down the tracks. . .

—Nancy Steidtmann

Grand Palaces

One gracious and unusual aspect of Oakland's architecture is the proliferation of architecturally striking theaters. Movie palaces, a grand civic auditorium and theater, and an outdoor, hillside amphitheater are all located within Oakland's city limits.

During the heyday of the movies, three film palaces were constructed within a few years of one another. In the past ten years, the restoration of two of these theaters and the planned revival of the third are capturing the imagination of Oakland theater-goers.

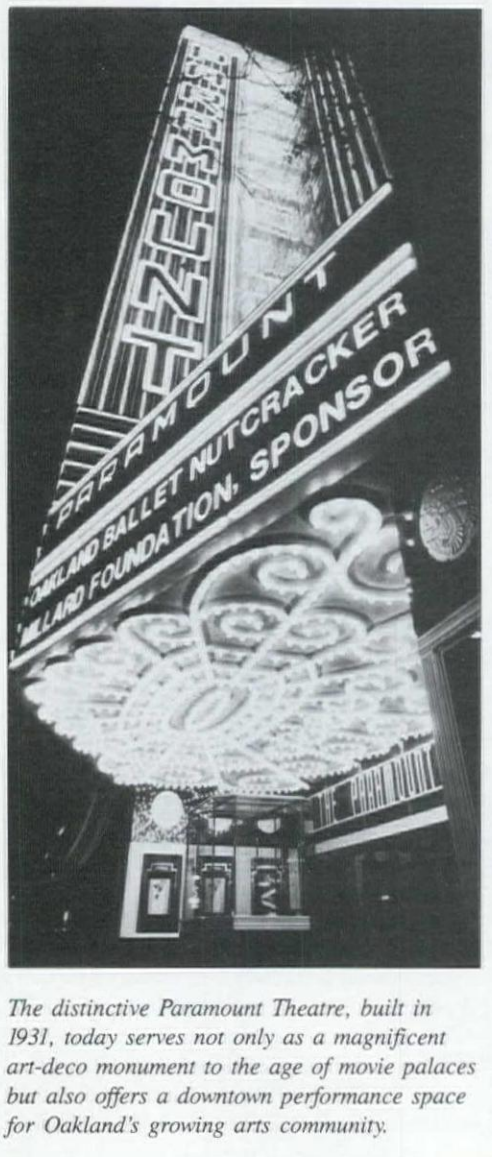
The restoration of the **Paramount Theatre** (2025 Broadway, 465-6400) marked the beginning of a movement that has rekindled the city's interest in its grand performance halls. Today, the Paramount Theatre not only serves as a magnificent art-deco monument to the age of movie palaces but also offers a downtown performance space for Oakland's growing arts community. This distinctive landmark is just a stone's throw from Lake Merritt. Built in 1931, the art-deco style was designed by San Franciscan Timothy L. Pflueger as part of the Paramount-Publix studio-theater chain that spanned the nation.

Operated into the 1970s, the theater was purchased from National General in October 1972 by the city of Oakland and opened on September 22, 1973, following a $2-million renovation over a nine-month period. In 1977 the theater was named a National Historic Landmark. The Paramount's lighted marquee and bustling crowds evoke the feeling of attending a Hollywood gala. Outside, a gigantic mosaic-mural facade shows two puppet masters side by side, their strings controlling a variety of graceful human figures and animals—symbolizing studio control over the various aspects of movie making. Inside, Pflueger designed a swank atmosphere that accentuates the fantasy found on the silver screen. Behind the scenes, the Paramount's four-manual Wurlitzer organ is featured in the theater's Organ Pops series.

Tours of the Paramount are regularly held on the first and third Saturdays of the month at 10 a.m. Private group arrangements may also be made by calling 893-2300. Tours begin at the box-office entrance on Twenty-first and Broadway and cost one dollar.

The **Grand Lake Theatre** (452-3556) is being restored by Allen Michaan who began in 1980 in the old Hollywood style, with sweeping staircases and majestic lobbies—marking the first restoration of a fading theater that was considered beyond saving at the time. "Plexing" it into two theaters, Michaan cut off the balcony from the main floor, yet carefully retained the feeling of the original theater by sharing a portion of the ceiling with each. In 1985 Michaan created two small movie palaces (three hundred seats each) alongside the Grand Lake Theater—in the theme of Egyptian and Moorish movie palaces.

In the tradition of the Grand Lake Theatre, renovation of the **Fox Theater** is now under way to restore this vintage landmark to its past opulence.



The distinctive Paramount Theatre, built in 1931, today serves not only as a magnificent art-deco monument to the age of movie palaces but also offers a downtown performance space for Oakland's growing arts community.

Like Graumann's Chinese Theater in Hollyw the Fox Theater was saved from the wrecker's in 1976 when Michaan purchased the build Plans include creating several theaters within single building.

The **Henry J. Kaiser Convention Center** Tenth Street, 839-7500) contains two thea Overlooking Lake Merritt, the **Calvin Simm Theater** is part of a $15-million arena-and-the renovation completed in 1984. Originally know the Oakland Auditorium, it was built in 1914 WPA project, designed by architect John J. De van. The city of Oakland restored its original fa on the northern side—a series of eight sculpted luminated portals depicting the arts in Oakla visible from the Oakland and Berkeley hills. A jor stop during the height of touring companie the twenties, the headliners included Al Jols John Philip Sousa, Charlie Chaplin, Isadora D can, Buffalo Bill's Wild West Show, and E. Presley.

Inside the Calvin Simmons Theater—named a the late director of the Oakland Symphony—r chandeliers and restored old chandelie recarpeting, refurbished seats and stage, and reg ed gold leaf re-created the opulence of the tw ties and thirties.

This elegantly restored, back-to-back theater a arena is the gem of Oakland's theatrical commun The plush, elegant seating with a balcony overlo ing the stage holds 1,924 people in the thea (6,200 in the arena)—along with the spaci Olympic Room and an elegant, 400-capac ballroom, both overlooking the lake.

Other historic renovations of performing spa include the revitalized **Alice Arts Center,** former Alice Hotel at 1428 Alice Street. T $4-million restoration of four stories within the s story complex creates a distinctive downtown lan mark devoted exclusively to the arts.

The **Jenny Lind Hall** is the home of Everybod Dance Theater and the Koncepts Gallery. The thr story structure, built as a Swedish cultural cen in the early 1900s, is a center for artists as w as the home of two small performing theaters. T ground floor offers practice rooms for musician The second floor features Everybody's studio a school, with the jazz enthusiast's haven (Koncep Cultural Gallery) in a spacious top-floor galler

The **Woodminister Theater** is a recen renovated amphitheater in the Oakland hills' Jo quin Miller Park, a peaceful setting for summ entertainment. From July through Septemb families journey to watch the high-quality amate musical productions staged in the open air.

Degrees of Art

Distinguished faculty and alumni train the talents of tomorrow.

Since the mid-1800s, Oakland has been home to several small colleges. Nestled up against the East Bay Hills, Mills College (in southeast Oakland) and the California College of Arts and Crafts (in north Oakland) offer nationally recognized, art-oriented liberal-arts programs.

The first women's college established west of the Rockies, Mills College was founded by Cyrus and Susan Mills in 1852 in Benecia and moved to Oakland's foothills in 1871. Spread over a tree-covered, 127-acre sector of Oakland overlooking the Bay, Mills recently marked its commitment to the arts with a $4.5-million expansion and renovation of its visual-arts facilities. The Jane Baerwald Aron Art Center opened in September 1986 and houses a series of spacious, well-equipped studios for both graduates and undergraduates, a seventy-seat lecture hall, and administrative offices. Architects Esherick, Homsey, Dodge, and Davis designed the project—integrating the Spanish-colonial style of the existing structures with the functional contemporary architecture of the new building.

The major renovation of the school's existing facilities, built in 1925, enhances the reputation of the small college's fine-arts department. Students can draw on the Mills College Collection—containing over five thousand works displayed in the school's refurbished art gallery—in their study and research of art. (The collection is also open to the public.) A printmaking facility and various seminar rooms housed in the same building are also available for student use.

The distinguished faculty of Bay Area artists is complemented by a visiting-artists program, which includes sculptor Arnaldo Pomodoro and painter Mayumi Oda among its alumni. Mills is also known for its progressive music department. It gained international recognition when French composer Darius Milhaud joined the staff in 1940. Among Milhaud's students was jazz great Dave Brubeck. Mills's innovative music program was among the first to recognize the legitimacy of jazz and avant-garde music in an academic curriculum.



The Mills College Art Gallery includes Winslow Homer's Waiting for Dad *(1873).*

Today, Mills's music faculty includes the avant-garde jazz musician Anthony Braxton, composer David Rosenbloom, and percussionist William Winant.

Mills's educational philosophy in arts training is seen in its dance program. Courses blend practical training with theoretical learning—the dancers study both the history of dance as well as its performance.

—Nancy Steidtman

Theory and Practice

A practical education prepares students for arts-related careers

A more intensive visual-arts education is the focus of the California College of Arts and Crafts (CCAC). Although it has a distinctively different type of arts curriculum than Mills, the two colleges complement one another by offering cross-enrollment courses.

CCAC was founded a year after the 1906 San Francisco earthquake by Frederick H. Meyer, who had been a teacher at the Mark Hopkins Institute of Art. Meyer based his idea for a school on the European arts-and-crafts movement's belief in the intrinsic artistic value of a carefully designed and skillfully executed work.

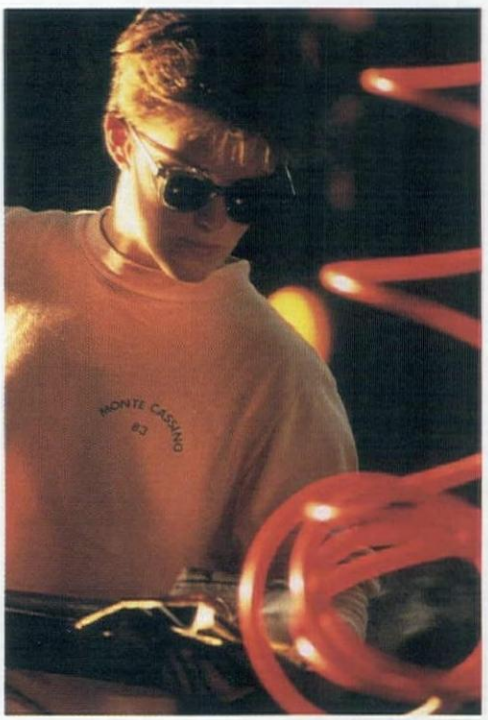
In 1922 the college moved to the former James Treadwell estate, at Broadway and College Avenue. Since that time, it has grown from a small school with a handful of teachers to a staff of 125 nationally and internationally known artists, teaching courses that range from architecture to textiles.

Since its founding, CCAC has been instrumental in American art and design. Among its alumni and faculty are the well-known names of Robert Arneson, Nathan Oliveira, Viola Frey, Robert Bechtle, Wayne Wang, Jack Mendenhall, Marvin Lipofsky, Peter Voulkos, Manuel Neri, Squeak Carnwath, James Torlakson, Lia Cook, Michael Vanderbyl, and hundreds of other prominent artists, designers, filmmakers, and craftspeople.

CCAC offers an education in the visual arts combined with a grounding in the liberal arts. Twelve hundred undergraduate and graduate students on the 4.5 acre campus are exposed to an intense education in the arts. The experience is a rich integration of the theoretical, abstract, and practical.

The school's reputation for a practical art education is well-deserved. The blending of academic and pragmatic aspects of the profession are valuable to students seeking art careers. CCAC divides its faculty into three schools—fine arts, architecture, and design—to provide a unique emphasis on each field.

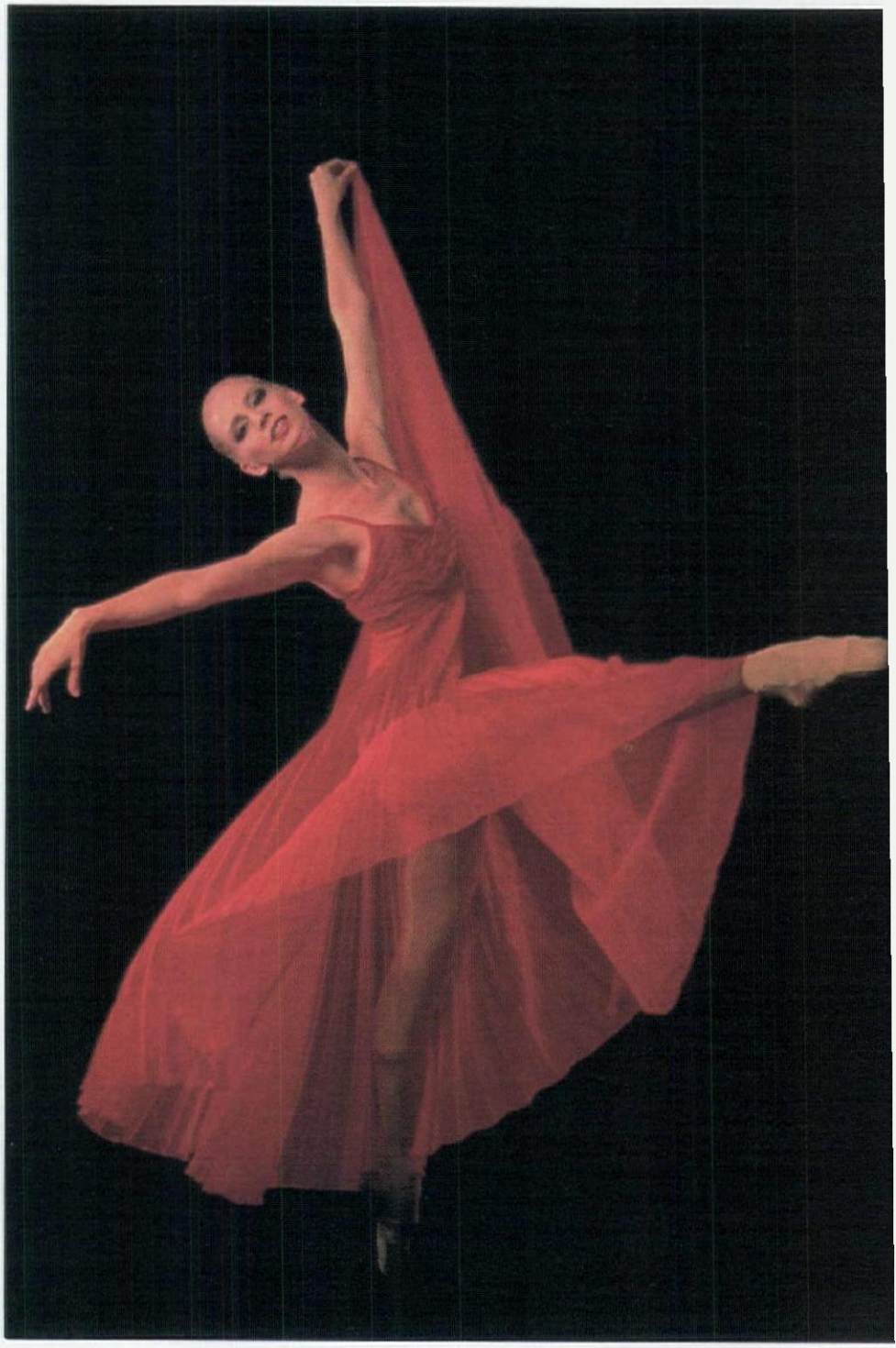
—Nancy Steidtman



At the College of Arts and Crafts students receive an intensive visual arts education.

Ballet on the East Bay

Combining classics and modern dance, the Oakland Ballet leads Bay Area dance troupes.



Oakland's tradition of dance is well-known throughout the Bay Area. The legendary Isadora Duncan lived in Oakland, as did Kurt Jooss. Lèonide Massine's farewell performance was held at the Oakland Auditorium.

Today, there's a resurrection in dance taking place in Oakland, led by the Oakland Ballet—one of northern California's premier dance companies. Like the Oakland Museum, the Oakland Ballet has found its own specialized niche. Combining classical and modern dance, the company has earned a national reputation for its performances of ballet masterworks.

Currently the largest performing organization in the East Bay, the Oakland Ballet has worked hard and tenaciously to secure its position as a leader among Bay Area dance troupes. Founder Ronn Guidi established the company in 1965, with his strong belief in emphasizing the theatrical aspect to attract audience attention.

"Oakland is not just in San Francisco's backyard," says Guidi. A native Oaklander, he believes the East Bay has its own cultural identity and deserves its own arts.

The roots of the Oakland Ballet can be traced to 1954, when Russian dancer Raoul Pause established the Ballet Player's Guild of Oakland. Guidi joined that company in 1961 as associate director and principal dancer; and, in 1965, he took over and founded the Oakland Ballet. In 1968 the troupe merged with the Oakland Metropolitan Ballet to become the area's major professional company.

Over the next decade, East Bay residents came to know the company through its annual Christmas production of Guidi's 1963 *Hansel and Gretel* and his 1972 *Nutcracker,* based on the original E. T. A. Hoffmann story. Slowly, Guidi began adding pieces to his fledgling organization—first ten dancers, then fifteen.

In 1976 Guidi was as anxious to stage choreographer Eugene Loring's *Billy the Kid* as every other company in the country. So he flew south to see



›posite page: Prima ballerina Erin Leedom of ? Oakland Ballet in Carmina Burana. *Above: e Company performs* Brahms Waltzes.

›ring himself, who was teaching at the Universi- ›of California at Irvine, and invited him to view : company. After seeing that Guidi's company uld act, Loring agreed to let the troupe perform : work.

The staging of *Billy the Kid* met with national claim; and, following the ballet's vibrant produc- ›n of the work, Loring developed a close work- g relationship with the company—staging three ›re works: *The Sisters, The Tender Land,* and *me unto Time.* Loring left Guidi the rights to his llets upon his death in 1982.

Other choreographers followed suit: Kurt Jooss's *reen Table,* Anna Sokolow's *Rooms,* Robert rth's *Death and the Maiden*—along with the ›dern re-creation of Diaghilev-era pieces: Marc Wilde's *Afternoon of a Faun* and John Pasqualetti's *Rite of Spring.* Under Guidi's direction, the Oakland Ballet has also mounted impressive revivals of ballets which may have been forever lost to future ballet audiences—most notably Bronislava Nijinska's *Les Noces* and *Les Biches.* "The company made its reputation on Diaghilev ballets," says Guidi, referring to his historic revivals the company performed in 1976.

Today, that reputation continues. Giving seventy-five to one hundred performances each year, the Oakland Ballet has toured internationally. The company's $1.5-million budget makes it the largest arts organization in Oakland. "Once you get to the top, you have to make certain the cities and counties continue to fund the arts," said Guidi, whose ballet has the support of foundations, corporations, and East Bay donors.

"We have a good subscriber base," says Guidi; but he credits the success of the ballet to its careful spending. "We do a $3-million job on the $1.5-million budget. Money goes into choreography and dancers, and they make do with what they have."

Among Guidi's current innovative ideas is a series of visual artist-choreographer collaborations. "Diaghilev did that constantly," says Guidi. After receiving a forty-thousand-dollar grant from the Skaggs Foundation, he has paired artist Wayne Thiebaud and choreographer Brenda Way to design a new work.

Guidi doesn't believe that art is competitive. He believes the nature of art is that it exists. Ballet is not a competitive form—trying to compete destroys the ability of the dancers to communicate with the world, according to Guidi.

The Oakland Ballet's future plans include a new work, *Nicholas and Concepcion;* a celebration of Loring's works in 1988; and an observance of Diaghilev's works in 1989, on the sixtieth anniversary of his death. *—Nancy Steidtmann*

Collecting California



The Oakland Museum is the permanent home of many works by California artists.

California. That one word sums up the Oakland Museum's trio of collections housed under one roof—fine arts, natural science, and history.

The multitiered, concrete structure at 1000 Oak Street, just a few blocks from Lake Merritt, was designed as an environment rather than a building. A set of seventeen terraced gardens of indigenous flora graces the exterior, accented with sculptures by such California artists as Beniamino Bufano, Ruth Asawa, Peter Voulkos, and Stephen De Staebler.

Oakland's city fathers saw the need to have a comprehensive museum to house the growing collection of California artifacts contained in three separate museums—the Snow Museum, the Oakland Public Museum, and the Oakland Museum. In 1961 the public approved a bond issue to build the new museum, and in September 1969 the facility opened its doors.

Oakland Museum curators have collected some of the finest examples of Californian artwork—thanks to the foresight of Paul Mills, curator of the former Oakland Museum. Mills decided to create an Archives of California Art in 1954, when his museum faced the critical decision of how to position itself as a regional art museum.

As the archives began to grow, Mills realized he not only had found an exclusive niche, but was providing a valuable service to the art world—the cataloging and exhibiting of California and West Coast artists, who formed their own subcategory of art.

Recognizing the value of California artworks long before wealthy collectors, Mills was able to purchase many of the museum's pieces for a fraction of their present value. For example, the entire Kahn collection of nineteenth-century paintings, pur chased in the 1960s for $125,000, is today worth fa more. Other key acquisitions include nineteenth century paintings by E. Hall Martin and Georg H. Burgess and George Inness's *California* (1894)

Recognizing the value of California artworks earl the museum made key purchases for a fraction their present value, including E. Hall Martin's Mountain Jack and a Wandering Miner *(1850).*

"We were in a position to take the concept of continuing presentation of the art of California alon and make it a reality," says George Neubert, forme head of the museum's art department. With th galleries hung and the walls filled it was possibl to assess strengths and weaknesses and set prioritie for acquisitions—to develop and implement a pro gram, then measure its effectiveness.

"We established the Oakland Museum as a authority whose function is to document—and giv credibility to—what's happened in visual arts in th region," he continues. "Expanding on the notio

California as a place of creative endeavor, we fined more clearly what a solid regional collec-ɔn is."

Adds current museum curator Christina Orr-ahall: "We want to emphasize the pluralism of alifornia art to acknowledge the many cultures hich have contributed significantly to this art and lend understanding to what was Californian, and what remains Californian even in our jet age."

Oakland's collection continues to grow, reflecting e diversity and creativity of California artists in e over two hundred works on display. Featuring ɔme of the finest creations of California landscape ainters Thomas Hill and William Keith, the ıuseum also has a strong collection of works by ichard Diebenkorn, Dorothea Lange, Edward 'eston, and Ansel Adams. Among past exhibitions ere "Mathews: Masterpieces of the California ecorative Style" (1972), "A Period of Exploration, 945-50," and "Richard Diebenkorn, Paintings and rawings."

The museum also serves as a vital educational enter for both adults and children coming from ıroughout the Bay Area. California's flora and una are on display in the Natural Sciences Gallery, here the natural habitats range from coast to desert enes with a special added touch—the incorpora-ɔn of natural sounds into the exhibits.

In the Cowell Hall of California History, visitors an "walk through California history"—from a gold ısh assay office, to a Victorian sitting room, to 1940s kitchen. In the Breuner Gallery, there is unique experience—a current-history presentation a multimedia format.

The museum's range of community activities is andled through the Special Exhibits and Educa-on curator. Among the best known cultural ıtreach programs is Soul Vibrations, an annual elebration of black history and culture. Oakland's ther ethnic groups are also recognized through khibits and festivals at the museum: Mexican ndependence Day, Chinese New Year, Asian-acific American Heritage Week, and a native-merican powwow.

In addition, a special arrangement with the akland Public Schools enables fifth-grade Califor-ia history teachers to use the museum as a lassroom to complement their instruction.

—Nancy Steidtmann





e Oakland Museum's Archives of California t includes Richard Diebenkorn's Figures on a rch, *1959 (top right), and their Cowell Hall California History features the plaster cast* lifornia Dreamer Platform *(right).*

OAKLAND



In the Arts Spotlight

Oakland is preparing to step out into its own arts spotlight.

By Nancy Steidtmann

There's a new focus of attention in the San Francisco Bay Area arts scene—the city of Oakland. Across the bay from San Francisco, Oakland has long been in its shadow. Today, the city is preparing to step out into its own arts spotlight.

And the public is paying attention. Increasingly, Bay Area art seekers are perusing Oakland's art listings for its growing diversity of performing- and visual-arts organizations. The reason: the rising reputation of Oakland's fast-growing artist community—attracted to its support of the arts, its lower rents, and its close proximity to San Francisco.

Over the past five years, refugee artists from San Francisco—where rising rents forced their relocation—have flocked to Oakland's central city. The artist exodus has worked in the city's favor—enhancing Oakland's reputation as a regional home for visual and performing artists. Add to that resettlement the aggressive joint public-private efforts of historical renovation taking place throughout downtown, and one can envision the imminent transformation and revitalization of Oakland's face and soul from its past life as a decaying city.

Its past is rich with international artists. Writer Jack London, modern dancer Isadora Duncan, and composer Darius Milhaud are only a few on the long list of past Oakland residents. The East Bay's warmer climate, its vistas of San Francisco, and its proximity to the University of California at Berkeley continue to attract creative personalities. Today, the diversity of internationally known artists living in Oakland runs from writer Ishmael Reed,

Fletcher Benton's aluminum and plexiglass M *(1974) at the Oakland Museum, a major repository of works by California artists.*

artist Peter Voulkos, and singer Holly Near t popular jazz-funk singer Sheila E.

The city's seeds of creativity are being carefull nurtured by the Oakland Arts Council (OAC) Created in 1979 as a city advisory body by it founder and first chairman (the late Lillian Paley) it became Oakland's official arts advisory body year later. Actively counseling the city on art funding, while assisting and encouraging bot public and private art projects, OAC's roles als extend to purchasing art for public spaces and pro moting public awareness and participation i Oakland arts and humanities programs.

The city of Oakland's real commitment to the art was made in 1984, when the OAC joined forces wit the city's redevelopment agency. Announcing plan

levelop a broad-based arts-support program as t of its central-business-district policy, this deci- n signaled a philosophical shift in focus.

What caught Oakland city officials' attention was flourishing grass-roots arts organizations outing up in all aspects of Oakland's multiethnic nmunity. The city leaders saw the energy in these al efforts and realized its value in helping rebuild kland's vibrancy. "Our cultural scene is very like t of Greenwich Village," says city council mber Marge Gibson. "We have a very creative, perimental, lively, and exciting art scene develop- here."

Today, the city is expanding on its commitment the twenty-nine arts organizations it partially nds through Oakland Redevelopment Agency tural grants. At a time when municipal budgets being cut, Oakland is keeping its promise to arts. Money for the organizations has grown m $575,000 in 1985-86 to $760,000 for the 86-87 cycle and will expand to $950,000 for the 87-88 budget. (The area code in Oakland is 415.)



USEUMS AND GALLERIES

ne of the most unusual modern structures in wntown Oakland is the **Oakland Museum** (1000 k Street, 273-3402)—a multitiered, concrete ucture with interwoven garden terraces. The mplex houses three different wings—the arts, tural science, and natural history. However, the kland Museum is perhaps best known for its tstanding collection of California art.

Oakland's visual-arts community is as diverse as city's ethnic mix. Art education is emphasized the curriculum at both the California College of ts and Crafts and Mills College. Offering on-site ewing of artists at work as well as the Isabelle rcy West Gallery—an on-campus gallery that has th student and faculty shows—the **California llege of Arts and Crafts** (Broadway and Col- ge, 653-8118) has long been recognized nation- y for its liberal-arts education with a practical s emphasis.

The 5,000-work Mills Art Collection is spread roughout the Jane Baerwald Aron Art Center and llery and the Prieto Gallery, both located on the **ills College** campus (5000 MacArthur Boulevard, 0-2255). At **Holy Names College** (3500 Moun- n Boulevard, 436-0111), check out the faculty and dent shows at their Kennedy Arts Center.

The recent proliferation of galleries in Oakland s accompanied the movement of visual artists into e city. The best-known gallery in the East Bay, **o Arts** (1920 Union Street, 763-7880) is a non- profit arts organization that sponsors eight annual shows in its two galleries, plus two special yearly events. Not limited to Oakland alone, Pro Arts promotes emerging contemporary artists—both painters and sculptors—from throughout the Bay Area. Its "open studios" tour annually showcases more than three hundred artists from throughout Oakland.

Complementing Pro Arts's efforts is the nonprofit **Lillian Paley Center for Visual Arts** (Dufwin Towers, 519 Seventeenth Street, 451-6300). A fine-arts support organization, it is located downtown in newly renovated quarters. The center holds gallery exhibitions and sponsors exhibits of art in public places, but it is best known for having the largest slide registry of works in various media in Northern California. In the past year, the center has opened a new gallery featuring West Coast art from realistic to abstract.

Arts education for children ages three through fourteen is offered at the **Junior Center of Arts and Science** (3612 Webster Street, 655-3226). The center also has a rotating, hands-on exhibit gallery and programs for gifted Oakland schoolchildren.

Owing to its multiracial population, a number of ethnic galleries are also located in Oakland. Among them, the **Ebony Museum of Art** has a fine collection of black art (1034 Fourteenth Street, 763-2970), and the **Asian Resource Gallery** (310 Eighth Street, 763-2970) displays artworks by the growing number of Asian artists in Oakland.



Top: Scott Donahue's Way of the World *at Pro Arts. Above:* A Dutch Trading Vessel *from the Mills College Shojiro Nomura Fukusa Collection.*

Serving the needs of a distinctly different community is **Creative Growth** (355 Twenty-fourth Street, 836-2340). Providing arts education and opportunity for the disabled, Creative Growth was

the first in the Bay Area to specialize in what is referred to as "outsider art"—a counterpart of Europe's *Art Brut*, an art not recognized by the establishment. With both representational and abstract works, the artistic content is portrayed in a different manner. Creative Growth's regular gallery shows of folk art are open to the public.

Victor Fischer Fine Arts Galleries (1333 Broadway, 444-2424), also open to the public, hosts changing exhibitions and maintains a collection of works for sale. It specializes in contemporary, abstract, large-scale sculpture, and abstract and figurative paintings, all by West Coast artists.

DANCE

Oakland's wide array of performing-arts organizations rivals San Francisco's in both quality and ethnic diversity. At the top of the list is the **Oakland Ballet** (2700 MacArthur Boulevard, 530-0447). Founder Ronn Guidi credits the twenty-three-year-old company's success to continued community support and a growing audience interest in dance that combines both traditional and modern aspects.

Everybody's Creative Arts Center (2667 Telegraph Avenue, 451-1230) celebrates its tenth year of performing contemporary jazz dance. Having grown from a collective to an artistically directed center, the multiracial resident company's Citicenter Dance Theatre holds three annual performances at Laney College, the Alice Theater, and at its own studio in historic Jenny Lind Hall.

With over two hundred students choosing from a variety of ethnic dance disciplines—from classical ballet to Afro-Haitian to modern to jazz to African—the center also offers instruction in Oakland's public schools, as well as sponsoring master classes with such well-known troupes as Alvin Ailey's, the Dance Theatre of Harlem, and Donnie McKayle's.

Dance enthusiasts may recognize the name of **Dimensions Dance Theater** (606 Sixtieth Street, 428-2466) a national touring troupe that combines modern, jazz, and traditional African dance. This north-Oakland-based professional dance company also has a school that gives instruction in modern dance, jazz, African dance, and ballet.

Instrumental in increasing the awareness of the East Bay dance community is the **East Bay Dance Series at Laney College** (900 Fallon Street, 464-3540). The downtown community college began its annual series in 1985 by highlighting twenty-seven dance companies during its ten-week run. Thanks to the collaborative efforts of dance companies in the Bay Area, along with the Laney College Theater staff, local groups are able to perform without great expense.



Other dance groups in Oakland include the **Dance Brigade** (P.O. Box 2962, 848-5824) and modern dancer-choreographer Evelyn Thomas's **Nuba Dance Company** (532-6405). The **Jane Brown Company** (4226 Park Boulevard, 530-6611) also has a long history of modern-dance training and performing in Oakland. Quality dance productions are also presented by the well-trained dance department students at **Mills College** (430-2255).

The Oakland Ensemble Theatre is one of the only black professional theaters in the country.



Opposite page: The Oakland Ensemble Theatre's production of Letters from a New England Negro. *Above: The Jack London Village offers relaxed dining and shopping and waterfront views.*

THEATER

Oakland's theater community is celebrating—and with good reason. Last September, the **Alice Arts Center** opened its doors, marking the completion of phase one in the creation of a multicultural arts complex in downtown Oakland. Located at 1428 Alice Street, the six-story building currently houses flexible seating for up to six hundred; a first-floor theater; a small multiuse theater on the third floor; and a one-hundred-seat cinema on the basement level—as well as administrative offices for seven nonprofit arts groups. After purchasing the building at a cost of $2.9 million, the Oakland Redevelopment Agency plans to spend an additional $4 million for restoration.

Nestled into its permanent home at the Alice Arts Center, the **Oakland Ensemble Theatre** (1428 Alice Street, Suite 289, 763-7774; box office, 839-5510) is the first and only professional resident theater in Oakland to present a full annual season of productions (in addition to a popular summer lunchtime series). Founded in 1974, OET is one of a small handful of black professional theaters in the nation. Employing Equity actors from the local pool of Bay Area talent, it produces insightful and engaging contemporary theater that reflects Afro-American sensibilities by expressing the distinctive black-American perspective of American life. OET producing director Benny Sato Ambush uses multiethnic actors, designers, and technicians to reflect Oakland's ethnic mix.

Making theatrical training available to low-income Oakland residents, while at the same time providing a forum for black playwrights, is the **Experimental Group Young People's Theater** (5306 Foothill Boulevard, 436-4877). This East Oakland company, founded in 1974, offers theater-arts training to low-income children at a cost of eleven dollars for a three-month session. The minimal fees are supported by the California Arts Council and a number of local and national foundation grants, with average per-quarter attendance between sixty and eighty students. The multiethnic company annually produces three plays in its on-site, ninety-nine-seat theather, using scripts from unknown local playwrights as well as established writers.

Other venues serving Oakland theatergoers include the senior-citizen group **College Avenue Players** (2125 Essex Street, Berkeley, 843-9564) and the **Oakland Civic Theater** (452-2909), which performs at the Lakeside Park Garden Center.

Emerging theatrical talent can be found in the

The Oakland Opera has carved out a special niche among the city's opera lovers.

drama-department productions of **Mills College** (Lisser Hall, 430-2255) and **Holy Names College** (McElroy Hall, 436-0111).

MUSIC

Oakland's interest in promoting the musical arts can be seen in the variety of professional and volunteer organizations. The **Oakland Opera** (P.O. Box 569, 832-0559) has carved out a special niche among Oakland's opera lovers by featuring local singers in grand-opera performances since 1974. Presenting works written in English and in translation, the troupe moved to its permanent home at the Calvin Simmons Theater in 1985. Sponsoring recitals as well as opera performances, Oakland Opera director Dina Smith plans to produce more ethnic opera in the future—both black and Asian.

The energetic, all-volunteer **Oakland Symphony Chorus** performs regularly throughout the East Bay, using pickup orchestras at various small halls throughout Oakland. The **Oakland Youth Chorus** is a one-of-a-kind group with adolescents singing side by side with young adults (up to age twenty-one). The coed mixture of high school and college singers performs standard choral repertoire at locations throughout Oakland.

The sixty-three-member **Oakland Youth Orchestra** (P.O. Box 9929, Mills College, 547-4346) is made up of young musicians aged twelve to twenty-one. This award-winning youth orchestra performs three annual regular concerts at a number of locations throughout Oakland under the baton of conductor Samuel Cristler. Drawing its corps of musicians from all over the Bay Area, the mission of the organization is to educate and train young musicians in ensemble playing. And, thanks to an Oakland Redevelopment Agency grant, the Youth Orchestra continues to operate and is being supported by the community in its efforts.

The community **Prometheus Symphony** (907 Keeler Avenue, Berkeley, 524-3682) rehearses as a class at Merritt College and gives five annual admission-free concerts throughout Oakland halls—having been formed to give musicians a chance to participate in large orchestral works and to perform as soloists.

Offering top names in jazz and blues, the nonprofit **Koncepts Cultural Gallery** (Jenny Lind Hall, 2267 Telegraph Avenue, 451-5231) was started in 1984 to develop a small concert hall for presenting jazz in the style it deserves—with a good sound system and without a bar. At **Yoshi's Japanese Restaurant** (6030 Claremont Avenue, 652-9200) you can sip saki and listen to some of the best live jazz in the area.



The Oakland Opera performs The Magic Flute.

The black a cappella group, the **New Traveling Voices** (Traveling Performing Arts Company, 1200 Lakeshore Avenue, Apertment 4D, 94606), is known throughout the East Bay for its mixture of music—from gospel to funk. Other musical performing groups in Oakland include **Ebony Opera West Inc.** (530-8652) conducted by Carl Bangs.

FESTIVALS

Festivals are another dynamic part of Oakland's cultural life. **The Black Filmmakers Hall of Fame** (477 Fifteenth Street, Suite 200, 465-0804) is a nonprofit cultural and educational organization dedicated to research and public-service programs in the film arts. Focusing on the history and significance of contributions by black artists, the annual **Hall of Fame Weekend** (during Black History Week) is a gala dinner-dance celebration.

Known nationally among educators, the highly successful **National Educational Film and Video Festival** (314 East Tenth Street, 389-9657) offers an annual symposium of some 700 of the world's best non-theatrical films each May. The films are judged in thirty categories by filmmakers, teachers, as well as students, and screened at the Oakland Museum and other Bay Area venues. In the fall, selected films from this seventeen-year-old festival travel to Los Angeles's Academy of Motion Picture Arts and Sciences for special screenings.

The **Festival at the Lake** (1515 Webster Street, 893-0677), at Lakeside Park, is an annual June celebration of the East Bay community. This multicultural exposition of dance, music, theat sculpture, murals, fashion, and sports. Three d on the shores of Lake Merritt, where over sev hundred performers and exhibitors gather.

The **Festival of the Arts** (337 Seventeenth Stre 444-5588) is a year-round celebration of Bay Ar arts. In addition to sponsoring school programs a a summer series of free, open-air concerts at t City Center and Snow Park, the festival helps Oa land art organizations kick off their fall events w a spectacular Labor Day gala, Arts Explosion showcasing outstanding visual and performing ar Later in the fall, Blues in the Schools focuses Oakland's blues heritage with live performanc In the spring, the festival sponsors a city-wide st dent art competition. The Banners on Broadw program features a rotating series of banners in t downtown area, heralding upcoming arts even

ATTRACTIONS

Oakland's civic pride is manifest in its vario aspects of city life. The "necklace of lights" arou Lake Merritt is one focus of local civic efforts. T restoration of the Florentine lights outlining the la has been the project of the Lake Merritt Breakfa Club, which raised has $1.25 million to support t refurbishing and relighting of the 3.2-mile shorelin

The restored **Paramount Theatre** (2025 Broa way, 893-2300, box office 465-6400) hosts Oa land Ballet performances and other gala event


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Oakland's melange of old and new architecture makes for a wonderful walking tour of the city.

Tours of this art-deco masterpiece are available by phoning the administrative offices.

Waterfront views, as well as dining and shopping, are found at **Jack London Square,** named after the writer who drew inspiration for his works from Oakland's waterfront. In **Montclair Park,** on Mountain Boulevard, the duck pond and Western Village are favorites with children. For wild-animal fun, there's **Knowland Park and Zoo** (9777 Golf Links Road in East Oakland Hills, 632-9523).

Around the lake are a number of other attractions. Lake Merritt's **Rotary Natural Science Center** is the site of America's first waterfowl refuge. Nearby, the **Sailboat House** offers boats for rent to tour the lake. **Children's Fairyland** (Grand Avenue and Park View Terrace, 832-3609) is said to have inspired Walt Disney's vision of Disneyland.

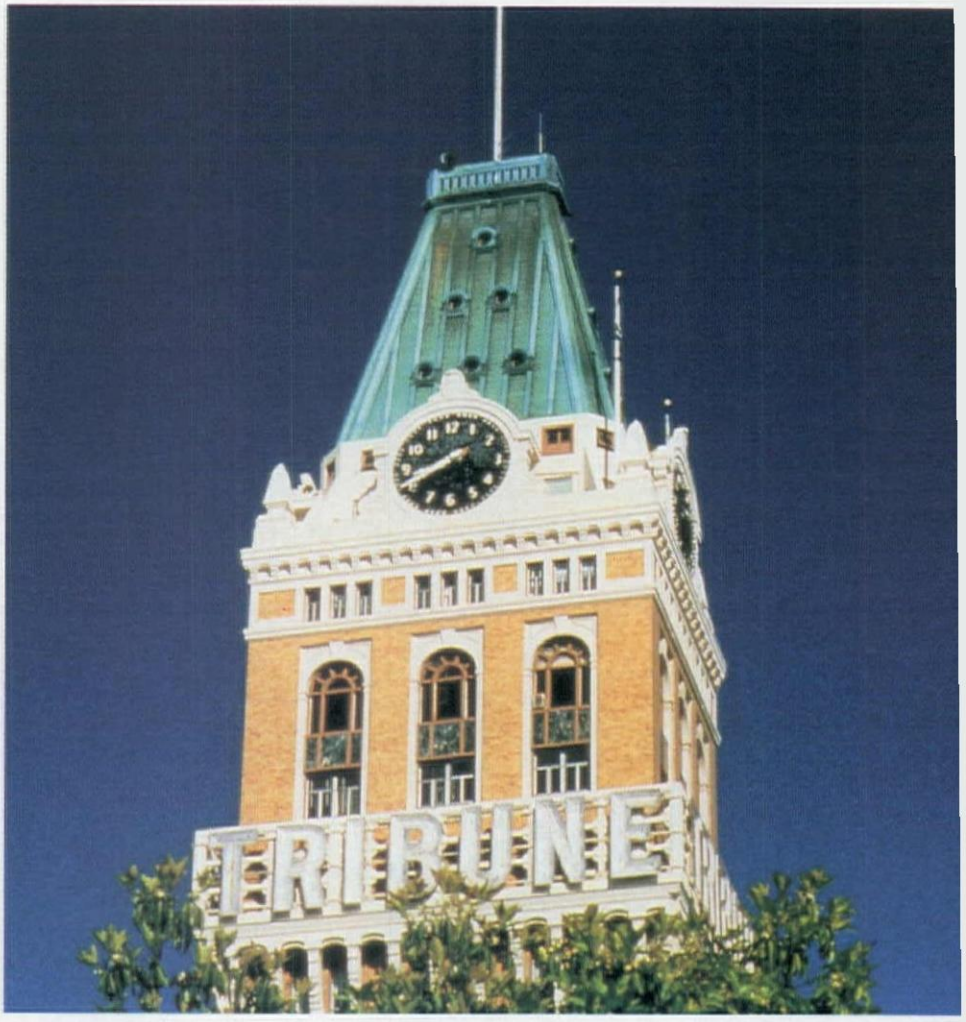
History buffs should explore the **Oakland Public Library** (125 Fourteenth, 273-3134), where the Jack London Room and Knowland Collection of early Oakland photographs provide valuable research material on the city's past. (For historical information, call 273-3222.) Those interested in exploring Oakland's historic homes can get the *Bay Area Historic House Museums* pamphlet at either of the following locations. The **Camron-Stanford House** (1418 Lakeside Drive, 836-1976), once the home of the Oakland Museum, was built in 1876 by Samuel Merritt and is the last of the Victorians bordering the lake's west side.

An example of a stately Victorian colonial-revival home is the **Dunsmuir House** (2960 Peralta Oaks Court, 562-7588). Built in 1899 and surrounded by forty acres of hills and gardens, the thirty-seven-room landmark is owned by the City. Visit the carriage house, potting shed, and milk barn.

Murals are located throughout the city. Good examples include *Mitzvah,* the joint effort of Keith Sklar and Daniel Galvez; *Grand Performance,* where I-580 crosses over Grand Avenue, depicting the outstanding array of artists throughout the Bay Area; and Dan Fontes's wild animals painted on freeway underpasses. Community murals done by Oakland's multiethnic communities are found in the Fruitvale district and the east Oakland area.

TRANSPORTATION

Getting around in Oakland is easy. The **Bay Area Rapid Transit** (BART) (788-2278) provides easy access to both the downtown (Twelfth and Broadway) and north Oakland (Rockridge) from San Francisco, Walnut Creek, Richmond, or Fremont. Within Oakland, **A-C Transit** (839-2882) has a reliable and efficient network of buses with helpful drivers to direct the visitor. A number of freeways crisscross Oakland, so it is easily accessible from throughout the Bay Area. The **Oakland Airport** (444-3188) has a comprehensive schedule of domestic flights. **Amtrak** (800/872-7245) also services Oakland—a nostalgic way to arrive in town at the vintage station at Sixteenth and Wood.



Detail of the top of the landmark Tribune Tow with clock and copper Mansard roof.

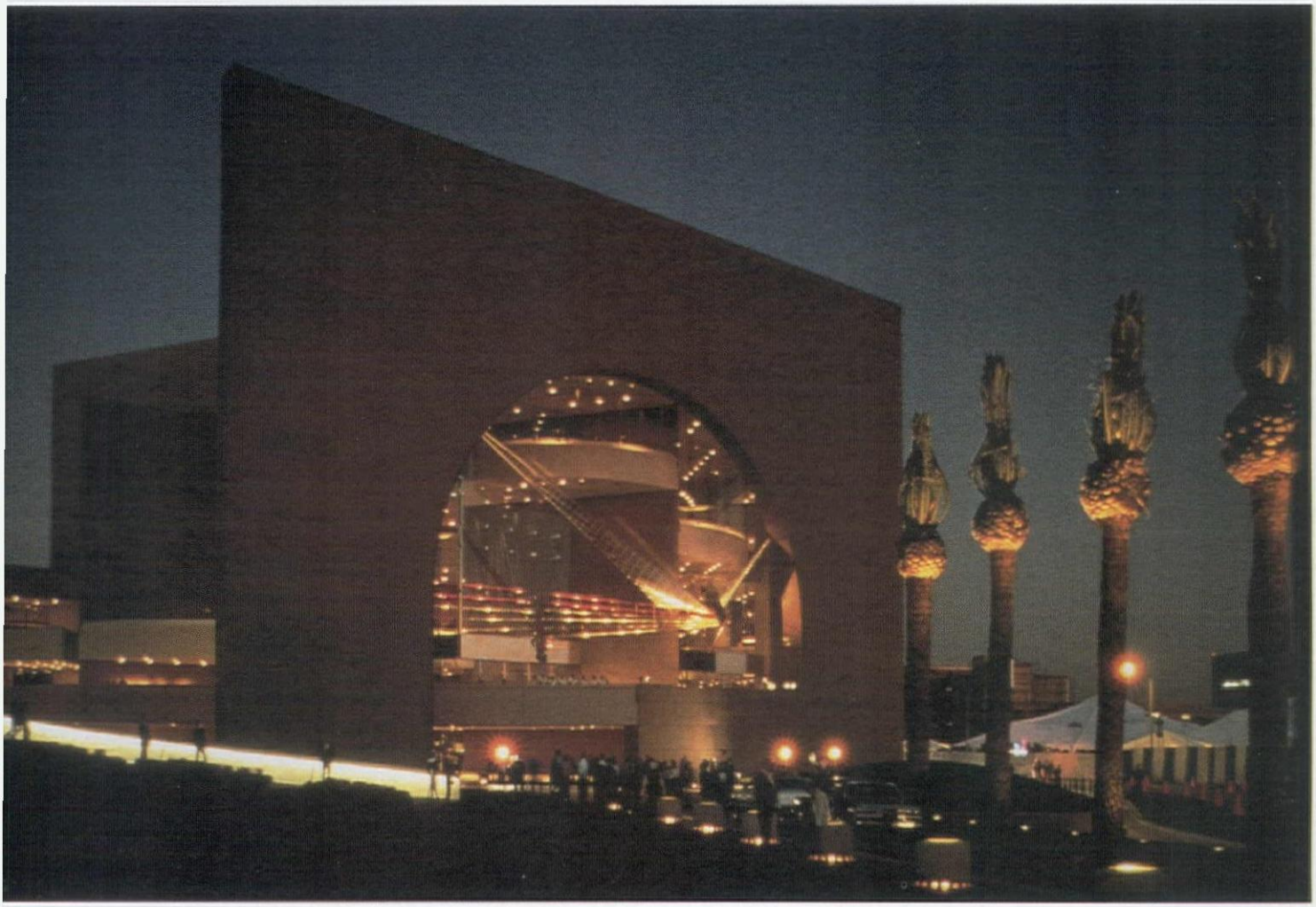
RESOURCES

For additional information, contact the **Oakland Convention and Visitors Bureau** (1000 Broadway, Suite 200, 839-9000), the **Oakland Chamber of Commerce** (1939 Harrison Street, Suite 400, 874-4800), or **Oakland City Hall Information** (273-3109). **Artist and the Arts** (763-7880) is a hotline providing information on current exhibitions at the Pro Arts gallery. Oakland's daily newspaper, the ***Tribune,*** publishes a comprehensive section of weekend activities in its Friday editions, with a supplemental arts listing on Sundays.

To help local residents and visitors keep track of the growing number of cultural activities within t city, an **Entertainment Hotline** (839-9008) operated by the Oakland Convention and Visit Bureau. The recorded message gives brief descri tions as well as addresses, times, and pho numbers for performances, art shows, festivals, a sporting events. Also, check out the Oakland A Council's bi-monthly newsletter, ***Artscape,*** availab from city offices. Each issue contains a comprehe sive calendar of events. Finally, for general inf mation on cultural activities and/or arts grou which present them, contact the city's **Cultur Arts Office** (273-3399).

Nancy Steidtmann heads up San Francisco Styl a feature news service focusing on Northern California arts, travel, and lifestyles.

ORANGE COUNTY



A bright star: The Orange County Performing Art Center's Segerstrom Hall.

The new Orange County Performing Arts Center symbolizes the county's coming of age.

Orange County, the nation's seventh-largest, until now known mainly for its open love affair with free enterprise and Disney, has won new respect for its commitment to build America's finest performing-arts center. The stunning new Orange County Performing Arts Center in Costa Mesa dramatically symbolizes Orange County's coming of age.

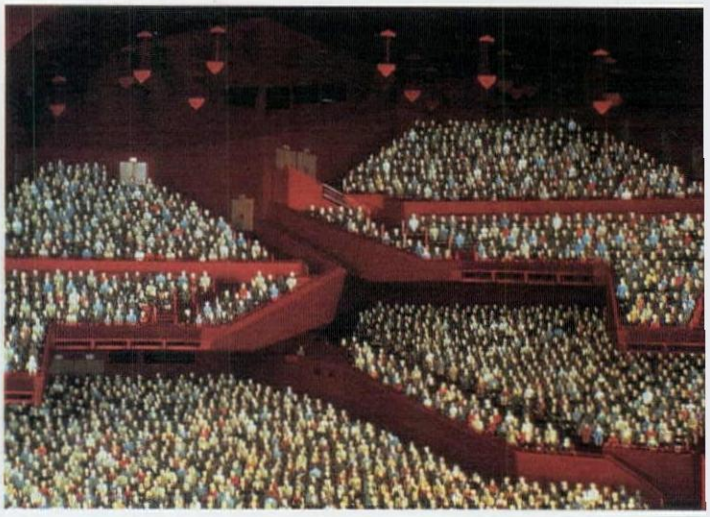
The 3,000-seat, multi-purpose Segerstrom Hall—named for the family who donated land and cash worth $11 million—can accommodate opera, dance, chorale, symphony, and musical theater performances by international, national, and regional groups. The center's main auditorium—of the planned three-theater complex—opened last September to rave reviews. Leontyne Price sang the national anthem, James Whitmore read Copland's "Lincoln Portrait," and Zubin Mehta, the Los Angeles Philharmonic, and two Orange County chorales performed Beethoven's Ninth Symphony.

In the early 1970s, Orange County altruistically supported a number of local groups that played in high schools, churches, or converted stores. South Coast Repertory (SCR), now a nationally acclaimed theater company, took the first step toward the future by raising $3.5 million for a new facility. To enjoy symphony, musical theater, or opera in a proper setting, however, residents still went to the Los Angeles Music Center. Finally, enough people were fed up with the situation and formed groups to find a site for a performing-arts center.

By 1979 the Orange County Music Center



Cathy Blavias



Above: The center will feature performances by such groups as the New York City Opera (here in Madama Butterfly*). Right: Segerstrom Hall's staggered balconies.*

(OCMC), the most promising of these groups, had had twenty potential sites fall through. An OCMC member who was also on SCR's board (Elaine Redfield) knew that Henry Segerstrom had given the theater a parcel of family farmland near his phenomenally successful shopping mall. She sent him a letter; Segerstrom told her she had "come to the right place at the right time." Five acres valued at $5 million were donated in 1979.

Gary Phillips and Associates was chosen in 1980 to create a fundraising campaign to solicit capital and endowment funds. Once designs and contractors were agreed upon in 1982, fundraising goals were set at $57.3 million for construction and $20 million for an endowment. Construction costs were adjusted up by $13.4 million in 1985, but capital fundraising kept pace. The endowment eventually attracted over $60 million in gifts and pledges. An additional $2.1-million worth of building enhancements rounded out construction costs.

In 1981 the Blurock Partnership of Newport Beach was selected to consult on and design the project—along with the Houston firm of Claudill Rowlett Scott, which had designed Jones Hall in Houston, Thomas Hall in Akron, and the Kentucky Center for the Performing Arts in Louisville.

Leading acousticians Jerald R. Hyde from Saint Helena, California; Dr. A. Harold Marshall from Auckland, New Zealand; and Dennis Paoletti from San Francisco were hired to work with the architect, Charles Lawrence. Their message: audience members would rather receive music laterally from the sides of the auditorium than frontally from a ceiling or canopy surface. Orange County's became the first American hall to have the sound quality of a narrow auditorium and still have the three thousand seats needed for financial viability.

The exterior architecture centers on the grand "heroic" arch that became the center's logo. Trapped in the glass lobby walls that rise behind the arch is sculptor Richard Lippold's huge, metallic span of gold and red, *Fire Bird.*

The 1986-87 season speaks for the quality the new center attracts: the New York City Opera, the American Ballet Theatre, the New York City Ballet, and Anthony Newley in *Stop the World—I Want to Get Off.* Yet to be announced are dates for *Big River* and *Cabaret,* starring Joel Grey. But the five Orange County regional groups are the main tenants. Opera Pacific, Pacific Symphony, the Master Chorale, the Pacific Chorale, and the Orange County Philharmonic Society all have seasons scheduled at the center.

The second space, the 284-seat Founders Hall (a flexible theater that doubles as the center's main rehearsal hall), opened in November with a children's-theater season. The 1,000-seat third theater, estimated to cost about $10 million to build, is in the design phase. The center is working closely with South Coast Repertory, which will be a major tenant of the theater.

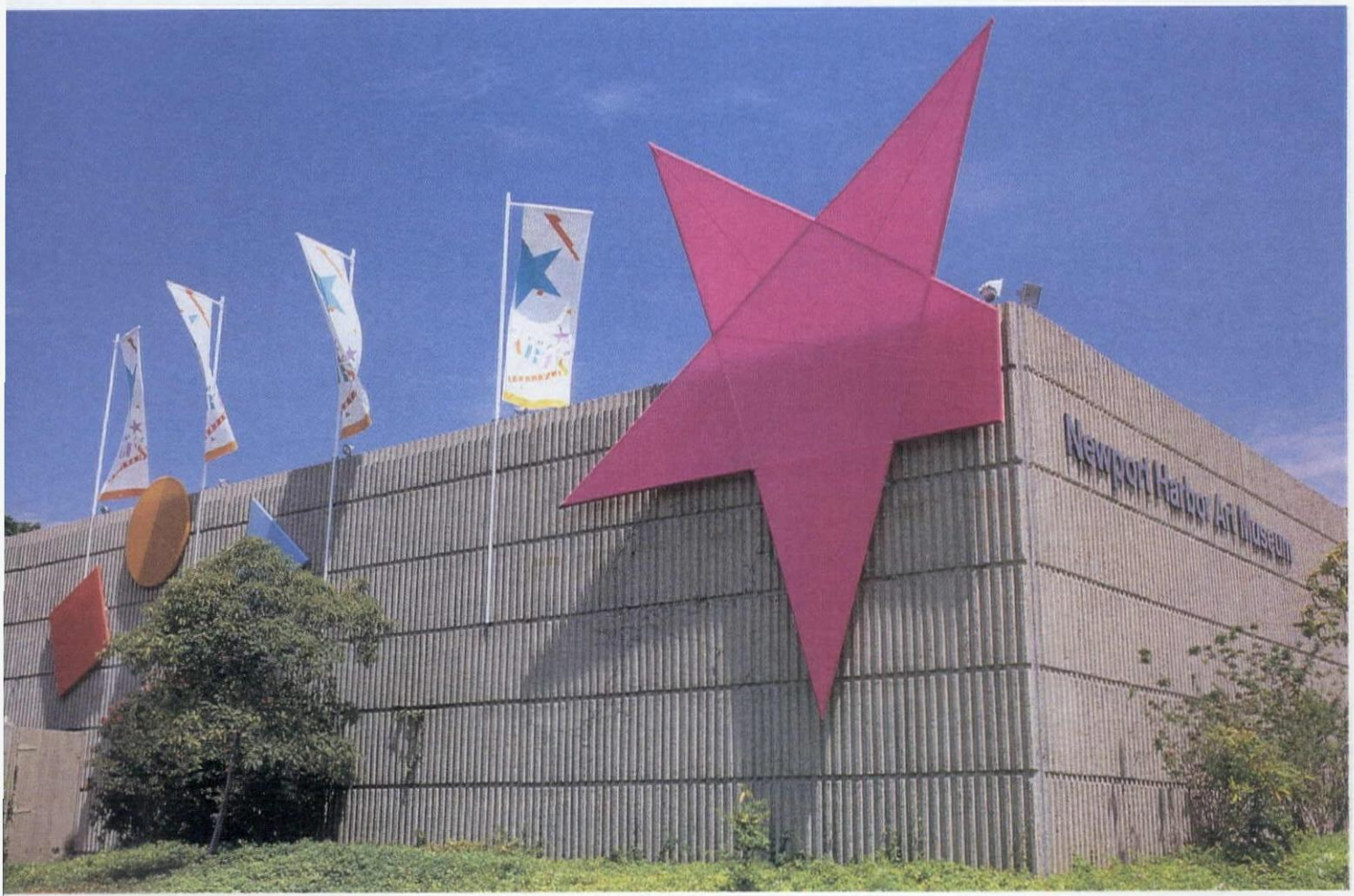
Orange County has had a unique growth pattern as a region. With twenty-six cities and various unincorporated areas, it seemed doomed to have no geographic focus. Now it has been united by a cultural center and is developing a national identity. By its centennial in 1989, this county will be a reference point for performing-arts aficionados around the world. *—Trevor Bailey*

Campaign Cues

Gary W. Phillips and Associates developed fundraising campaign for the Orange Coun Performing Arts Center—the Center Can paign—to plan, build, and endow the center. was a volunteer-intensive effort which involve the assistance of more than 400 community ar civic leaders in all of its seven phases.

1. *Advance Leadership Gifts.* This early phas of the campaign focused on major strategic gif and netted a total of $12.025 million.
2. *Leadership Campaign.* Trustees carried th major responsibility of securing gifts of $100,00 and above. The campaign raised $42.5 millior
3. *Special Gifts Campaign.* This phase focuse on gifts of $50,000 to over $1 million and rais ed over $12 million.
4. *Area Campaign.* This segment of the cam paign involved 200 trained volunteers with goal of $6 million. After reaching that goal, th Area Campaign merged with another fundrais ing group, Center Ensemble, and brought th total to $8 million.
5. *In-Kind Gifts.* This ongoing phase seeks gift of materials and services for construction maintenance, and operation.
6. *Public Campaign.* This broad community awareness and fundraising effort used multi media and direct mail to appeal to every resi dent and business in Orange County.
7. *Endowment Fund.* To ensure quality program ming and continuing upkeep of the facilities, thi phase has been running concurrently with the other six phases and hinges on planned gifts

Art on the Go



The Newport Harbor Art Museum. Its ever-expanding collection of twentieth-century works has outgrown this facility, but the museum is involved in a growth campaign to solve its space problem.

Creative programming: The Newport Harbor Art Museum earns an international reputation.

Orange County's Newport Harbor Art Museum is a world of the new. Its collection—twentieth-century American and European painting, sculpture, photography, and works on paper—constantly evolves. And it is located in the rapidly developing area of Newport Center. In a quarter of a century, the museum and its impressive collection have earned national and international acclaim.

In 1962, NHAM was started in a rented space at the Balboa Pavilion by thirteen Orange County patrons. Fifteen years later, the current location in Newport Center was donated to the museum, and a 23,000-square-foot facility was built. Since then, the museum has pursued a goal of creating a significant public collection, compiling innovative touring exhibitions, and expanding a dedicated program of art-history scholarship. In 1982 the museum received accreditation from the American Association of Museums.

Two years later, NHAM had the distinction of being the only Orange County arts organization involved in the Olympic Arts Festival, with "Action/Precision: The New Direction in New York, 1955-1969" and "The Figurative Mode: Bay Area Painting, 1956-1966." Also that year, the museum initiated Newport Biennial with "Los Angeles Today"—seven concurrent, one-person exhibitions by L.A. artists. It also engaged in a New California Artists series in which Dan McCleary, Seth Seiderman, Jerry Brane, Suzanne Caporael, and Leonard Koscianski were featured.

Today, with sixty-five hundred supporters, the estimated operating budget is $1.7 million. According to director Kevin E. Consey, the museum's con-

tributors account for 80 percent of its annual operating budget. The remaining 20 percent is earned income from exhibitions, admission fees, profits from the bookstore and café, and income from a $2-million endowment (which has not grown since it was established in 1981). The museum's board expects to raise the endowment to $20 million in five years.

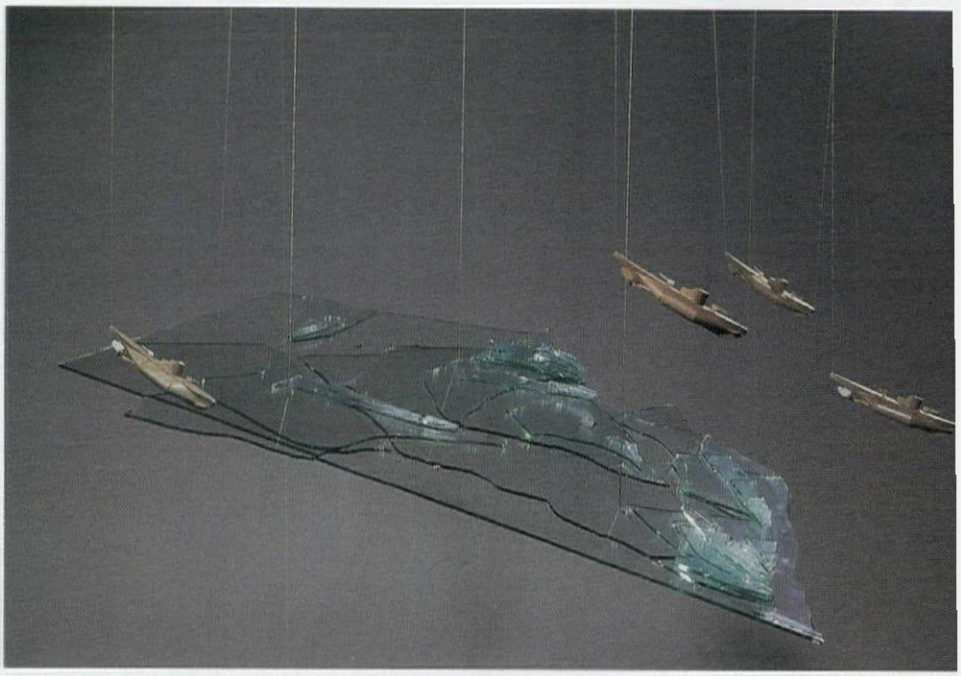
Perhaps NHAM's greatest strength is its program of creating touring exhibitions—it is, according to Consey, one of the most active of all art museums on the West Coast. (Touring exhibitions have also been necessitated by the institution's now too-small facility.) "Our permanent collection is growing very rapidly," says Consey. "There are some terrific objects in it, but a permanent collection alone—particularly a narrow-focus permanent collection—doesn't bring people back. So we find that it is useful to differentiate the taste of our public by having a series of continuing exhibitions, which should create a demand on the part of our contributors and board for both the collection and the exhibitions."

In 1986 NHAM organized and published catalogs for four major exhibitions: "Robert Morris," co-organized with the Contemporary Art Museum of Chicago; "The Interpretive Link," "The Second Newport Biennial," and "Flemish Expressions," an exhibition of twentieth-century Flemish masterpieces from Belgium. It is exhibitions such as these that have brought Newport Harbor acclaim.

Consey, who came to the museum three years ago after serving as director of the San Antonio Museum of Art and who has also worked at the Guggenheim and National Gallery, adds, "I think it's fair to say that museums, collectors, and individuals throughout the country know us as a contemporary and modern art museum that has a heavy investment in art—conducting historical scholarship, the organization of interesting exhibitions, and sending them to other parts of the country."

Though touring exhibitions do not make a profit, they have won NHAM sponsoring grants from corporations, the federal government, and the State of California. Two years ago, the Irvine Company gave the museum a $1-million grant specifically for organizing touring exhibitions. Last year, only one exhibition not organized by NHAM—the San Francisco Museum of Modern Art's "Wayne Thiebaud" tour—was installed at the museum.

With the art of organizing exhibitions mastered, the museum now faces a new challenge. Last November 25, a bill was defeated that would have enabled the Irvine Company, which owns and manages Newport Center, to give the museum a significant parcel of land. Now Newport Harbor must look at other options for expansion, the key to the museum's future.



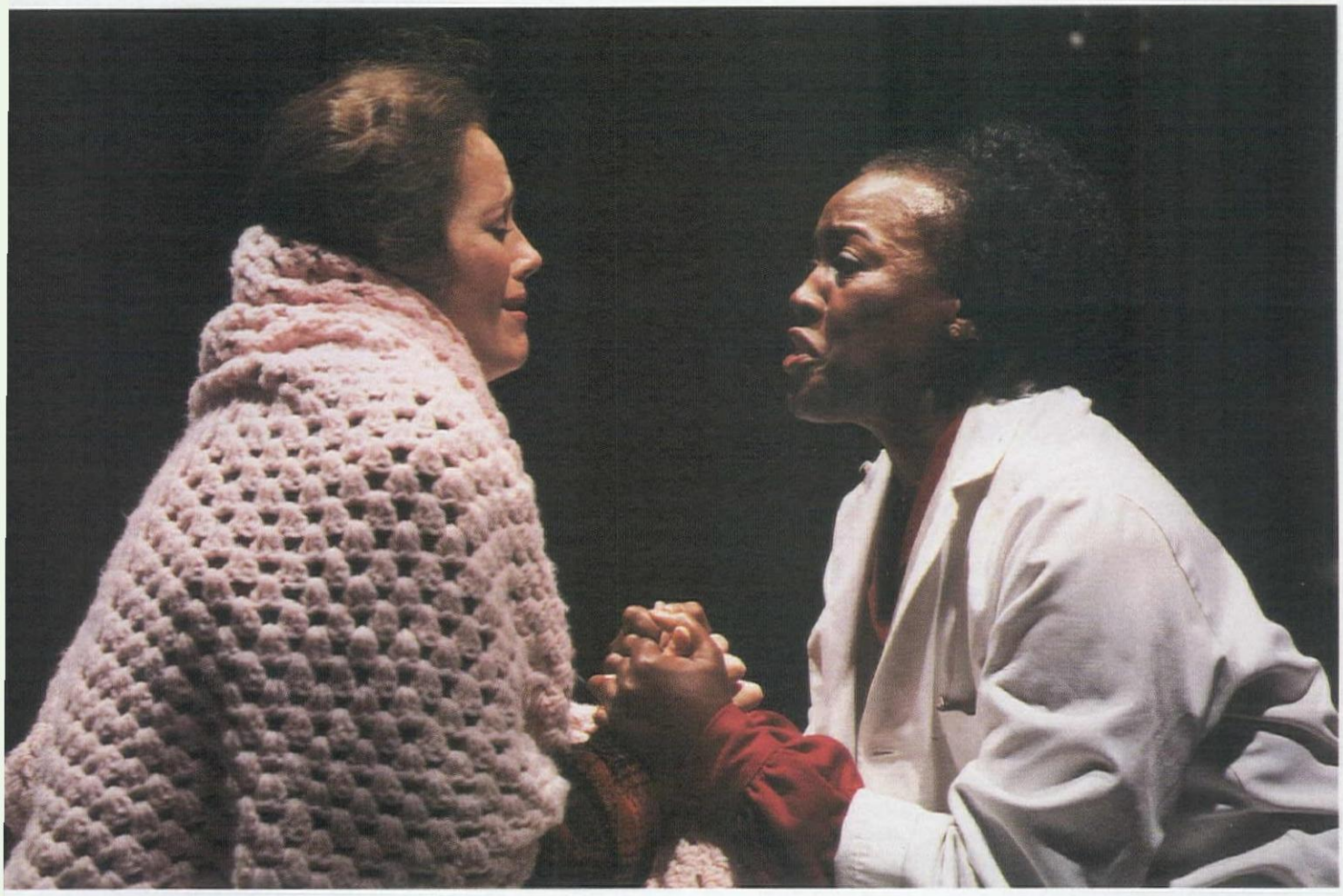


The Newport Harbor Art Museum holds an impressive permanent collection, such as Chri Burden's 1983 Large Glass Ship *(top) and Ro Davis's* #550—Unfold and Arc, *1977 (above).*

"There's a very good logic to the timing of our growth campaign," Consey says. "The county has a major performing-arts center, and now it's time to build a major visual-arts center. We're unlike the performing-arts center, which focused its time and energy and resources on a physical structure and is now going to face the challenge of building resident companies and academic programs. We have taken the opposite course. We've developed t academic programs which are known nationally a internationally. Now we have to deal with the reali of building up a physical plant to contain them

—*Trevor Bail*

Script for Success



A dramatic moment in South Coast Rep's production of Craig Lucas's Reckless.

'he South Coast Rep eeps its ear to the round listening for new oices in drama.

ll the way across the country from Broadway, outh Coast Repertory Company in Costa Mesa, alifornia, exists as a major force in American ama. From training programs for young actors programs nurturing new plays, the professional sident theater has been making its presence felt the theater world for over twenty years.

Founded in 1963, the group began by presenting productions from the back of a station wagon. A year later, SCR moved to its first permanent home, a converted store, called the Second Step Theatre. Productions for that season included Williams's *Glass Menagerie* and the premiere of Shapiro's *The Trial of Gabriel Kapuniak*. Already, SCR was taking the direction that would shape its philosophy for the years to come. According to SCR cofounder David Emmes: "We regard theater as an art and it should, like all art, address itself to the important issues and concerns of our world in a way that is theatrically exciting and entertaining. We seek to do plays that deal with the compelling personal and social issues of our time." SCR further distinguishes itself as one of the nation's most important producers of new plays. "We have always been attracted very much to the sense of text," says Emmes. "That has manifested in our singular commitment to develop American writing." According to Emmes, SCR is concerned with what he terms "the talent drain" that is affecting American writing. "We need to encourage and help develop a great American theater with strong writing," says Emmes.

Originally managed by the artists themselves, the theater made it through its first years on gut instinct and the sheer energy of its company members. These early years of independence allowed the theater to develop a philosophy of artistic excellence and freedom that is still the hallmark of every SCR



T. Taylor Browne

season. In the seventies, SCR began to reach out to the community for support, and the company's management matured into a major cultural force. In 1975, the board of directors was reformed, bringing in some of Orange County's most influential civic leaders. Arts patrons were convinced of SCR's need to grow, and Orange County responded with what was then the most successful arts-funding drive to date. The result—a new home for SCR—a $3.5-million, technically-advanced complex consisting of a 507-seat mainstage, a 162-seat second stage, and an outdoor amphitheatre. The complex, known as the Fourth Step Theatre, was the first SCR location designed specifically for producing theater.

The construction of the Fourth Step Theatre was more than the building of a complex, for the SCR Board of Directors had developed into one of California's strongest arts advocacy groups. The group would later play a major role in the development of the Orange County Performing Arts Center, a state-of-the-art performance space.

This growth, however, has not resulted in any artistic compromises. SCR remains under the artistic direction of its founding members, David Emmes and Martin Benson. The two, along with other resident and guest directors, enjoy the freedom to take the chances that commercial theaters often shy away from. As a result, SCR has become a major producer of new plays. "We're free of some of the pressures of the market place," remarks SCR cofounder Martin Benson. "It gives the play a chance to live, without some of the constraints and pressures of the commercial theater."

The company strives to work closely with new playwrights, developing an artistic relationship that recognizes the seminal role of the playwright. New plays at SCR are thoroughly discussed by the playwrights, artistic directors, directors, designers, and dramaturges prior to casting, and every effort is made to involve the playwright in the casting and rehearsal of the production.

This respect for the playwright has drawn the praise of Craig Lucas, whose plays *Reckless* and *Blue Window* have been produced by SCR. "I let them do the California premiere of *Blue Window*—even though other theaters had approached me—because they have a reputation of letting writers have what they want," says Lucas. According to him, many companies take a "parental approach," assuming "the playwright doesn't know what's best for him. . . . SCR is respectful of writers."

In 1985, SCR introduced the Collaboration Laboratory (CoLab) to more fully involve writers in the resident theater through commissions, readings, and extended workshops. CoLab provides funding for five new plays each year, as well as providing opportunities for extended playwright residencies. The NewSCRipts series presents five unstaged readings of new plays each season to a subscriber audience. Initially performed in the smaller second stage, the NewSCRipts program has been so successful it has moved to the mainstage.

According to SCR dramaturge John Glore, the NewSCRipts program benefits both the playwright and the company. "The writer gets to hear his or her script aloud. We get to hear a script interpreted by actors, which is helpful in terms of our getting a better sense of how the scripts work."



Above: Craig Lucas's Blue Window. *Top: David Emmes and Martin Benson, founders of SCR.*

At the heart of SCR's staff is a core company of ten actors who remain in residency at SCR and work together to maintain a sense of aesthetic continuity. Combined with resident directors and designers who share the same artistic vision, the staff is able to produce plays that are fresh and accessible, yet still maintain the artistic integrity of and original intent of the script. "Entertainment needs to be more than diversion," says Emmes, "and theater should be challenging and stimulating. At SCR, it is exactly that. —*J. P. Forsthoffer*

A Constant Vision

The Laguna Art Museum renovation opens many doors for growth.

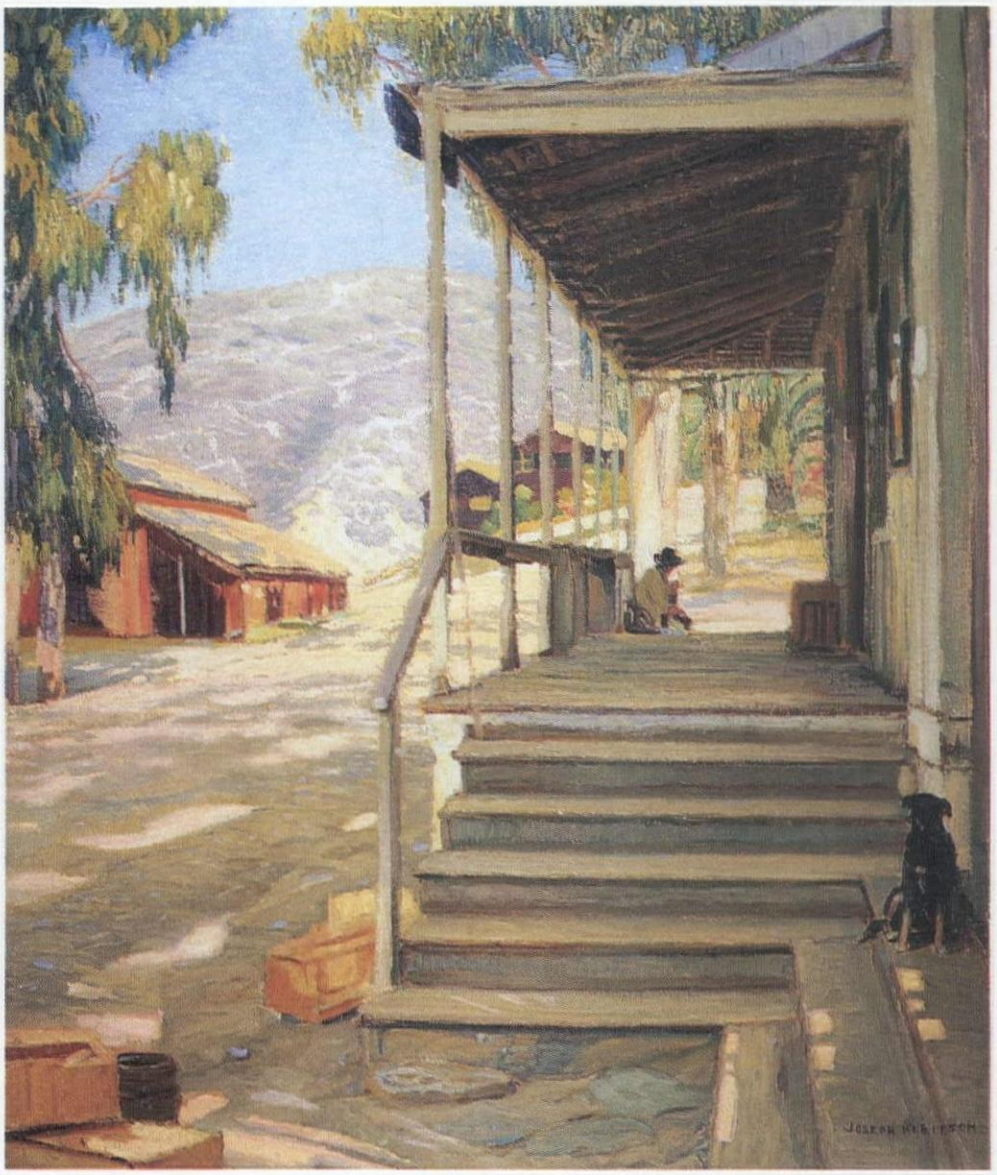
When the doors of the expanded and refurbished Laguna Art Museum (LAM) officially opened in September, the doors for program and exhibition growth opened as well. The oldest cultural institution in Orange County, LAM has enjoyed a history of progressive educational activities for adults and young people, nationally acclaimed traveling exhibitions, and an ever-expanding collection of historical and contemporary works by California artists. As LAM enters this new phase of development, the opportunities are endless.

Founded in 1918 by several Laguna Beach artists, the original museum (then called the Art and Exhibition Gallery) was located in the old Town Hall. By 1929, the gallery had been renamed the Laguna Beach Art Association and moved to LAM's present site on Cliff Drive and the Pacific Coast Highway. Even with these name and location changes, the main objective has remained constant—providing a showcase for California art of all genres and eras, with emphasis on emerging Southern California artists.

The idea for LAM's "new face" took hold when plans were drawn up for the addition of a tea room. A chain reaction of more ambitious ideas got the fund-raising ball rolling for a massive renovation of the entire building. Four years and $2.2 million later, LAM and Los Angeles architect Paul Barnard have created an additional eight thousand square feet of working, gallery, and meeting space, in a magnificent combination of function and aesthetics.

While LAM underwent its facelift, the permanent collection was placed in storage. However, the museum maintained its visibility through the generosity of C. J. Segerstrom and Sons—owners of Costa Mesa's South Coast Plaza—who provided the museum with rent-free space for its educational programs, film series, and smaller exhibitions at the plaza's shopping mall. "The response was just fantastic," says Lauri Pelissero, LAM public relations director. "We reached a totally new audience." Although the space is rent-free, LAM must allocate $100,000 annually to operate the plaza facility.

Famous for high-quality exhibitions such as last year's traveling exhibit "Elmer Bischoff 1947-1985,"



The Old Laguna Post Office, *by California artist Joseph Kleitsch, from the LAM collection.*

LAM also has a popular youth education program—expanded this year, thanks to the additional gallery space. Area junior-high school students will be brought to the museum for tours and lectures, and "Artist's Rainbow," an exhibition examining color will travel to two hundred classrooms throughout Orange County. "Special days for Special Children," for the handicapped, is another successful program instituted this year. "A lecture was given in sign language and the children became so excited they started signing to one another. It was very touching. Probably the best thing about this museum is our children's programs," Pelissero says.

New acquisitions, new programs, a new look—but the Laguna Art Museum's goal remains the same: bringing the absolute best in California art to the community. —*Kathryn Milam*

ORANGE COUNTY
A Place in the Sun

Orange County enters a cultural age, heading for the future. By Cathy de Mayo



Jean Cocteau's Madame Favini et sa Fille *(1953, oil on canvas), part of the Severin Wunderman Foundation/Jean Cocteau Collection in Irvine.*

Orange County is a cultural boomtown, poised on the edge of an explosion in the arts. After years of hibernation in the long shadow cast by Los Angeles, its giant neighbor to the north, Orange County is shaking off its image as a sleepy bedroom community and claiming its own place in the bountiful Southern California sun.

The catalyst for Orange County's cultural coming of age is the new, privately-funded, $72.8-million Orange County Performing Arts Center. But the determination that made the center a reality represents a long-standing commitment to the arts that dates back to the days when Orange County had more orange groves than freeway lanes.

Orange County's past is rooted in its rich, rolling ranchland, first claimed by Spain in 1776, then by Mexico in 1821, and eventually passing into the hands of Yankee settlers in the mid-1800s. Cattle and crops co-existed for decades, and the citrus boom that was launched in the 1880s gave Orange County its name and its identity for years to come.

But in Southern California, where there are wide open spaces, development isn't far behind. Walt Disney was one of the first to see Orange County's potential when he opened Disneyland in 1955. Housing tracts, industry, and freeways soon followed, and today the county has over two million residents.

And its homegrown arts base will continue to expand and stretch, seeking its own identity as it steps out of the shadow of L.A.

(The area code for Orange County is 714.)

MUSEUMS

A visit to the days of Orange County's agrarian past is just as far away as the **Bowers Museum** (2002 North Main Street, Santa Ana, 972-1900), housed in a graceful, 1936 Spanish Colonial Revival building in the heart of Santa Ana, the county seat. The museum has evolved from its original historical orientation to a broad spectrum of permanent and changing exhibits of art and history, emphasizing cultures of the Pacific Rim. Docents make history come alive as they take visitors back in time to the days before the first Spanish colonizing parties arrived in Orange County.

The **Laguna Art Museum** (307 Cliff Drive, Laguna Beach, 494-6531) perches in Mediterranean-pink splendor above the ocean in Laguna Beach. Founded in 1918 by a group of local artists, the original museum building was constructed in 1929, but a recent remodeling wrapped a post-modern facade around it, doubling the size of the museum as well as its exhibition space.

It houses more than one thousand works of art on canvas and paper, as well as close to one hundred three-dimensional pieces, focusing on California artists, particularly historical and contemporary work of the Southern California area. The permanent collection is a strong sampling of the California Impressionist school of the early 1900s.

Nestled in Newport Center above Pacific Coast Highway is the respected **Newport Harbor A Museum** (805 San Clemente Drive, Newpo Beach, 759-1122). The emphasis here is post-1945 California art, with exhibitions of mode and contemporary American and European artist Visitors will find representative works of the Ba Area figuratives and expressionists, the light ar space movement, the Ferus group, the collage ar assemblage movement, color-field, minimalists, ar California funk in the museum's collection of pain ings, sculpture, photography, video, and drawing

Take time to stroll through the Town Center are



The City of Brea's Art in Public Places program includes Birds *by Jeff Morse.*

rrounding South Coast Plaza and the Perform-g Arts Center in Costa Mesa, where a wealth of iblic art is on display. Most intriguing is Isamu oguchi's walk-through *California Scenario* nestled :tween high rises. The Performing Arts Center's ademark arch is punctuated by Richard Lippold's *re Bird* sculpture of stainless steel and aluminum, emingly soaring right through the towering glass alls of the center lobby, towards the street beyond.

The **Fullerton Museum Center** (301 North omona Avenue, Fullerton, 738-6546) features anging exhibitions of art, as well as of scientific id historical subjects. Historical exhibits can also e found at the **Anaheim Cultural Arts Center** 31 North Harbor, 533-3460), which features art chibitions, lectures, concerts, and plays, as well. he center offers popular workshops in several reas of the arts, including dance.

In Irvine, the **Severin Wunderman Foundation/Jean Cocteau Collection** (Three Mason Street, 472-0900) is devoted entirely to the works of French artist Jean Cocteau (1889-1963). The full range of the artist's talents is demonstrated in more than five hundred works of art—including paintings, drawings, lithographs, ceramics, masks, and films. (Open by appointment only.)

The **La Habra Children's Museum** (301 South Euclid, 526-2227) is a hands-on museum in a converted train depot. Displays include taxidermied and mounted animals and a model train village. In Costa Mesa, more than one hundred meticulously restored automatic vehicles from the turn of the century can be found at **Briggs Cunningham Automotive Museum** (250 East Baker Street, 546-7660).

The **Orange County Center for Contemporary Art** (3621 West MacArthur Boulevard, Space 111, Santa Ana, 549-4989) is an artist-run space featuring exhibits by emerging artists from the community. Regularly changing exhibits can be found in Irvine at the **Irvine Fine Arts Center** (Heritage Park, 4601 Walnut Avenue, 552-1078).

Everything from folk art to contemporary art from all over the world is featured at **Brea Civic Cultural Center** (One Civic Center Circle, Brea, 990-7600). In Garden Grove check the **Mills House Art Gallery** (The Village Green, 12732 Main Street, 636-1232) for changing exhibitions of California artists, both established and emerging.

GALLERIES

A good place to start exploring the area's numerous art galleries is picturesque downtown **Laguna Beach,** where a leisurely stroll will take the visitor past any number of galleries, antique shops, and

specialty shops.

Some others to explore include **Diane Sassone Gallery** (278 Forest Avenue, Laguna Beach, 494-2440), dealing in contemporary art, and the **Susan Spiritus Gallery** (522 Old Newport Boulevard, Newport Beach, 631-6405), specializing in contemporary fine-art photography.

Area colleges and universities also offer exhibits in their campus galleries, among them the **University of California Irvine Fine Arts Gallery** (Mesa and Bridge roads, Irvine, 856-6610) with a focus on contemporary art, and the **California State University, Fullerton Art Gallery** (800 North State College Boulevard, Fullerton, 773-3262).

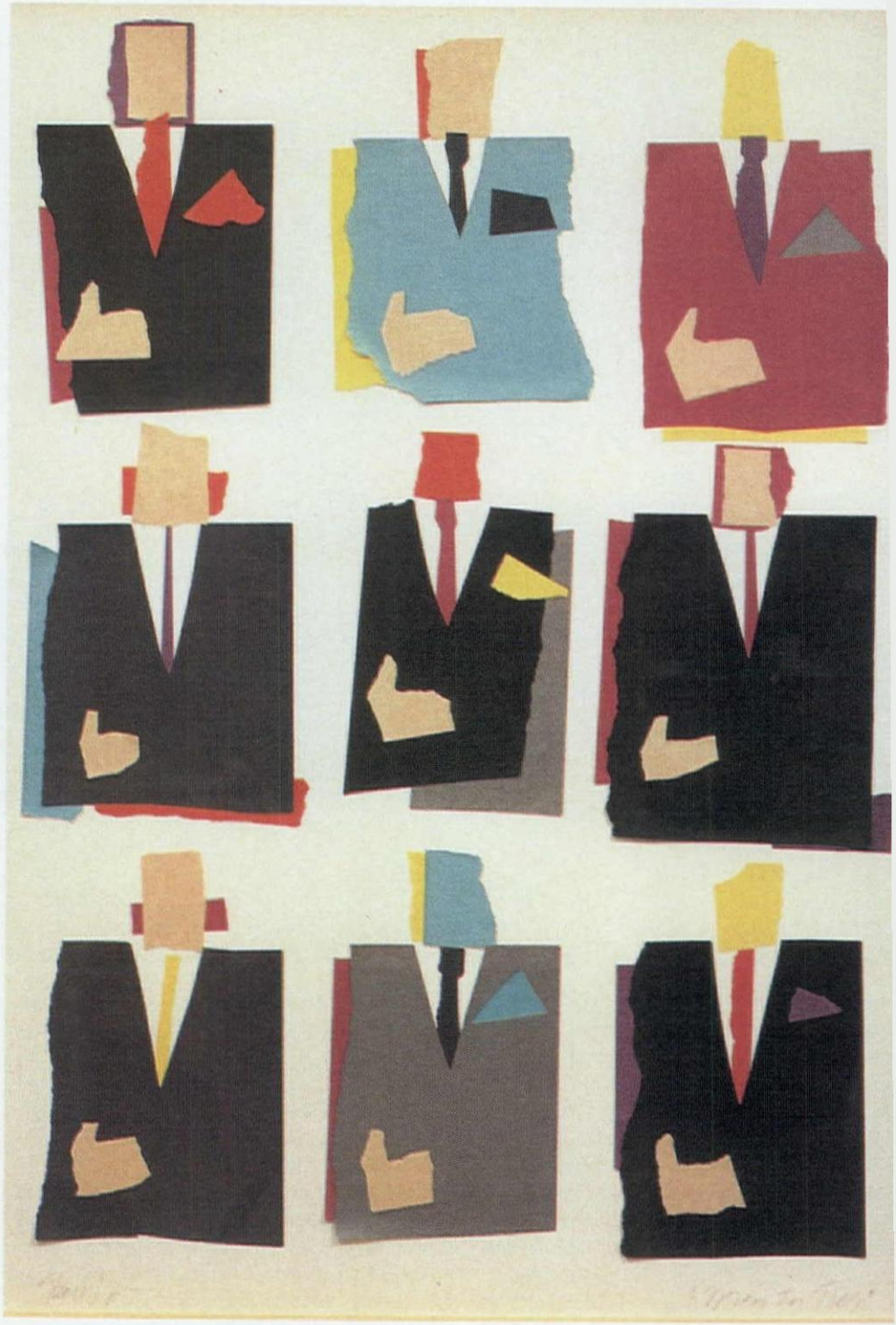
LIVELY ARTS

Orange County's cultural game plan took a giant step forward with the September 1986 opening of the Performing Arts Center. The striking, asymmetrical, 3,000-seat auditorium has acted as a lightning rod to attract artists of international renown as well as local performing-arts groups.

The **Orange County Performing Arts Center** (611 Anton Boulevard, Costa Mesa, 556-2121) also contains a 3,500-square-foot "black box" rehearsal and performance space and has a 1,000-seat theater still on the drawing board. The center's inaugural season brings a dazzling array of music and dance, including performances by the New York City Ballet, the New York City Opera, and the American Ballet Theatre.

The new concert hall will also showcase performances by the Chicago Symphony Orchestra, the Orchestra National de France, the Cleveland Orchestra, the Warsaw Philharmonic, and the Los Angeles Philharmonic imported by the **Orange County Philharmonic Society** (642-8232).

Four active local performing-arts groups offer concert seasons at the Performing Arts Center. The **Master Chorale of Orange County** (535-0153) features 115 voices in performances ranging from masterworks to pops. The **Pacific Chorale** (542-1790), with 140 members, focuses completely on classical music. **Opera Pacific** (553-0699) presents productions that encompass grand opera, operetta, and musical theater and also sponsors a company of local young performers in community outreach programs offered throughout the county. The **Fullerton Civic Light Opera** (Plummer Auditorium, Lemon and Chapman, 879-1732) performs a variety of works October through June. The **Pacific Symphony Orchestra** (973-1300), now in its seventh year, stages more than thirty-five concerts annually, featuring both classical and pops programs that often spotlight guest artists.



Two outdoor facilities regularly import music and comedy to Orange County, taking advantage of the warm summer nights and an Indian summer that stretches well into October: the **Pacific Amphitheatre** in Costa Mesa (634-1300) and **Irvine**

Above: Men in Ties, *a collage created from cut and torn paper by Steve Hopper, is from the Orange County Center for Contemporary Art. Opposite: The Grove Shakespeare Festival's production of Sheridan's* The Rivals.

Laguna Beach is a good place to start exploring the area's numerous and diverse art galleries.



Meadows (977-1300).

To fully sample the cultural riches available in Orange County, wander across the street from the Performing Arts Center to **South Coast Repertory Theatre** (655 Town Center Drive, Costa Mesa, 957-4033). The award-winning company stages twelve works each year on its 507-seat main stage and its 161-seat Second Stage, offering a mix of classics and contemporary drama with a growing commitment to new works. Now in its twenty-third season, South Coast Repertory also produces three annual children's shows and an educational touring show aimed at elementary school children.

Farther up the freeway, the Bard gets his due each summer in the **Grove Shakespeare Festival,** staged during July and August in the Festival Amphitheatre (12852 Main Street, Garden Grove, 636-7213). Next door, in the intimate Gem Theatre, the **Grove Theatre Company** presents a season of drama and comedy September through June.

The **Costa Mesa Civic Playhouse** (Rea Community Center, 661 Hamilton Street, 650-5269) presents plays and musicals, as well as a special children's program, in a season that runs from September to June. In Laguna Beach, the **Laguna Moulton Playhouse** (606 Laguna Canyon Road, 494-0734 or 494-8021) has just expanded its theater where it offers comtemporary dramas, comedies, and musicals, October through June.

A diversity of performances from all areas of the arts are presented at the **University of California, Irvine** (School of Fine Arts, Mesa Road and Bridge, 856-6379), featuring local groups as well as nationally acclaimed groups. Orange County also hosts an active network of twenty-six regularly producing college and community theaters spread throughout the county.

Reservations are a must at **The Laff Stop All Comedy Nite Club** in Newport Beach (2122 Southeast Bristol Street, 852-8762) where the biggest names in comedy entertain nightly.

Dance is represented by several local companies, including **Ballet Pacifica** (494-7271), a Laguna Beach-based regional company founded in 1962 that performs annually at the Laguna Beach Festival of the Arts as well as in concerts throughout the county; and the **Gloria Newman Dance Theater** (532-2818), a modern dance company founded in 1961 that tours Southern California and performs locally at many area colleges and universities.

FESTIVALS

Arts festivals seem to flourish under the summer sun in Orange County, when the pace always perceptibly slows down and half the population

The Performing Arts Center acts as a lightning rod for international talent.



The Pageant of the Masters, part of Laguna Beach's annual Festival of the Arts, traditionally ends with The Last Supper, *incredibly posed by live models.*

seems to descend on the beaches. The granddaddy of them all is Laguna Beach's **Festival of the Arts,** founded in 1939 and running for seven weeks in July and August (650 Laguna Canyon Road, Laguna Beach, 494-1147). The festival presents the work of 165 juried artists and craftsmen in the largest art exhibit staged in Southern California, as well as free concerts, a free children's art workshop, and puppet shows. At night, the festival presents a unique form of "living" art in its Pageant of the Masters, which uses volunteer models from the community to depict major works of art in ninety-second tableaux.

The nearby **Sawdust Festival** (935 Laguna Canyon Road, Laguna Beach, 494-3030) is an arts and crafts show spotlighting the work of two hundred local artists. (You must be a resident of Laguna Beach to participate.) In addition to the works in a variety of media, the festival features demonstration booths showing visitors how the artists create their finished products. The Sawdust Festival is open daily from early July through August.

Labor Day weekend traditionally brings the **International Street Fair** in Orange, which celebrates Orange County's cultural diversity. The street fair annually draws up to half a million people to the quaint City of Orange Plaza at Chapman Avenue and Glassell Street to enjoy international foods, music and dance, as well as craft displays and entertainment for children, all sponsored by the City of Orange (921-2200).

The Sunday following Labor Day is set aside for **Arts on the Green,** a free, day-long celebration staged by the Costa Mesa Chamber of Commerce. The festival fills the rolling parkway between South Coast Repertory Theatre and the Westin South Coast Plaza Hotel with on-lookers and artists milling past exhibits by fifty displaying groups and ten galleries, thirty-five performing groups at work on six stages, and concessionaires offering food from around the world. All the participating artists are from Orange County (650-1490).

The warm summer nights are also the perfect excuse to bring a blanket and picnic to the University of California, Irvine campus (University and Campus drives, Irvine, 856-5252) for the free **Concerts Under the Stars** series, sponsored by the Irvine Company, UCI, and the City of Irvine. The weekly July and August concerts spotlight names like Ray Charles, Mel Torme, Tony Bennett, and Woody Herman, drawing crowds of up to thirty thousand to the campus' central Aldrich Park.

In celebration of summer and as a way to kick off its annual fundraising drive, United Way sponsors a **Sandcastle Contest** (931-7300) each



The Pacific Symphony Orchestra, one of the resident tenants of the new Orange County Performing Arts Center.

eptember in Seal Beach. Last year, sixty teams articipated for trophies in two categories—sand astle and sand sculpture—using only sand and ater. One castle even made the Guinness Book f World Records, measuring in at 13.2 feet.

Orange County's long-standing love affair with ıe sea gets a whimsical slant each August and)ecember when scores of decorated boats parade ırough Newport Harbor. The **Character Boat arade,** held the third Sunday in August, dates back) 1860; today, fifty vessels compete for best-ecoration honors based on a theme that changes nnually. The Newport Harbor **Christmas Boat arade of Lights** salutes the holidays with nightly arades December 17-23 featuring over two hun-red boats in a two-and-a-half hour spectacular that arts at 6:30 p.m. Information is available from ıe parade sponsor, the Newport Beach Chamber f Commerce (644-8211).

Of the many community festivals in Orange ounty, one of the most unusual is **A Night in ullerton,** an annual celebration of the arts held ıe fourth Friday in April. Public and private fine-rts facilities are linked by a free shuttle bus system ıat transports visitors to fifteen sites throughout ıe city to explore a variety of art experiences from -11 p.m. If you're planning to attend, note that local estaurants book up weeks in advance, so make your eservations early (738-6575).

Each year, Orange County's oldest community dips into its historical past for the **Fiesta de las Golondrinas,** sponsored by the city of San Juan Capistrano. The festival takes place during the two weeks surrounding Saint Joseph's Day, March 19, when the swallows traditionally return to Mission San Juan Capistrano after their winter migration. The Heritage Festival depicts the region's history in exhibits, while a community parade, picnic, entertainment, food booths, and a 10K run are also part of the fun (493-1976).

ATTRACTIONS

Disneyland may have put Orange County on the map for tourists, but the locals know the county's biggest draw is its forty-two miles of sparkling coastline. The beaches lure painters, poets, sidewalk singers, skateboarders, and just about anyone with a large towel and a good book.

Huntington State Beach with its wide stretches of sand and large parking lots is popular, as is pristine **Corona del Mar State Beach. Laguna Beach** is filled with coves, both public and private, some requiring a steep hike down the sand. Further south lies **Doheny State Beach** with nearby **Dana Point Harbor.**

Newport Harbor is home to seven yacht clubs and acres of pleasure crafts. (Try **Lido Village** with its cluster of small shops and restaurants.) **Balboa Peninsula** has a pier, the landmark 1905 Balboa Pavilion, and a ferry connecting it with Balboa Island. To book a harbor cruise, deep-sea fishing expedition, trip to Catalina Island, or whale-watching expedition (best viewed in late January or early February), try **Davey's Locker** (673-1434), **Newport Landing** (675-0550), or the **Balboa Pavilion** (673-5245).

Tucked away off busy Pacific Coast Highway is an island of tranquility, **Sherman Library and Gardens** (2647 East Coast Highway, Corona del Mar, 673-2261). The library is devoted to the study of the Pacific Southwest, while the gardens serve as a "museum of living plants" from around the world. The former home now features a conservatory, tea garden, sculptures, fountains, displays of seasonal flowers, and a garden gift shop. Volunteer-led tours are also available.

To capture the flavor of Orange County history, head south to **Mission San Juan Capistrano,** (Camino Capistrano and Ortega Highway, San Juan Capistrano, 493-1424), one of a chain of twenty-one missions founded by Father Junipero Serra that stretches up the California coast. San Juan Capistrano, known as "The Jewel of the Califor-

The Sherman Library and Gardens in Corona del Mar is a "museum of living plants."



The Sherman Library and Gardens in Coron del Mar features a library devoted to the stu of the Pacific Southwest as well as a variety gardens whose botanical collections come fr all over the world.

nia Missions," was established in 1776 and is one of the oldest churches in California. The bell wall, erected in 1813, is still used to ring calls to worship. Nearby, twelve original adobe structures still stand from the days when the city was a Mexican pueblo.

At the other end of the county stands another slice of local history, **Knott's Berry Farm** (8039 Beach Boulevard, Buena Park, 827-1776). Knott's began its colorful past with a roadside berry stand in 1920, later added a restaurant (still known for its traditional chicken dinners), and eventually grew into a 150-acre amusement park featuring a ghost town, fiesta village, thrill rides, and live entertainment.

The **Muckenthaler Cultural Center** in Fullerton (1201 West Malvern Avenue, 738-6595) is a beautiful Spanish-style home built in the 1920s. Set on eight acres, the grounds also include a botanical garden. The center offers botanical exhibits, classes, and a summer dinner theater.

Orange County's most famous citizen is still Mickey Mouse, and his kingdom still works its magic on visitors of all ages. **Disneyland** (1313 Harbor Boulevard, Anaheim, 999-4565) covers seventy-six acres with rides, attractions, and live entertainment.

SHOPPING

When it comes to shopping, Orange County offers the biggest and the best—and the busiest. The **South Coast Plaza Mall** (3333 Bristol Street, Costa Mesa, 241-1700) draws an average of twenty thousand shoppers each day. With its recently completed Crystal Court, South Coast Plaza is now the largest shopping mall in California. It contains a collection of more than two hundred shops that include some familiar names: Gucci, Courreges, Laura Ashley, Ralph Lauren, Abercrombie & Fitch, Cartier, and FAO Schwarz, among others. South Coast Plaza offers valet parking as well as a shuttle service to numerous hotels throughout the count

Fashion Island in Newport Beach offers an op air shopping experience complete with an oce view and a sweeping panorama of some of Oran County's choicest coastline. Its 115 stores inclu Neiman-Marcus and Amen Wardy, as well as t Atrium Court. The court features an airy indo market and dining area surrounded by a stagg ing collection of food boutiques to eat on the sp or take home to enjoy.

DINING

Of course, dining is all a matter of taste, and Oran County has restaurants that cater to even the mo

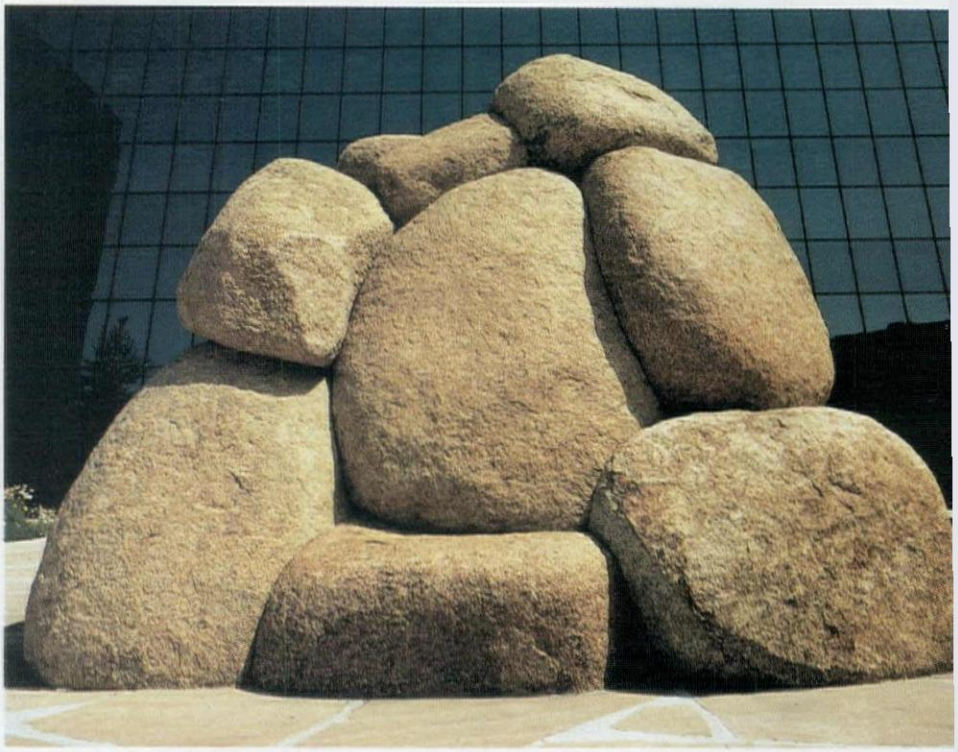

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exotic. Maybe you want an ocean view, nouvelle cuisine, fresh fish, velvet footstools, ethnic eccentricities, fruit omelettes, or plan to load up on carbohydrates before a marathon. Look no further than the nearest Orange County restaurant guide. In the meantime, here is a concensus of favorites.

Chez Cary (571 South Main Street, Orange, 542-3595) is Orange County's grand dame of continental cuisine with an emphasis on elegant service. **Antonello** (3800 South Plaza Drive, Santa Ana, 751-7153) in charming South Coast Plaza Village specializes in nouvelle Northern Italian cuisine and offers the advantage of being located just blocks from the Performing Arts Center. **Antoine** (4500 MacArthur Boulevard, Newport Beach, 476-2001) in the Hotel Meridien is one of the county's newest stars, offering traditional French cuisine.

The Ritz (880 Newport Center Drive, Newport Beach, 720-1800) is tucked away in a corner of Newport Center and has made its reputation serving rave-drawing continental cuisine. The **Ritz-Carlton Dining Room** (33533 Shoreline Drive, Laguna Niguel, 240-2000) offers neo-classic French cuisine in Old World elegance.



Costa Mesa's South Coast Plaza features Isa Noguchi's "California Scenario" sculpture garden. One of its six major elements, representing the state's environment, is The Spirit of the Lima Bean *(above). The fifteen decomposed granite rocks that form the sculpture were found, cut, and fitted in Japa then reassembled by Noguchi himself and tw master stone cutters on the site.*

LODGING

Lodging in Orange County is largely a question of geography, with distinct areas serving different needs. But a recent boom in hotel construction provides a wealth of riches in choosing a hotel to meet your needs.

New in northern Orange County is the **Alicante Princess** (100 Plaza Alicante, Garden Grove, 971-3000), inspired by the Mediterranean resort of the same name and operated by Princess Cruises Resorts and Hotels. In the vicinity of Disneyland and the Anaheim Convention Center, the **Disneyland Hotel** (1150 South Cerritos Avenue, Anaheim, 778-6600) presides over an area lined wall-to-wall with hotels and motels, including the most recent additions of the **Hilton and Towers Anaheim** (777 West Convention Way, Anaheim, 750-4321) and the **Anaheim Marriott Hotel** (700 West Convention Way, Anaheim, 750-8000).

In the hub of Costa Mesa's emerging downtown, the **Westin South Coast Plaza** (666 Anton Boulevard, Costa Mesa, 540-2500) has the jump on all contenders with its prime location half a block from South Coast Plaza Mall, South Coast Plaza Repertory Theatre, and the Performing Arts Center, as well as an enclave of restaurants and movie theaters.

One of the fastest-growing areas surrounds John Wayne Memorial Airport. Among the new arrivals are the **Hotel Meridien** (4500 MacArthur Boulevard, Newport Beach, 476-2001), owned by the Societe des Hotel Meridien, a subsidiary of Air France; and the **Four Seasons Hotel** (690 Newport Center, Newport Beach, 759-0808), with each room offering an ocean view.

Southern Orange County's coastline provides some spectacular views, but few can match that from the **Ritz-Carlton** (33533 Shoreline Drive, Laguna Niguel, 240-2000), built in 1984 on a bluff overlooking the Pacific. Don't miss afternoon tea in the library and its collection of eighteenth- and nineteenth-century European and American art.

TRANSPORTATION

Orange County's transportation arteries are its 150-mile freeway network linking the county with Los Angeles on the north and San Diego on the south. **Amtrak** (800/872-7245) offers limited commuter service from Union Station in downtown Los Angeles south through Santa Ana and on to San Diego, with several stops in between.

Air travel in Orange County flies in and out of **John Wayne Airport** (at the intersection of the 405 Freeway and MacArthur Boulevard, Newport Beach, 834-2400).

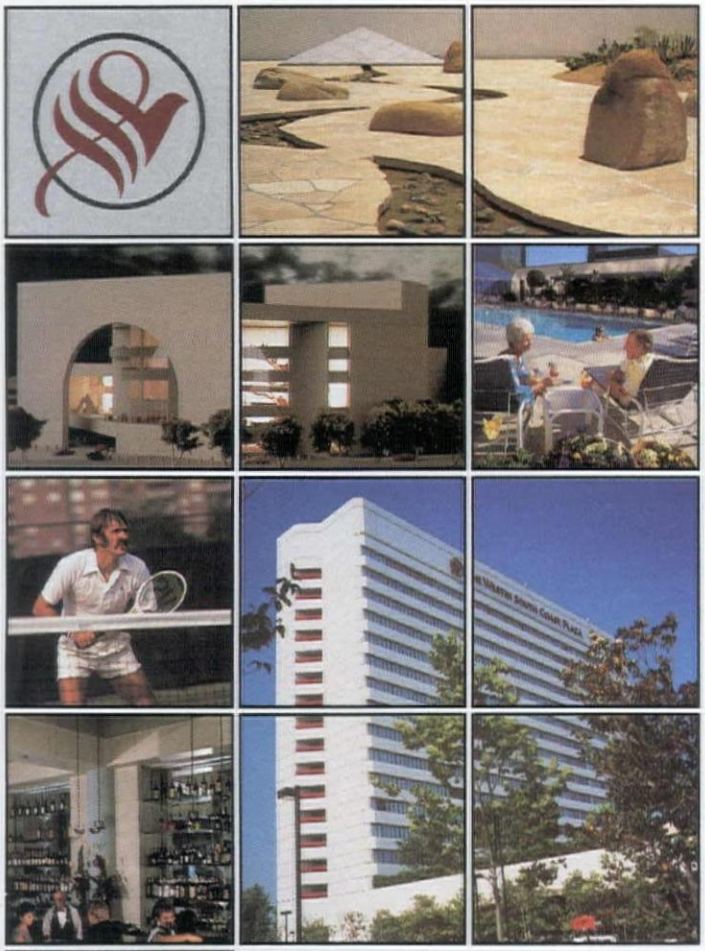
RESOURCES

A general guide to the area that spotlights everything from restaurants to landmarks is ***LA/Access*** by Richard Saul Wurman (Access Press, Lt P.O. Box 30706, Los Angeles, CA 90030), and yo get Los Angeles thrown in as a bonus. T **Anaheim Area Visitor & Convention Bure** (999-8999) has information for those visiting t Disneyland area, and the **Newport Bea Chamber of Commerce** (644-8211) is helpful f those traveling in south county.

Orange Coast magazine has articles of local i terest along with a dining guide. And the best b is a Friday edition of either the ***Los Angeles Tim Orange County*** edition or the ***Orange Coun Register,*** when they run comprehensive listings area attractions.

Cathy de Mayo is an Orange County-bas freelance writer with a ten-year background cove ing theater arts for Southern California newspape and periodicals.

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Manchester Inst. of Art, N.H.
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ELIOT O'HARA Cat. $3.
Spiva Art Center, Joplin, MO.
Feb. 22 - Mar. 22

ADOLF DEHN Cat. $3.
Lakeview Museum of Art & Sciences
Peoria, IL. Jan. 6 - Feb. 1
Farnsworth Art Museum
Rockland, ME. Feb. 8 - Mar. 22

MILTON AVERY Cat. $5.
Cunningham Memorial Art Gallery
Bakersfield, CA. thru Jan. 10
Dahl Fine Arts Center
Rapid City, S.D. Feb. 1 - 27

AARON BOHROD Cat. $3.
MacNider Art Museum
Mason City, IA. Jan. 10 - Feb. 10
Tweed Museum of Art, U. of MN.
Duluth, MN. Feb. 22 - Apr. 5

Harmon-Meek Gallery

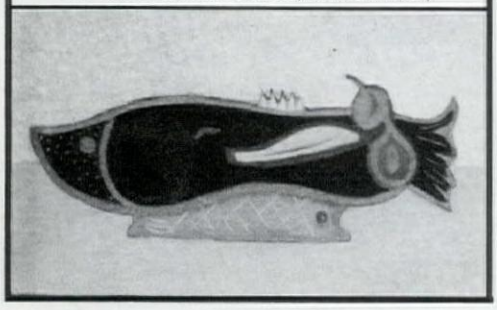
WALTER MEIGS Cat. $3.
Jan. 26 - Feb. 14

JIMMY ERNST Cat. $10.
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CLEO HARTWIG Cat. $2.
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Cross Country



Mstislav Rostropovich celebrates his sixtieth birthday with a special concert series.

Music

Sixty Candles

When Mstislav Rostropovich celebrates his sixtieth birthday this year, his fans will be the ones who receive the gifts—an unprecedented series of seventeen concerts during February and March. Rostropovich will flex his versatility by playing as cello soloist in fifteen major orchestral works, by performing as recitalist in all of Bach's six Unaccompanied Cello Suites, and by conducting both his own orchestra—the National Symphony—and the New York Philharmonic.

The series opens February 6 when he conducts the National Symphony in a Haydn and Shostakovich program at Carnegie Hall—the place where he made his American debut almost thirty-one years ago. The celebration culminates on March 27 (the cellist's birthday) in a spectacular gala at Washington's Kennedy Center, with international artists flying in for the occasion.

Born in Baku, Azerbaijan, in 1927, Rostropov began to play the piano and compose at the age four, taught by his mother. He studied cello un his father, entered the Children's Music Scho then moved on to the Moscow Conservatory. was accepted at that institution in the cello depa ment and in the composition department, where studied under Dimitri Shostakovich. As a you musician, Rostropovich won first prize at the Yo Festivals of Prague and Budapest and at the Prag International Cello Competition.

Many cello works have been written for a dedicated to Rostropovich by such composers Bernstein, Britten, Kabalevsky, Khachaturia Miaskovsky, Piston, Prokofiev, Sauguet, a Shostakovich. The first annual Rostropovich Int national Festival took place in the summer of 19 in Aldeburgh.

Architecture

Form Celebrates Function

en the architect Louis Sullivan looked down the lless collonaded vistas of Chicago's 1893 World lumbian Exposition, he predicted at least fifty rs of pedimented and white-marble death for ıerican architecture. Whether or not he was ht, his own multi-colored, lavishly detailed ebrations of midwestern energy were neglected, iculed, and torn down. Sullivan died a penurous l forgotten alcoholic in 1924. Now, the Chicago storical Society has assembled fragments of his tastic imagination in the form of elevator cab ors, delicate pencil sketches, newly nmissioned photographs of existing structures, l finely crafted models of "The Function of Ornent: Architecture of Louis Sullivan."

Sullivan's ornament was woven together of imssibly intricate webs of foliate forms and light ıbesques, which turned the facades of early yscrapers such as the Guaranty Building in Buffo, the Wainwright in Saint Louis, and the ıditorium in Chicago into organic celebrations of resources of the newly opened plains. Whether llivan built theaters filled with precious stones d in the hotels, restaurants, stores, and offices ıich marked Chicago as a new metropolis, or ıced small boxes in towns like Owatonna, Iowa Sydney, Ohio to house the local bank, he always rned his structures into affirmations of the power architecture to embody the ability of human arice to transform the vast spaces of America.

It is in these delicate, almost invisible rendergs, that his work is best appreciated, though the ıgmentary remnants of many of his nowmolished buildings offer a poignant tone of alism to these visions of architectural wonder.

Most convincing in the exhibition are the detailed odels, including a model of a bank in Minnesota ıich includes the central square on which Sullin's bank sits, and thus gives the viewer a clear dication of the social relationships formalized in central space of the small farm community and manner in which the bank anchored those relanships with its forceful volume and grand arched ndows.

"The Function of Ornament: Architecture of uis Sullivan" will be presented in New York's ooper-Hewitt Museum (March 23-May), the Saint uis Art Museum (August 28-October 25) and the ational Building Museum in Chicago (Decemberring 1988). —*Aaron Betsky*

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Cross Country

Art

A Sultan's Collection

In England, Henry VIII sat on his throne. In Ita Titian and Raphael and Leonardo were working a ists. In the New World, Cortez and his armies w colonizing continents. And in the East, ruling a main vastly greater than that of any European ki Sultan Süleyman the Magnificent reigned over Ottoman empire from his headquarters at Topk Palace in Constantinople.

We know Topkapi Palace today as a museum repository of imperial jewels, Ottoman sil glistening metalwork, and sumptuous royal f nishings. We know the palace from visits to Ist bul, perhaps, or from books and movies. We ha never been able to view the museum objects on hibit anywhere outside Turkey because, until l year, Turkish law forbade their removal fr Turkish soil. The treasures of the sultan are uniq in world art in that they have not been pilfered a remain assembled in national collections; alm no Turkish art of imperial quality exists anywh else in the world.

"The Age of Sultan Süleyman the Magnificen will bring the Ottoman treasures—most fr Turkish national museums—to America for the fi time in history. In a visually stunning exhibit spo sored by Philip Morris Companies, Inc., more th two hundred sixteenth-century masterpieces go display at the National Gallery of Art (Janua 25-May 17); the Art Institute of Chicago (Ju 13-September 6); and the Metropolitan Museum Art (October 4-January 17, 1988).

Sultan Süleyman, revered in Turkey as *Kanun* the lawgiver (many of his judicial acts became t basis of western constitutional laws), was a genero and inspirational patron of the arts in an era of a tistic brilliance. But he was more than a patron Süleyman was trained as a goldsmith and was al an accomplished poet and linguist. Included in th exhibit are illuminated manuscripts, fabrics wov of gold-wrapped silk threads, jade and rock crys embellished with gems, embroideries and rugs, i laid woodwork, ceramics and tiles, the sultan's pe sonal swords, and paintings and drawings featu ing the well-known Ottoman floral motifs.

Guest curator Esin Atil has assembled what wi surely be regarded as one of the year's major e hibitions, on loan from the Topkapi Museum, th Turkish Archaeological Museum, the Museum Turkish and Islamic Arts, the Louvre, and th British Museum. —*Ellen Stei*



ul Klee's "path to art"—seek exactitude, t only "exactitude winged by intuition"—is rfectly embodied in his Double Tent *(1923, utercolor on paper). Klee's works will be on ew at MoMA February 12-May 5.*

Path to Klee

ew York's Museum of Modern Art is mounting e first major retrospective in twenty years devoted Paul Klee (1879-1940), the Swiss-German master bold color and large-format composition. On splay from February 12 through May 5 will be me two hundred fifty paintings and fifty draw-gs and prints—including many rarely loaned orks from the Klee Foundation in Bern, Switzer-nd. The path of Klee's luminous career—from his rly association with Kandinsky and the Blaue eiter exhibition in Munich, through his analytical ears at the Bauhaus with Gropius, to his immense-productive maturity in exile—embodies the "path art" he prescribed for his Bauhaus students. Seek xactitude, he advised the students, but only "ex-ctitude winged by intuition." As this show sug-ests, Klee's mighty wings of intuition transported m from German romanticism to international mod-rnism, ranging between the figurative and the bstract, the organic and the geometric.

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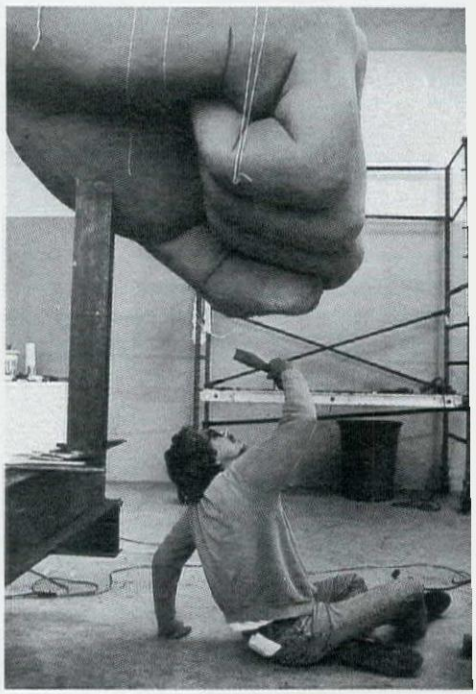
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Cross Country

Fistful of Spirit

Max Schmeling and all the others who felt unwelcome sting of the Brown Bomber's fist wo have no trouble believing these statistics: *weig* 8,000 pounds; *reach*, 24 feet; *strength*, solid bron In the flesh, big Joe Louis from the east side Detroit was heavyweight champion of the wo longer than any other boxer (1937-50). Nc suspended high above a downtown intersectic sculptor Robert Graham's monumental bror casting of Louis's right arm scores a cultu knockout for Detroit.

It was literally with his fist that Joe Louis cra ed through the racial barriers of 1930s Americ prefiguring and inspiring the spirit and strength a people on the move. To evoke such power, *Spo Illustrated* magazine commissioned Graham to pr duce a bronze on the heroic scale of classical an quity. The work was presented to the city in celebr tion of the centennial of the Detroit Institute of Ar It hangs from a pyramidal support at the corner Jefferson and Woodward avenues, a tribute to t glory of a great athlete and the energy of a gre city. —*Ellen Ste*



Robert Graham works on his massive bronze Monument to Joe Louis. *The piece was presented to the city of Detroit recently in celebration of the Detroit Institute of Arts' centennial.*

Film

Movies without Movie Stars

Before Hollywood: Turn-of-the-Century Film om American Archives," sponsored by manufac- rers Hanover, recaptures the birth of moviemak- g back when nobody was a movie star. Sixty-nine those rare pre-1915 movies have been arranged six programs for screening at venues around the ition and the world, beginning January 25 and nning through February 28 at the Whitney luseum of American Art in New York.

Some of the actors and directors who later moved Hollywood are represented here, including Mary ckford, D. W. Griffith, and Cecil B. and William Mille. Genres range from romantic comedies corporate advertising (such as an ad which pro- oted the Edison Manufacturing Company's pital-punishment system by killing an elephant front of the camera).

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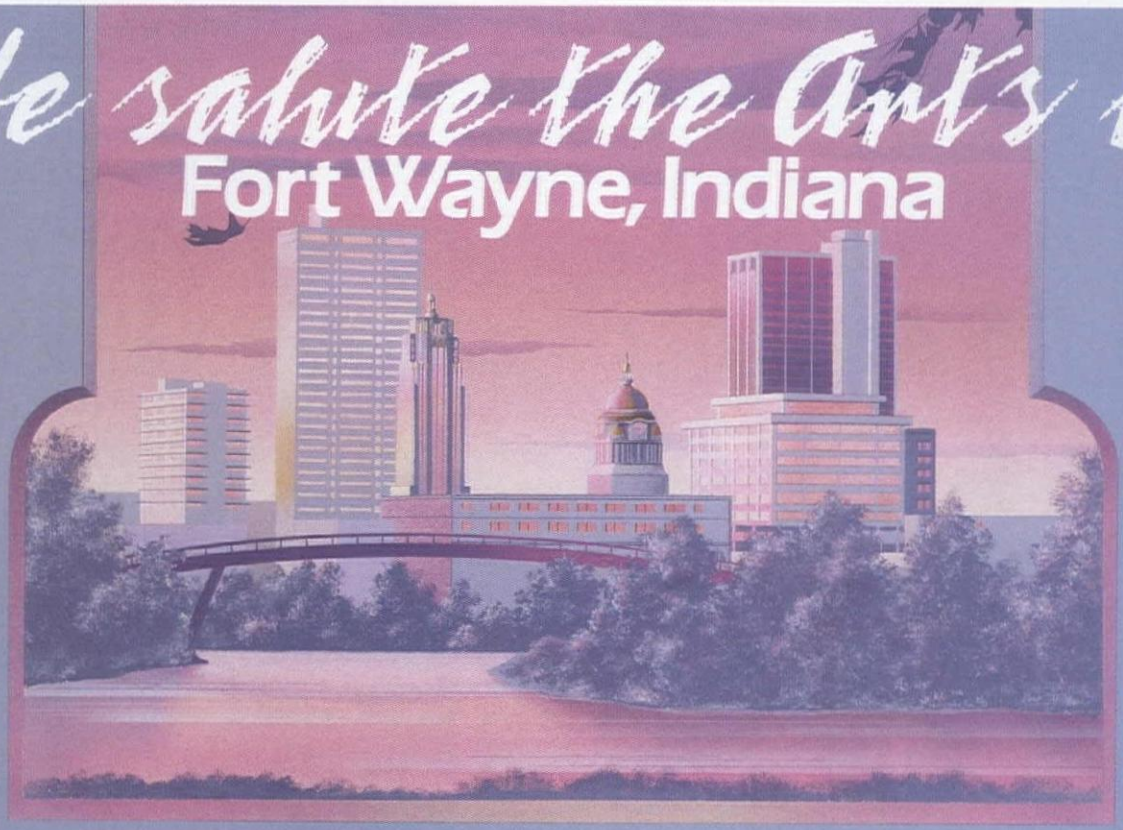
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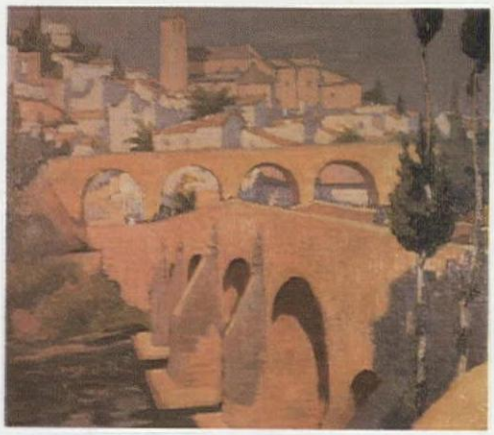
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Alcala de Guadaira, Sevilla, 1922.
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Cross Country

Theater

The Fiery Sixties

The sixties generation—a hot commodity in t eighties. Now Chicago's Goodman Theatre jum on the bandwagon with Michael Weller's *Ghost Fire*. Weller, whose previous work includes *Loc Ends, Fishing* and *Moonchildren* and t screenplays for *Hair* and *Ragtime*, gives l characters one last shot at immortalizing th youthful dreams. Two once-promising filmmake currently lapsed into less-risky lines of work, co together again to make the perfect picture show. C of them is too late, however, and both are up agai the enervating complexities and contradictions tl make life after adolescence so very messy. Welle renowned knack for dialogue sweeps the acti through nine scenes set in seven different locatio *Ghost on Fire*, which received rave reviews at world premiere last year at La Jolla Playhouse ne San Diego, is set for January 9 through Februa 14 at the Goodman.

Books

America's Masters

Thirty-five Gilbert Stuart portraits (the famili miniature of George Washington on a one doll bill) will get you the first achievement of a prom ing new collaboration between the Smithsonian I stitution and one of the nation's foremost publishe of art books, Harry N. Abrams, Inc. The first pr duct of the new Abrams-Smithsonian series, a propriately enough, is Richard McLanathar *Gilbert Stuart: The Father of American Portraitu*

McClanathan, who has served as curator at t Museum of Fine Arts, Boston, and as director the American Association of Museums, has pr duced the first new biography of Stuart in more tha twenty years. It is lavishly illustrated, with fift one color plates and another fifty paintings ar engravings reproduced in black and white.

The life of Stuart is the lead title in a new seri focusing on America's foremost artists and a movements in the context of the international scen Forthcoming volumes—each one written by leading scholar and produced in cooperation wi the Smithsonian's National Museum of America Art—will look at Mary Cassatt, Willem de Koo ing, Winslow Homer, Edward Hopper, Jackso Pollock, Frederic Remington, and others.