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HORIZON

The Magazine of the Arts

**The Square World
of Josef Albers**

**Greater Miami: An
American Original**

**Glenda Jackson
on Lady Macbeth**

**Charmed Places of the
Hudson River School**

**John Butler's
Life of Dance**

Josef Albers's *Self-Portrait III*
ca. 1917 crayon on paper

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HORIZON

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April 1988

Cover: Josef Albers's
Self Portrait III,
drawn around 1917
when the artist was
twenty-nine years old.

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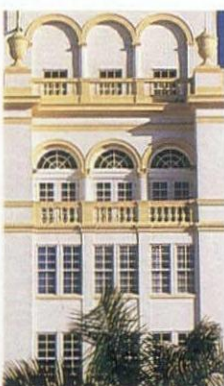
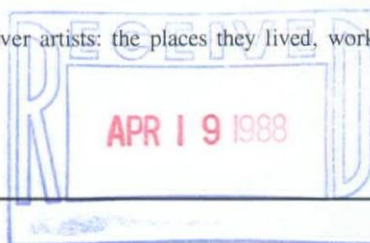
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A City on the Move

"A Cultural Skyline Emerges," we noted when we visited Miami three years ago. The mood was upbeat and expansive; the city itself was clearly on the move. The opening of the Center for the Fine Arts—and its umbrella, the Metro-Dade Cultural Center—heralded a new direction for Miami as a national center for the arts.

This month we've gone back to Miami and found the emerging skyline has matured into a vibrant cultural landscape teeming with imagination and diversity. Like Los Angeles, where we traveled last month, Miami is a purely American arts mecca, powered by an exciting, electric ethnicity. The celebration of this multicultural wealth ignites the creative fireworks exploding in every corner of the city.

A telling gauge of the spirit of optimism and openness that floats in with the tides is the abundance of new life on the city's artscape: the pioneering New World Symphony, the astoundingly successful Miami City Ballet, the trendsetting Philharmonic Orchestra of Florida. Innovative artists' centers like the Bakehouse Art Complex and the South Florida Art Center are transforming neighborhoods into nuclei of creativity, along with the staggering array of visual and media arts projects supported by the Neighborhood Arts Program of the Metro-Dade Cultural Affairs Council. Meanwhile, such oldtimers on the city's cultural scene as the Greater Miami Opera and the Coconut Grove Playhouse thrive with a renewed sense of adventure, bringing world-class theater and operatic fare to sophisticated urban audiences.

Working with Kenneth Kahn, executive director of the Cultural Affairs Council, in putting together our coverage was a special delight. Ken's knowledge of the many faces of Miami is encyclopedic, and matched by a passionate sense of the vitality of the arts and their importance in creating a quality of life that is colored and many-textured.

As our travel story notes, Miami in the eighties rivals New York at the century's other end: a dynamic blend of cultures that make it a city full of cities. In this rich outpouring of creativity, Miami is like other great American cities. And like its counterparts, it cuts a highly distinctive profile. The Miami cultural scene is not the one you find in New York, Chicago, or Los Angeles. It's pure Miami—an American original.



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ROD GOEBEL



Rose Dance, 1988, oil, 48 x 52 inches, \$30,000

"A painting becomes art when something more than the sum of its parts is created. What that something is can never really be explained—only felt. For me, a simple vase of flowers contains the power and mystery of the universe."

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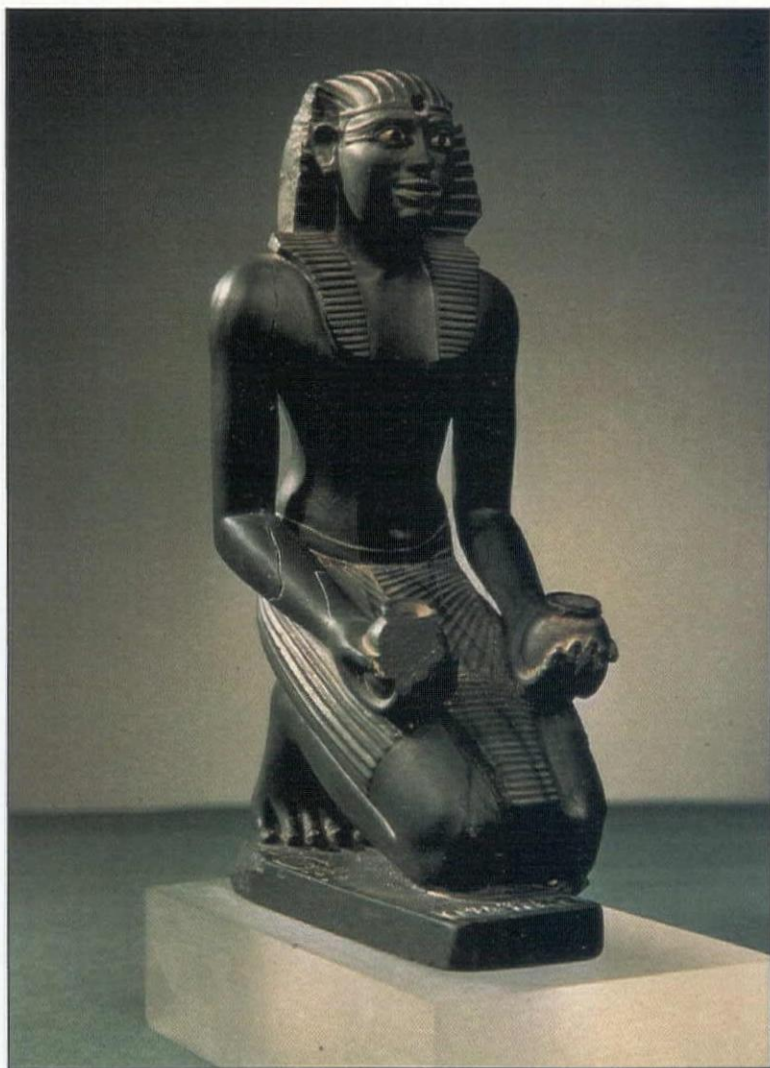
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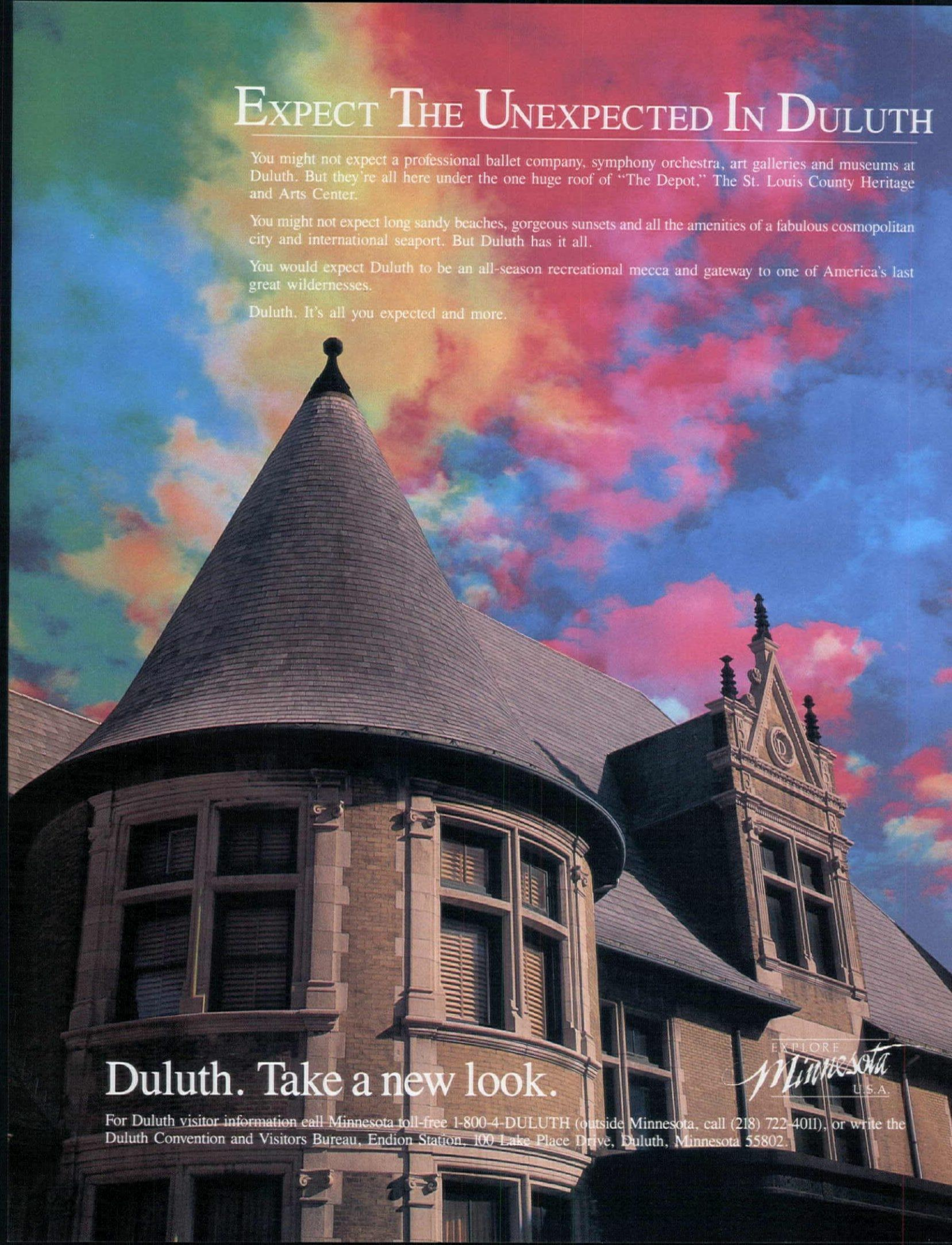
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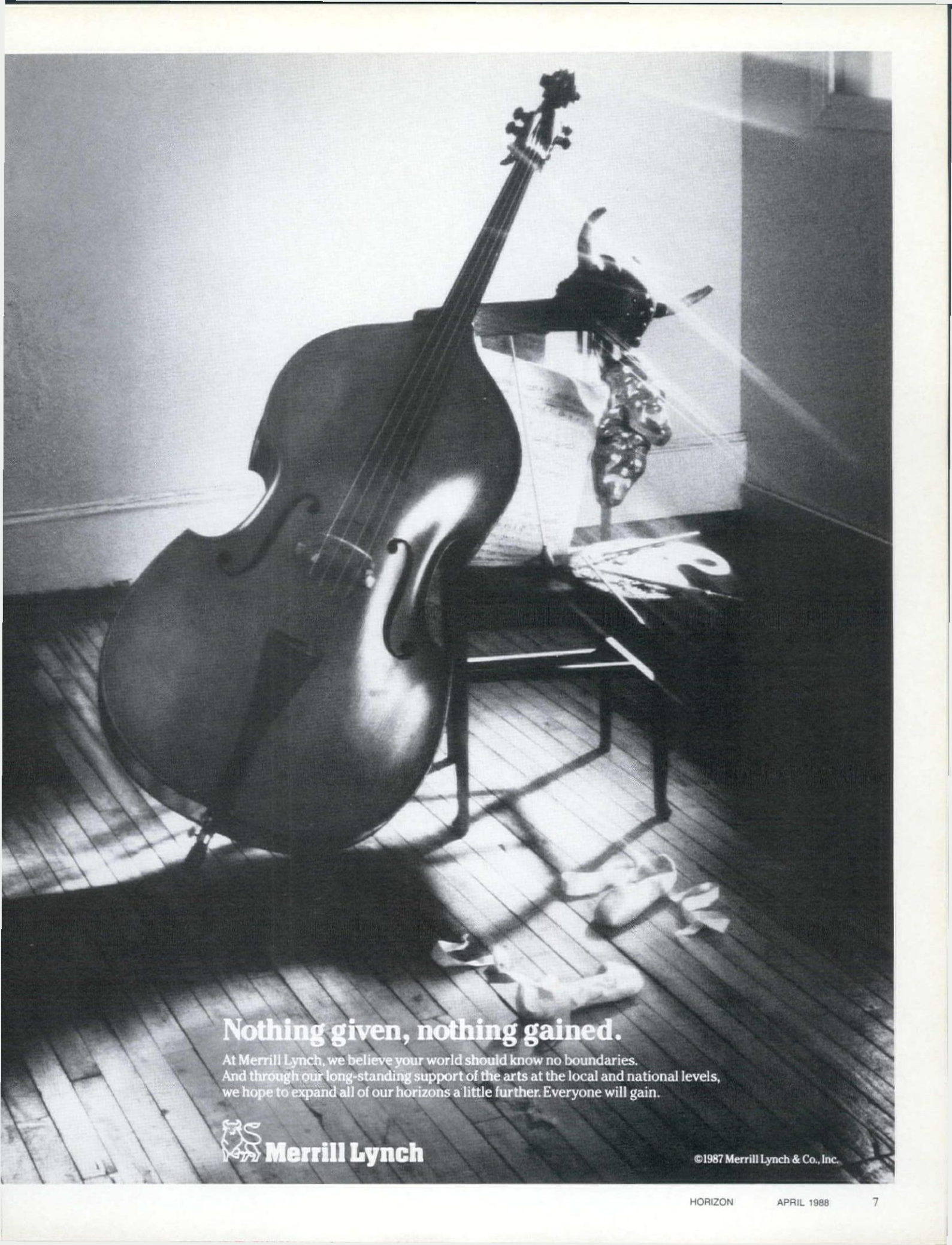
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ACA: A View From The Field

The Power of Collaboration

More than one occasion I've written in this column about the importance of collaboration in the arts. Events of the last seven years—a period of sweeping reevaluation and change in our public life—have underscored how crucial collaboration has become. The issue is not merely one of surviving, but of prevailing and prospering, of meeting the challenge of change and then responding imaginatively to it.

Collaboration as a theme runs throughout all that ACA does—from publications program to the committees and working groups that advise us in other areas. A cross section of ACA's membership reveals, like geologic layers, all the strata that make up the extended arts community: artists, funders, large institutions, small groups, educators, business people, patrons, policy makers, students, and others. Collaboration begins by throwing the doors wide open to all who would participate. And it begins at home. But collaboration is only one of what we might call the "high C's" of effective advocacy: collaboration, communication, and coordination. First we agree in principle to work together. Then we share with each other whatever we know about the issues and tasks at hand. And finally we coordinate our efforts in order to make the most of our resources.

"The arts will make it only if those who care about the arts see to it that they make it," ACA board member and pollster Louis Harris asserted in the March issue of *Vantage Point*. Making it. Seeing to it that we make it. Collaboration, communication, coordination. That's what Advocacy Day is all about.

**April 13, 1988: Advocacy Day
Washington, D.C.**

Now let me say two things to all of you who care about the arts:

1.) If you are reading this before April 13 and haven't yet made plans to participate in Advocacy

Day, call 202/333-5841 and reserve your place now. Registration is only \$35.

2.) If you are reading this after April 13, call 202/333-5841 to receive a special issue of *ACA Update* reporting on this year's event and to add your name to our mailing list for next year.

Advocacy Day is not only about collaboration; it also begins with it. Cosponsoring the Day with ACA are the American Arts Alliance (AAA), the American Association of Museums (AAM), the National Assembly of Local Arts Agencies (NALAA), and the National Assembly of State Arts Agencies (NASAA)—all of whom will be encouraging their members to take part. Thirty-three additional arts service organizations have been invited

the morning's program. Legislators and Administration leaders at Advocacy Day include: Sen. Claiborne Pell (D-RI), Rep. Pat Williams (D-MT), Sen. Edward Kennedy (D-MA), Sen. Ted Stevens (R-AK), Sen. George Mitchell (D-ME), NEA chairman Frank Hodsoll, NEH chairman Lynne Chaney, and IMS director Lois Shepard.

Issues pertaining to appropriations for the two National Endowments and the Institute of Museum Services, the postal subsidy for nonprofit organizations, and taxes and charitable deductions will lead the agenda this year.

A luncheon arts forum, underwritten by Pacific Telesis-Group, will provide perspectives on the 1988 presidential campaign. It will be followed by visits to individual congressional offices and a congressional reception.

If collaboration, communication, and coordination are alive and well in Washington in April, it will surely be at Advocacy Day. Please join us.

* * *

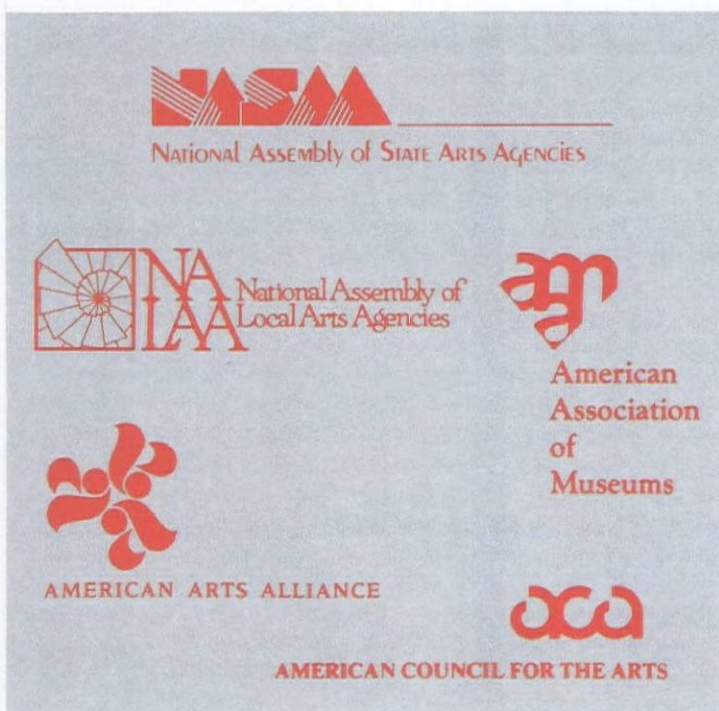
A final word about the power of pulling together. This year, the NEA is drafting its congressionally mandated "State of the Arts" report, scheduled for completion in the fall. This year also, I think we've been treated to more attention to arts issues on the part of several leading presidential contenders. (See the March issue of *Vantage Point*.)

Next month, against this backdrop, ACA's *Vantage Point* magazine will air the views of a dozen of our most thoughtful arts activists—people who are putting themselves or their institutions at the forefront of inquiry, artistry, or change. From Harvard's Howard Gardner to La Mama's Ellen Stewart, New York City Opera's

Beverly Sills to the Field Museum's Willard Boyd, they describe what constitute the most pressing issues in the arts today and what to do about them. The result may enrich, enliven, and inform what we all say about arts policy for quite some time.

Milton Rhodes, President
American Council for the Arts

Effective arts advocacy depends on the involvement of all of us. To learn how to become a member of ACA, write: Membership Director/American Council for the Arts/1285 Avenue of the Americas/3rd Floor/New York, N.Y. 10019. Or call us at 212/245-4510.



to serve as special participants in the program.

Each year, Advocacy Day is devoted to a review of the issues and legislation affecting the arts. People from the arts, business, education, and civic communities come together to hear legislators, congressional staff, Administration officials, and nonprofit leaders discuss the key issues and events of the year. Participants also use the occasion to meet with elected representatives and urge the adoption of legislation favorable to the arts and culture.

We are fortunate to have another strong line-up of speakers this year, beginning with Livingston Biddle, author and former chairman of the National Endowment for the Arts (NEA), who will moderate

Ken Morgan

"I once heard a college professor lecturing about one of my pieces. He gave an elaborate, philosophical reason why the picture plane extended beyond the frame. Afterward, I said to him: 'There's another possibility. The artist may have measured the wood incorrectly.' There are no deep, hidden meanings in my pieces. I just want people to find pleasure in them."

Ken Morgan enjoys his work. Aetna supports him, and many artists like him, so more of us can enjoy it, too.



Aetna

PLUMBING THE DEPTHS

ree years ago, when Glenda Jackson was playing Nina Leeds in the Broadway production of Eugene O'Neill's *Strange Interlude*, she had for a suitor a young woman named Melinda Howard. Both star and dresser were women of lively intelligence, and often they would play casting games with the novels they were reading, framing them as definitive stage productions. One night Howard asked the great actress what role she would most like to play. "Lady Macbeth," responded Jackson.

Howard offered that Christopher Plummer, whom she had dressed for *hello*, wanted to play that dark lady's tragic lord. "Do it," Jackson told the thirty-one-year-old Howard. "You're much too smart to remain a dresser. I'll give you my name and a letter of commitment—go produce it."

And so began what may be the most summate production of Shakespeare's chilling tale of ambition gone awry, with a lord and lady who were made for their parts. For his portrayals of Hamlet, Henry V, Richard III, Anthony, Mercutio, and so on, Plummer has been hailed as a Shakespearean actor of the first rank. Jackson's impassioned performances as the heroines of Ibsen, Chekhov, Strindberg, O'Neill, and Shakespeare have earned her overwhelming acclaim as one of the most powerful actresses of our time.

After her dressing-room conversation with Jackson, Howard called Plummer, who came down to see *Strange Interlude*; afterwards the two talked about bringing the Bard back to Broadway. She then went to producers Fran and Barry Weissler (of *hello*, *Cabaret*, and *Zorba the*

Christopher Plummer and Glenda Jackson in *Macbeth*.

Glenda Jackson redefines Lady Macbeth in a new Broadway production of that timeless tale. By Marcia J. Wade



© Henry Grossman, 1988

Greek fame, among others). The two were struck with the rightness of the casting, and committed themselves to making it happen on the stage. As Fran Weissler says, "To do the greatest playwright in the world with two of the greatest actors in the world, and to bring that to Broadway, is just very exciting." The rest is history—or soon will be, when the Jackson-Plummer *Macbeth* opens on Broadway April 21, after a road tour that has included runs in Stamford, Connecticut, Baltimore, Pittsburgh, Toronto, New Haven, and Boston.

Bringing Shakespeare to Broadway is admittedly daring—even brave, as Jackson has said. But to her, *Macbeth* is the most timely of plays, and Shakespeare the most contemporary of playwrights. "All he ever really wrote about are the questions that every age asks itself. Who are we? What are we? Why are we? Those are the questions he is continually and constantly posing." In a period regularly beset with tales of greed and corruption in the highest centers of power, his insights into the mechanisms of ambition remain undiluted, she says. "However much the surrounding environment may change, human nature stays pretty much the same. That was something that he, above all other writers ever, was capable of showing you—what it is to be a human being."

For Jackson, to be Lady Macbeth—one of the few women in Shakespeare's world who has no name, a distinction she shares with her mate—is to have unwavering devotion to her husband above all else. Like Macbeth himself, she is "undoubtedly strong and passionate." While we can recognize their dilemmas, she says, "their life energy is infinitely greater than life energy as we

know it now. Whatever Shakespearean play you do, you have to start from the point that these are remarkable people by the quality of their sense of what it is to be alive and the energy that they have."

Jackson brings her own keenly developed sense of what it means to be alive to her reading of the play. Her interpretation is animated by a formidable intelligence and a relentless capacity to plumb the depths of human character. "To play Lady Macbeth, I have to see the world through her eyes. I can't sit here and say, 'What a wicked, wicked woman and what a terrible, terrible thing to do.' She doesn't regard herself as being evil. She has a reason for doing what she does. It's my job as an actress to make those reasons clear."

The world she sees through the eyes of Lady Macbeth is not unrecognizable to twentieth-century vision—not by a long shot. In the first place, the unswerving nature of the Scotswoman's loyalty calls to Jackson's mind the devotion of America's First Lady. "Nancy Reagan, I'm sure, believed implicitly and absolutely and totally that he was the greatest man for the job, that he was what America needed, and could be the greatest president America has ever seen. I'm sure Lady Macbeth thinks that her husband is the man for the job, and could be the greatest king Scotland has ever seen."

This woman, who has given stirring performances of some of the most powerful and passionate women of stage and film—from Cleopatra to Lawrence's Gudrun—deals a telling, mortal blow to the strangely persistent Victorian notion of selfless womanly devotion with her portrayal of Macbeth's lady. "What *is* selfless devotion?" she asks. "We must ask this question of ourselves. What is truly selfless devotion? I think it's a very hard thing to find. But that doesn't mean nonselfless devotion is necessarily corrupt. It may *be* corrupt—but if it is, then we all are, I think." She con-

tinues, "We have to acknowledge that there is something fascinating in power. And there is obviously something horribly fascinating in killing people. There's no question."

While glittering with undeniable brilliance, this production has not been without mishap. Midstream, director Kenneth Frankel was replaced. "The chemistry and the charisma that has to occur between the stars and the director just didn't ignite,"

says Weissler. "He's a wonderful man and an aw good director. It just didn't happen on this sh For her part, Jackson says, Frankel's concept o work did not make it fully accessible to Amer audiences. "In the main, the original concept wrong for the play. The point about *Macbeth* i with all of Shakespeare's plays, that you must n it available to the audience. We're not pla mythical creatures who never existed. We're not

ing archetypes of evil. We're pl real human beings. What *Mac* does is show very clearly how ea is to *become* archetypes of evi they're not real people to the audie where is the drama? Where is the j Where is the terror?"

Robin Phillips, a director ste in the Bard from his acclaimed v at Canada's Stratford Shakesp Festival and elsewhere, was bro in to take over while the show wa Baltimore. He has done, : Weissler, "a masterful job, under difficult circumstances. He coul just take off and close the show three weeks. There was no way could just stop." While the comp was performing eight shows a w the production was reconceived the sets redesigned to achiev greater simplicity and intimacy.

"The play demands a small spa explains Jackson, "and needs t able to concentrate the mind of audience entirely on what the ac are doing. The original con distanced the play all the time, reduced the audience to being m ly spectators." This distancing, says, is what too often prev Shakespeare's penetrating insights the vagaries of human nature fi coming to life on the contempor stage—why, as she puts it, "the ene of the plays is not released."

But energy itself is somet Jackson has plenty of, and infu that into *Macbeth* brings the play r into the twentieth century.

Marcia J. Wade interviewed Glenda Jackson during the production of *Macbeth* in Baltimore.



© Harry Grossman, 1988

Glenda Jackson as the consummate Lady Macbeth.

"She doesn't regard herself as being evil. She has a reason for doing what she does."

CHARMED PLACES



Courtesy of the Parrish Art Museum, Southampton, N.Y.; The Lindey Collection

A back-porch visit with the Hudson River School painters—where they lived and worked and the vistas that inspired them. By David Rand

America's first great school of painters is popular these days. Last fall's survey at the Met, "American Sublime: The World of the Hudson River School" and the Hudson River Museum's current exhibit "In the Catskills: Painters, Writers, and Tourists in the Mountains, 1820-1895," have taken a long, fond look at a past that seems rosier and perhaps simpler to a culture drenched in the uncertainties that surround the brink of the twenty-first century. Now a new exhibition turns a more intimate spotlight on the Hudson River School. "Charmed Places: Hudson River Artists and Their Houses, Studios, and Vistas,"



Above: Point Merino (circa 1837), attributed to Thomas Cole, depicts a panoramic view of the Hudson River Valley. Left: An exterior view of the Thomas Cole house in the Catskills.

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opens at Bard College's Edith C. Blum Art Institute in Annandale-on-Hudson, New York, April 11; a companion exhibition of contemporary color photographs of the venues examined at the Blum opens the same date at the Vassar College Gallery of Art. The two exhibitions will then travel in consolidated form to the Albany Institute of History and Art (September 19-November 11), the Queens Museum (January 22-March 5, 1989), and the Hudson River Museum (March 13-June 18, 1989).

The result of years of effort on the part of a network of scholars, "Charmed Places" began as a project of the Greene County Council on the Arts in New York, which was interested in investigating in a multimedia form the relationship between the domestic and professional lives of the area's famed artists. More than a hundred period photographs, architectural drawings and sketches, and paintings of houses and landscapes have been gathered for this arresting picture of the nineteenth-century American romantic worldview that pervaded both domestic and creative life.



Len Jansel

"Charmed Places" roams beyond traditional exhibition confines, juxtaposing a variety of materials in an original and provocative manner. With its focus on the relationship between the natural, domestic, and creative environments in which these artists' lives unfolded, it is an exhibition about multiple interconnections—between architecture, art, and the landscape, and between all of these and the creative imagination. It is an investigation into the nineteenth-century zeitgeist.

The places themselves vary widely—from majestic showplaces to rustic retreats, picturesque cottages to artists' colonies. Here is Olana, the splendid home of Frederick Church ("the Center of the world," he called it); Aladdin, the twenty-nine-room palace of Jasper Cropsey; and Malkastan, the gran-

diose summer retreat of Albert Bierstadt. And here, too, are picturesque board-and-batten cottages, homes of artists such as George Harvey.

"It's impossible to look at these artists' homes without speaking of their relationship to nature. There is a remarkable conformity between architectural and painting styles," says Blum Institute director Linda Weintraub. Exhibition curator Sandra Phillips agrees. "In paintings, drawings, and even photographs, the houses in which they lived, the studios where they worked, or even the vistas seen from their homes were extensions of their art," she writes. "Thus common reality extended to embrace an ideal." That ideal was the germ of nineteenth-century American romanticism, embraced by the period's greatest talents.

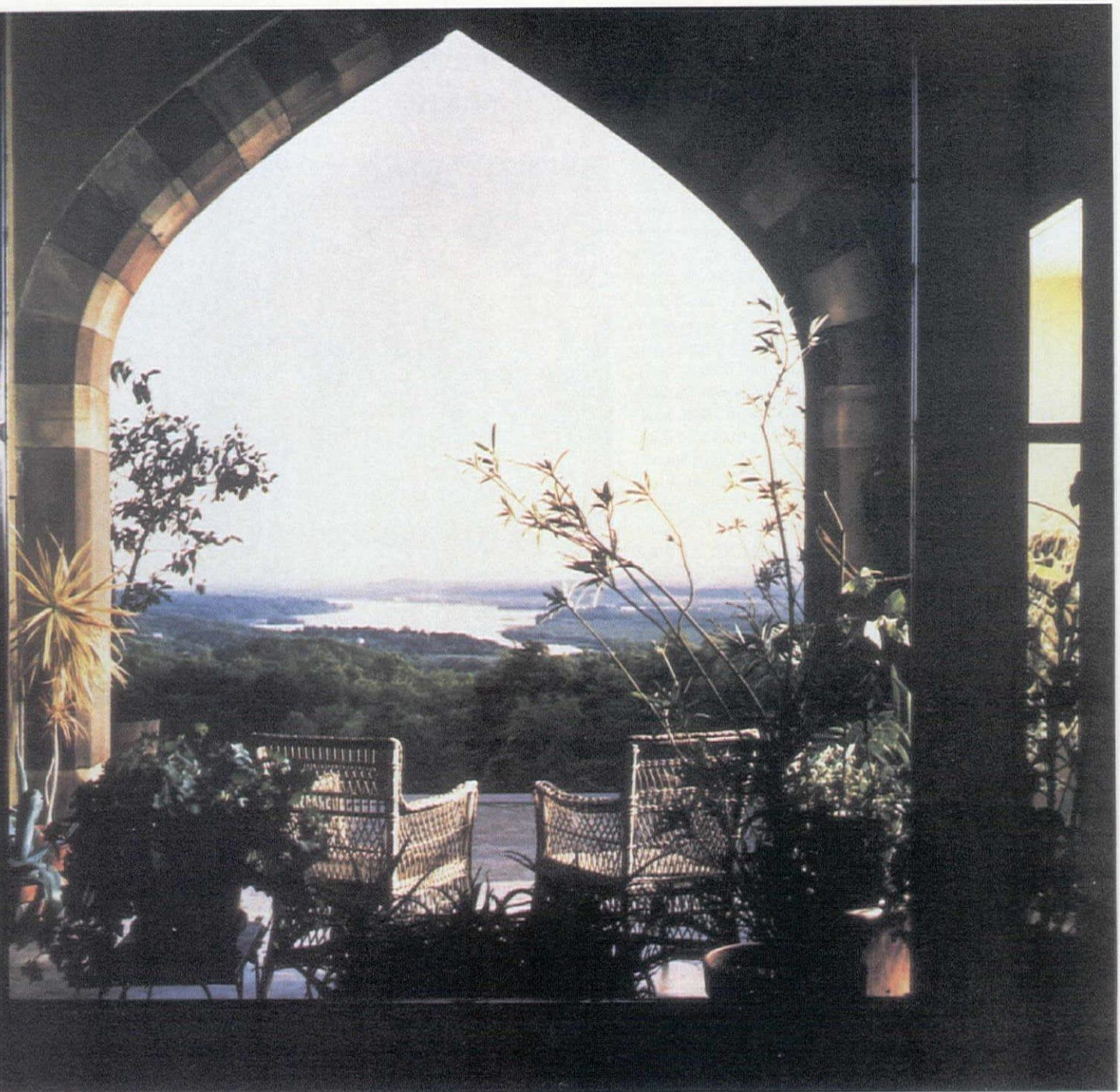
Made newly accessible to travelers by the advent of steam navigation and attractive to the popular imagination by the novels of James Fenimore Cooper and Washington Irving, the Hudson River Valley was a critical locus in the development of a uniquely American attitude towards reality. Thomas Cole,



Frederick Church, Jasper Cropsey, Sanford Gifford, Albert Bierstadt, and scores of other artists made the area synonymous with the stunning landscapes they created. Architects and landscape designers like Andrew Jackson Downing made the region the birthplace of American picturesque architecture and landscape gardening as well.

In this beautiful setting, the classical revival that had reigned through the eighteenth century gave way to an altogether different ethos. Such orderly, disciplined landscapes as the famed gardens at Versailles reflected the implicit eighteenth-century goal of subjugating a natural world perceived as teeming with chaos. The picturesque styles of nineteenth-century architecture and landscape, on the other hand, strove to establish a harmonious relationship

Frederick Church called his Olana "the Center of the world." This contemporary view (above, left) looks toward the splendid estate from the roof of the Charles Herbert Moore house in the Catskills. Olana itself offers a majestic view of the Hudson River (above) from its porch.



Len Krushel

Scores of artists, including Cole, Church, Cropsey,
and Bierstadt, made the area
synonymous with their stunning landscapes.

with natural surroundings, making the landscape itself more like the romantic paintings Hudson River School artists were busy making.

In their homes, as in their canvases, the world these artists were fashioning was not one that turned away from European influences so much as it redefined them. Many of the artists borrowed from the Italianate style for their living and working surroundings. As Phillips points out, Thomas Cole's embellishment of his wife's family home with Italianate details possessed "Claudian implications [of] gentle, pastoral, civilized Old World landscapes." Sanford Gifford's belvedere studio—whose lofty vantage point Phillips speculates perhaps inspired his masterful depictions of hazy light—was influenced by similar structures atop Roman villas. Robert Havell—primary engraver of Audubon's *Birds of America* and a painter of Hudson River landscapes—also built a cupola on the top of his house. Thomas Rossiter's residence at Cold Springs and Samuel Morse's Poughkeepsie home, Locust Grove, are likewise richly associated with the European past.

Barbara Novak has located two poles of influence in the work of preeminent Hudson River painter Thomas Cole. The first is a drive toward topographic depiction, the second, a more inward orientation, much like that of European romantics. As Phillips and others point out, both are evident in his home and studio. The dwelling itself features wide porches on three sides and floor-to-ceiling windows for a maximum vantage of the panoramic view of the Hudson River below and the Catskill Mountains in the distance. Italianate details of the home mirrored the influence of Europe.

Cole's only pupil, Frederick Church, bought and developed property on the Hudson River after his marriage in 1860, but he had sketched the land as early as 1845. The location, as Phillips observes, is highly symbolic, commanding a view of the river, the Catskills, and the home of his mentor. The house he built and named Olana reflects "the most single-minded and extensive" interest of any of the Hudson River School artists in not only documenting the landscape, but designing it. Church added a lake to the property, and laid out roads that provided further vantage points. "I can make more and better landscapes this way than by tampering with canvas and paint in the studio," he wrote.

Another showplace was Jasper Cropsey's forty-five-acre estate, Aladdin, whose centerpiece was the twenty-nine-room house designed by the artist. The furnishings in its lavish interior were also Cropsey's inspiration. Like Olana and Malkastan, the imposing home of Albert Bierstadt, Aladdin was a public proclamation of the grandiosity of the artist's vision, as well as the extent of his prosperity.

But by 1880, Cropsey was writing to his wife that Aladdin was a burden. "I detest it, and wish to be rid of it," he exclaimed in exasperation. And very shortly he was; creditors forced the sale of the house and its contents. By 1885 the Cropsey family was ensconced in a board-and-batten Gothic Revival cottage they called Ever Rest, where the artist lived for the remainder of his life.

They fashioned a world that reflected nineteenth-century America's pervasive romanticism.



In the presentation of the exhibition, the Blum Institute will be transformed into a charmed place itself. The high-tech, contemporary gallery with exposed joints and ducts is "beautiful, but not appropriate for the display of nineteenth-century works," says Weintraub. In a daring move, she decided to recreate the mood of nineteenth-century domestic interiors in the modernistic gallery space. "This is not a decorative-arts show, and we didn't want to make it look like a bad one, when there are so many really fine two-dimensional works." Instead, she has tried to evoke the past without competing with the art.

The gallery has been painted rich Victorian shades of rose and slate blue, and to support the exhibition's emphasis on domestic life and the connections it makes between architecture, landscape, and interior design, images of chairs, settees, tables, and chandeliers are projected onto the walls. Painted around the projected images are their silhouettes, giving a sense that ghosts of the Victorian past are present. Echoing the Victorian style of stacking paintings two and three high on walls, picture frames are projected on the wall at the height of the art works and above them. The polished wooden floors have been covered with rugs, and ferns, with their shadows, too, painted on the walls, carry out the imaginative integration of past and present, interior and exterior, nature and art that is the subject of "Charmed Places." □

These painters did not turn away from European influences, rather they redefined them to suit their uniquely American purposes. Many of the artists borrowed from the Italianate style in designing their homes, such as Samuel Morse in his recreated villa, Locust Grove, in Poughkeepsie (above).

David Rand writes about art for several publications.

GREATER MIAMI



Novel groups like the New World Symphony find support in Miami.

They are young—all of them between twenty-one and thirty. They live in a hotel in Miami Beach. And they play their music as loud as they want, day and night. It sounds like the perfect spring break, but listen: that's Beethoven you're hearing. Copland, Dvorak. These are not college students on vacation. They are a group of extremely talented musicians, graduates of the most prestigious music schools in the country, and Miami is their new home. They are members of the New World Symphony.

The New World Symphony is this country's only advanced training orchestra, designed to provide a bridge between the musicians' formal education and their professional music careers. Most of them

could play with major professional orchestras right now; instead, they have chosen (and been chosen) to spend up to three years in a unique environment that allows them to develop those talents to the fullest. They are provided with housing, a weekly stipend of three hundred dollars, and a community of people who all share the same interest. They can, says Dr. Jeffrey Babcock, executive director of NWS, live, eat, and sleep music.

The symphony had its genesis through the National Foundation for Advancement in the Arts (see accompanying sidebar). Babcock explains, "The idea with the symphony was to bring people together—not just for a few weeks in the summer like at the Tanglewood or Aspen music festivals—to give them an experience where, day to day, they do nothing but music. Whether it's personal practice or chamber ensembles or solo master classes with visiting artists—the New World Symphony is much more than a symphony, it's a whole training

The New World Symphony, with artistic advisor Michael Tilson Thomas.

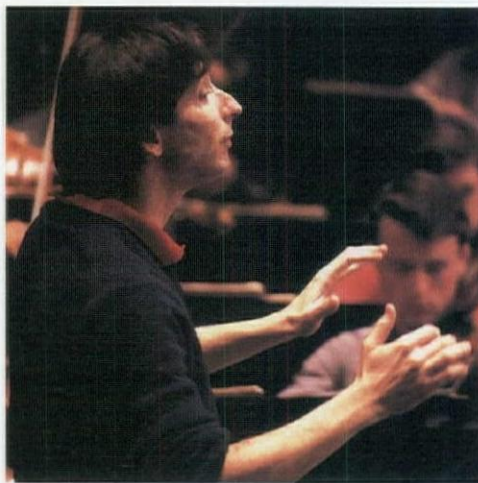
ground. It's a twenty-four-hour-a-day thing."

More than eight-hundred musicians auditioned for the symphony's first year; of those, some ninety were chosen. (They receive fellowships renewable for up to three years; at that time, they must leave to make room for new members.) Babcock was a member of the auditioning team. Besides "the basics" of technical mastery, the team looked for people who were anxious for the kind of experience the symphony could offer them. "The people who basically said, 'Well, I don't really have anywhere to go and I'm looking for a gig,' we did not invite them. I don't care how well they played, because they wouldn't fit in here. This is a much more idealistic community we have here." Babcock is pleased with this first group. "There's no sense of negative competition at all," he says. "They get along

well. They cheer for each other."

And they play wonderfully. The world premiere concert, held on February 4, was conducted by artistic advisor Michael Tilson Thomas. His enthusiasm generated an enormous amount of pre-concert publicity and excitement. (*Symphony* magazine, which devotes one cover a year to an American orchestra, chose NWS for its October/November 1987 issue, before the musicians had played a single note together.) Tilson Thomas was the perfect choice for a number of reasons, not the least of which is his world-renowned talent. He has long been involved with training programs, as has Babcock. The two of them worked together at the Los Angeles Philharmonic Institute, a summer training program for young musicians, and again on another training program, the Great Woods Center for the Performing Arts. When Dr. Grant Beglarian, president of NFAA and a mutual friend, asked Tilson Thomas to create a training orchestra in Miami, he was more than ready to accept. "He's been a major catalyst for this whole project," says Babcock.

Tilson Thomas conducted the first concert, which opened with a world premiere of a work by Pulitzer Prize-winning composer Charles Wuorinen, specially commissioned for the concert. Entitled *Bamboula Beach-The Miami Bamboula* ("bamboula" refers to a Creole dance), the piece incorporated portions of the University of Miami fight song and a Cuban folk tune in a musical tribute to Miami. Babcock is at a loss for words to describe the power of the concert. "It's hard to describe. We've had letters from people who said, 'I've lived here for thir-



Christina Burton

Michael Tilson Thomas conducts the New World Symphony at a rehearsal.

ty years and I've enjoyed concerts, but I've never been moved to tears by a concert before.' Not just one letter, but letters rolling in here left and right. And managers and record executives who were just blown away by how great it was. It was an event that I think people will remember for a very long time." The rest of the season continued the eclectic blend of established symphonic pieces and new innovative music. Tilson Thomas also conducted the next two concerts, featuring guest violinist Elmar Oliviera; Lukas Foss took the baton for the fourth, which included Foss's own *Night Music for John Lennon* and featured guest cellist Allison Eldredge. Programs in

March included conductors Neal Stulberg and Jo Nelson, and guest artists Richard Stoltzman, clarinet and Tamás Vásáry, piano, as well as a pair of baroque concerts with director Martin Pearlman and members of his orchestra, Banchetto Musicale. The first season was a resounding success.

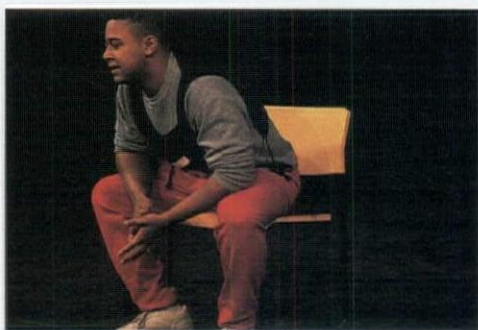
NWS isn't content to rest on its newly awarded laurels. Already the orchestra is looking ahead to next season (which begins in October 1988), when Miami will play host to New Music America. The ten-day festival, held in a different city each year, is the largest celebration of contemporary music in the United States. The festival will present twenty-five world premieres and another twenty-five American premieres in jazz, opera, symphony, chamber, and even underwater music. NWS will be the primary orchestra for the event and will play the opening concert. And the symphony will remain a major force in Miami: members have local sectionals and master classes to help the Great Miami Youth Symphony prepare for concert and played a benefit for the Children's Cancer Clinic and held rehearsals in Miami Beach for that area's elderly residents. Next year NWS plans a series of children's concerts and several free concerts.

The critical and popular success of the New World Symphony should give impetus to the NFAA's hope of establishing career-entry programs in other fields of the arts. As for the symphony itself, Babcock says it takes "a unique combination of circumstances and people to bring something like this off." In Miami, they've obviously got the right combination. —Kenna Simmons

A Chance for Art

The New World Symphony is just the latest brainchild of the National Foundation for Advancement in the Arts, a nonprofit Miami organization founded in 1981 to assist young artists throughout the nation in the early stages of their development. It's important, says Dr. Grant Beglarian, president of the NFAA, because an artist's career is not the kind "which has a clear-cut path. The reason we exist is to give those people a chance and an opportunity so they aren't dependent solely on luck."

Through its programs, the NFAA attempts to offer monetary and professional support to young artists. ARTS, the Arts Recognition and Talent Search, identifies graduating high-school seniors from all areas of the arts and offers them a chance at cash awards ranging from \$500 to \$3,000. ARTS is the only organization through which the White House Commission on Presidential Scholars selects twenty



Louis Castañeda

Actor Anthony Molina auditions at the NFAA's Arts Recognition and Talent Search.

Presidential Scholars in the Arts each year. The NFAA also acts as a clearinghouse for information. "Eventually, we want to have a data bank listing all the opportunities available to artists," says Beglarian.

The newest of the NFAA's services is its career-entry programs. Designed to give artists who are

finished with their schooling an opportunity to practice their art in "sympathetic and beneficial circumstances," career-entry programs allow young artists to acquire professional experience before beginning their careers. Now the NFAA is planning similar programs for visual artists and writers.

The NFAA depends on private sources for funding. \$5 million in seed money was provided in 1981 by Miami businessman Ted Arison, chairman of Carnival Cruise Lines, Inc. Arison is still the NFAA's biggest contributor. The rest of the money comes from individuals, corporations, and foundations around the country. But it isn't just the money and the programs that make the NFAA special. "Finally, it has to do with a personal interest we have in the well-being of these young people," Beglarian says. "We give them as many opportunities as we can, to perform or exhibit their work, to be heard and seen. Our greatest success comes when they don't need us anymore. We hope they'll come and help us then." □

A Musical Merger

Fully professional,
truly regional describes
the Philharmonic
Orchestra of Florida.

In 1984 the Fort Lauderdale Symphony and the Boca Raton Symphony merged—the first such major orchestra partnership in over twenty years. Inspired by the success of the resulting Philharmonic Orchestra of Florida (POOF), it was a smart move. During its first season, the new philharmonic presented full subscription concerts in both Broward and Palm Beach counties. Two seasons later, a concert series in Miami was added. And, today, the Philharmonic's board of governors includes equal representation from Palm Beach, Broward, and Dade counties; its corporate support is beginning to soar; and its podium is occupied by renowned British conductor James Judd. "This is a truly regional, fully professional orchestra," says POOF's executive vice-president and general manager Joseph Leavitt, the man who engineered the merger. "No one community in the entire South Florida area was big enough to support a full-professional orchestra. If you don't have a very large base, how do you keep the orchestra working?" Now, with its tri-county base, the Philharmonic serves more than four million people in South Florida.

Combining his keen arts-business acumen, his extensive network of contacts, and strong leadership capabilities, Leavitt, who had originally come to South Florida to retire, went to work. "I was able to give them [the merging orchestras] very up-to-date, official facts, because I could call managers directly, all over the country. I know how to get the information and how to spend it. That data helped make a lot of people believe that this merger had to happen."

The Fort Lauderdale-Boca Raton merger signaled a blossoming, artistically and financially. "We noticed that with the improvement of the orchestra, corporate answers of 'yes' are much more common," says Leavitt. "Many corporations want to give to organizations that are regional enough to cover their area."

This fiscal and artistic surge caught the eyes of other communities. The South Florida Cultural

Leavitt helped secure the official recognition and offer of support by Dade County, thus extending the partnership.

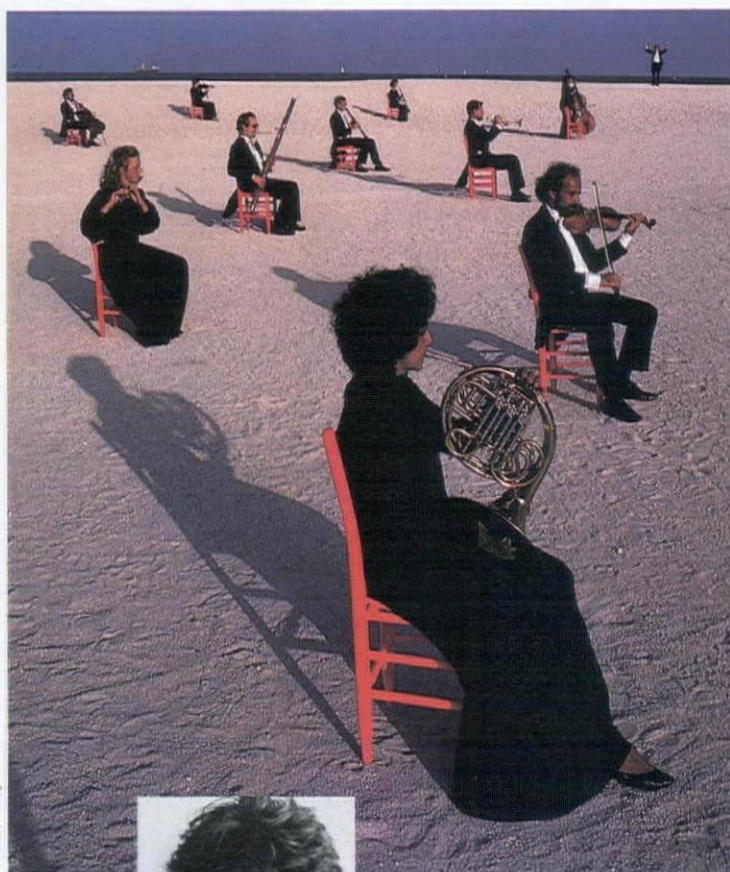
POOF's artistic horizons became even brighter when Hereford, England, native James Judd, attracted by the growth, commitment, and sound financial footing of the orchestra, recently took over as music director. "There is tremendous potential for financial backing," says Judd, "as well as tremendous artistic potential in the musicians."

Judd was Lorin Maazel's assistant conductor at the Cleveland Orchestra; he was appointed associate music director of the European Community Youth Orchestra (ECYO); and he helped found the now-lauded Chamber Orchestra of Europe (COE). While retaining his duties with ECYO and COE, and his assignments as a highly sought-after guest conductor, the youthful maestro is helping mold the Philharmonic into something special. "You can feel the growth here, literally from month to month—a tremendous thrill for a conductor. I think there is a great deal of artistic integrity developing and pride is building up. It's simply great fun and a joy to work with people who are so enthusiastic to do music well."

Another goal of the Philharmonic is an ongoing partnership with other area cultural institutions. POOF's current season includes accompanying and guest performances with the Greater Miami Opera, the Pops-by-the-Bay Summer Series, Miami's

Great Artists and Prestige Series, the Miami City Ballet, and the Civic Music Association of the Palm Beaches. "We help them with good music for their season," says Leavitt, "and they help us by increasing our stability and income, as well as adding to the range of our repertoire." The Philharmonic also reaches out to younger listeners with their Music for Youth program, Young People's Concert Series, and the Tiny Tots Concert Series.

The Philharmonic Orchestra of Florida: partnerships at work, regionalism at its best, and a model for future musical mergers. —Bill Golightly



Michael Wray



Above: The Philharmonic Orchestra of Florida, photographed at Miami Beach. Left: Music director James Judd.

Consortium, a four-county (Palm Beach, Broward, Dade, Monroe) re-grants and service organization chaired by Kenneth Kahn, provided a crucial \$100,000 challenge grant in 1986, prompting further regionalization of the orchestra. And, in 1987,

Steps of Success

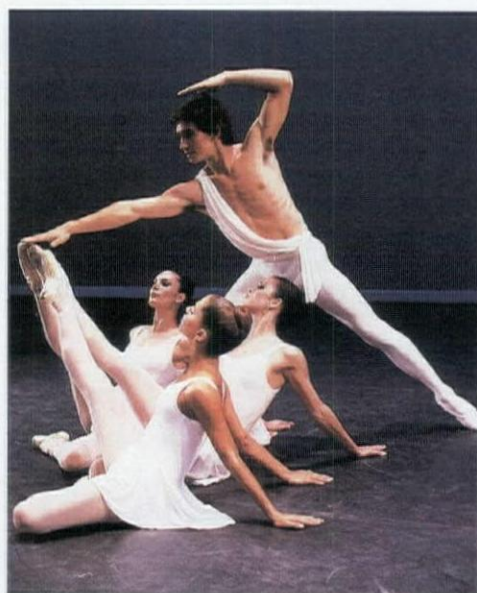
The three-year old Miami City Ballet makes quick success look easy.

Perhaps the Miami City Ballet should write a how-to book: *How to Have a Wildly Successful Ballet Company in Less Than Three Years*. First, determine that your city, which is accustomed to stellar dance performances from visiting groups, wants a resident company of the same caliber to call its own. Second, ask Edward Villella to be your artistic director. Third, develop a repertoire that's heavy on Balanchine and includes world premieres of works by your young, exceptionally talented choreographer, Jimmy Gamonet de Los Heros. Fourth, sit back and watch the houses fill up, the tour invitations pour in, and the critics fall all over themselves trying to tell you how good it is. It's easy. At least, the Miami City Ballet makes it look that way.

In 1985, a study was done identifying Florida's cultural needs. One of those needs was for a resident professional ballet company. The study concluded that if someone with great artistic acclaim were to lead such a company, that would enhance support and make the organization viable. A few weeks later, when Edward Villella came to town, some Miamians approached him and, as general manager Beverly Semon describes it, said, "If you were to start a ballet company, what would you need to do and how would you have it done? Who would you need? How much money?" Villella gave them a quick sketch. They set about getting it done, then contacted Villella again to ask if he would continue to advise them. He agreed. In late 1985 the Miami City Ballet was incorporated; in 1986, it opened its first season, with Villella as artistic director.

The organizers had hoped for 2,500 subscribers the first year; they had 7,500. The company served Miami and Fort Lauderdale the first year, added Palm Beach this year, and will add Monroe County in the 1989-90 season. Twenty-six home subscription performances were done in 1986-87; in 1987-88 that doubled. "I've managed three other dance companies in the last ten years," says Semon, who assumed her post in July of 1987, "and I know of no other story that compares to this."

According to Semon, Villella is responsible for much of MCB's achievements. "He was able to lay



The Miami City Ballet's 1987 production of George Balanchine's *Apollo*.

out in a reliable and believable fashion what it was going to cost us. Then there was enough faith in his ability as an artistic leader to know that when it finally hit the stage it was going to be the real thing." Villella had invaluable help, too, from Miami publicist Charlie Cinnamon, who developed an effective marketing plan for MCB, and from Mark Steinberg, who took a leave of absence from his own corporation, Uniforms for Industry, to devote his full energies to fundraising and developing strategies for the young company.

"We would like to be able to do this more slowly," Semon explains, "but the demand is such, whether at home or invitationally to do touring, that we can hardly meet it." This past December, the company performed an all-Balanchine program in Israel. To say they were well-received is a bit of an understatement. "I thought the [United States] ambassador and the prime minister were going to keep some of the dancers over there," Semon says. A tour to Ecuador followed in February, and performances in New York in March.

This summer, MCB will perform in New York, at the Jacob's Pillow Dance Festival in Massachusetts, then return to Miami for a summer pre-season. "They say everybody leaves Miami in the

summer," Semon explains. "I find that hard to believe." In fact, two summer performances last season were big hits; hundreds of people had to be turned away. Before that, though, the company had some spectacular events planned in Miami. April 14, MCB will be joined by Princess Caroline of Monaco and two of the principal dancers from her new company, Les Ballets de Monte Carlo, for a gala and royal performance in a joint fundraiser for the two companies. In May, the company is going to take a cruise—but not a vacation. They will produce a premiere by Gamonet de Los Heros. The passengers will have been able to watch the work as it develops. The ballet, entitled *Dancing on Waves*, is being underwritten by South Florida Cruises, and most of the proceeds from the cruise will go to benefit the company.

Miami is clearly enthralled with its ballet company. And, judging from the response in Fort Lauderdale and Palm Beach, and tour locations outside the area, the Miami City Ballet's dance company will definitely stay filled.

Good Citizens

The Miami City Ballet had considerable help getting started from the Southeast Banking Corporation Foundation. It was the first corporation to support MCB, both through funding and by assisting in the setting up of MCB's infrastructure.

MCB is not the only organization the foundation supports. Last year it devoted more than \$1.3 million to health and welfare organizations, educational institutions, and arts activities in the state of Florida. Approximately 20 percent of that total went to the arts; Miami organizations which benefitted included the Philharmonic Orchestra of Florida, the New World Symphony, the Greater Miami Opera Association, among many others. "We recognize the importance of the arts in the enrichment of our lives and our community," says Southeast Bank chairman Charles Zwick. Robin Reiter, executive director of the foundation and vice-president of corporate community involvement, elaborates: "We look at our role broadly in terms of its ability to keep a community healthy, because that has an impact on the lives of our citizens, visitors, and employees." At Southeast Bank, they take their mission of being a good corporate citizen seriously.

Art in the Making

Miami's Bakehouse, there's plenty in the making. But it's not bread these days—it's art. A 1920s-tage bakery has taken on new life as a rambling haven of artists' studios. The Miami Glass Studio, South End Alternative Theater Company, and 11th Florida's only licensed professional jewelry institute round out the roster of creative talents o've brought new life to an old building. The Bakehouse Art Complex, which opened its doors in February of 1987, began with a search for self-contained space that could provide studio and gallery space for Miami's burgeoning artists' community. Bakehouse founders formed a private not-profit organization and began to look for a place they could call their own.

In June of 1984, the American Bakeries Company complex was discovered. A little over a year later, the property was purchased. (Flowers Bakery donated 75 percent of the acquisition cost, which enabled the Bakehouse to purchase the property

for \$250,000.) The City of Miami awarded the center a renovation grant, the Metro-Dade Cultural Affairs Council provided a \$204,000 loan for rehabilitation work, and the state designated it an Enterprise Tax Zone, thus offering tax incentives to donors. In February of 1987, after a year of renovation, the Bakehouse opened its refurbished doors. Within months its seventy sunny, spacious studios were 95 percent filled.

Heading into its second year, the Bakehouse is still expanding its programs. "We're continuing work on our main gallery," says director Vivian Rodriguez. "We're kicking in more educational programs—workshops and seminars. In January we brought in a woman from California to discuss the nuts and bolts aspects of art. Topics like setting yourself up and operating as a business; having an effective resume; making contacts with corporate people who could become purchasers of your work." The two-day event drew a capacity crowd of interested artists to the center.

Unlike many art centers around the U.S., the Bakehouse is a private entity. "The most difficult



Paper sculptures by Bakehouse artist Nancy Richter.

thing is that we are new, and we can't look to another organization that has done what we've done and say, 'Well, this is how they resolved this. Let's try that,' " Rodriguez points out. "We are a prototype, and therefore we're inventing a lot of things as we go."

With a one-person staff, she relies heavily on the center's active Artists Association to help shoulder the responsibilities of making the Bakehouse work. The Exhibitions Committee, for example, handles much of the preparation and set-up for the main gallery exhibits. Along with studio space and exhibition privi-

leges—and the camaraderie that is provided by a built-in support system—Bakehouse tenants benefit from "all the public relations we do," says Rodriguez. "Lots of people are hearing about us. We're a central place for people to get information about artists working in the area."

Teeming with painters, sculptors, photographers, jewelry makers, and other artists, the old bakery has never been livelier. "We took a building that was vacant and deserted," says Rodriguez proudly, "and now it's alive."

—Marcia J. Wade

From Dream to Reality

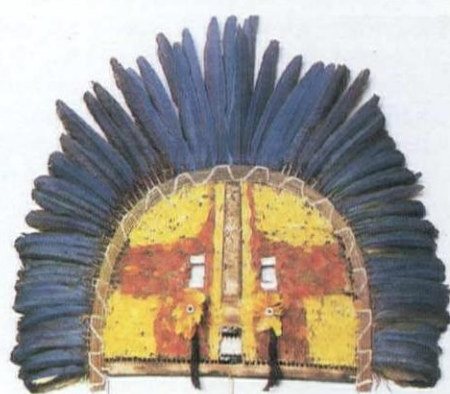
Miami Beach's Lincoln Road was once the Fifth Avenue of the South. As languid breezes wafted in from the nearby beaches, svelte shoppers strolled up and down the spacious promenade fronted by shops like Bonwit Teller and Saks. Today the elegant shops are gone, but the area remains a colorful drawing card. After a remarkable renaissance, the Lincoln Road Mall in Miami Beach's historic art deco area has become Miami's art district. Eighty-five juried painters, sculptors, potters, photographers, jewelers, fiber and stained-glass artists are working in twenty-two renovated shops in a three-block area of Lincoln Road. Also housed under the umbrella of the South Florida Art Center are the Sokolsky Center for Fine Crafts and Sculpture, the SFAC Gallery, and the SFAC Educational Program, which offers varied art classes for both continuing education and college credit in conjunction with Miami-Dade Community College. Additionally, not-for-credit tutorials are offered in

artists' studios. Surrounding this nucleus of creative activity is an ever-evolving network of galleries, art-to-wear boutiques, and other art-related businesses.

South Florida Art Center director Ellie Schneiderman, a New York-born potter, came to Florida in 1960, and discovered being an artist a "very intense and lonely" experience. That's when her dream of an arts district began. For a year and a half, Schneiderman wrote and visited spots like PS1 and ArtSpace in New York, the Torpedo Factory in Alexandria, Virginia, and San Francisco's Ghiradelli Square. Then she began having slide presentations for artists in her home. Armed with 125 names of interested artists and \$100 commitments from each, Schneiderman began a search for affordable real estate. Lincoln Road Mall fit the bill with plentiful space in an area with potential for a commercial renaissance, a place where artists could thrive.

Schneiderman took her idea to the Miami Beach Commission, who told her that if she could get the properties' six landlords to acquiesce to the proposal and to her price, they would support the project with a grant. In March, 1985, after two years of intensive rehabilitation on the part of the forty-five artists selected by jury to lease the first studios, the South Florida Art Center opened.

Now, with State of Florida support and a \$100,000



A recent exhibit at the Sokolsky Gallery featured this ceremonial mask from Brazil.

loan from the Metro-Dade Cultural Affairs Council, the center has purchased its first building, providing its first permanent roots in the area. The original four-person board of directors has grown to twenty, and Schneiderman has divided her many hats among a staff of six. The self-proclaimed idealist sums it all up simply. "In the last year I've seen such tremendous growth. Miami is starting to develop its art scene. It's not a New York scene, it's not an L.A. scene. It's Miami's own."

—M.J.W.

Hitting the High Notes

The Greater Miami Opera is the grande dame of the city's arts scene.

Placido Domingo sang here, as did Birgit Nilsson, Beverly Sills, Dame Joan Sutherland. Luciano Pavarotti made his American debut here, as did a long-forgotten opera by Rossini. In its forty-seven year history, the Greater Miami Opera has consistently been among the top ten opera companies in the country. But the story general manager Robert Heuer likes to tell isn't about famous singers or American premieres. It's about the relationship Miami has with its opera. "I went into a grocery store here in Miami, and I happened to be wearing a button that said something about opera. And the young man working at the delicatessen department said to me, 'Oh, are you with the Opera?' I said yes, and he said, 'I'm now going to go to the University of Miami to study voice because I got so excited seeing the productions that you've brought to my high school.'" Heuer admits that such a story is the exception rather than the rule; still, the encounter epitomizes the admiration that exists between Miami audiences and their opera.

When the company was founded in 1941, it faced an audience that was culturally astute. The early years of the Miami Opera thus saw a number of guest stars imported from the Met, what Heuer calls "instant opera." "They would come down here, have a couple days of rehearsals, and do the performance," he says. "In that sense, the company became known as an international artists company."

The company still brings in international stars, but, under Heuer, who assumed his post in 1985, the Opera has become a true native of Miami. "We began to do more of what I consider to be ensemble opera performances. We tend to do things where we can create a total production, one in which all the elements of the performers and designs really go together. Now our audience wants more than to have just one great singer in the cast. I think that's a sign of a community that's grown up, and isn't just star-oriented."

One thing that fosters ensemble productions is the formation of two casts for each opera: the International Series, with the world's leading singers, and the National Series, with young American



singers. Originally, the National Series was designed as a kind of pool of understudies, so that if a singer was unable to go on, someone from the National Series could step in. "It also allowed for reaching into the community more," says Heuer. "All of those [National Series] performances were done in English, to allow people who might not attend an opera because they were afraid of the language to be able to attend. Now that we have the English projected titles for all the performances, the national singers sing in the original language." The company offers two separate subscription series for each opera produced. "The National Series is a way to continue bringing in young American singers, giving them the experience of working in a world-class production, so that they improve and grow and someday come back to us in the International Series," Heuer explains. And that has happened, most recently with James Morris, who sang Don Giovanni with the international cast this February. Morris had previously been a member of several national casts. "It's sort of like having one of our children come back," says Heuer.

The company also draws considerable talent from its Young Artist and Technical Apprentice Program,

The Greater Miami Opera's 1987 American premiere of Rossini's Bianca e Falliero.

now in its fourth year. "Our program gives them a year or two to work with a major company work with our professional staff in voice, diction and movement, and to really work in a professional setting," says Heuer. The young singers have small roles in the main productions, and sing in the chorus and hold workshops of their own productions, as well. They also participate in Opera in the Schools (the program Heuer refers to in his story at the beginning of the article), which receives support from the Ryder System Charitable Foundation. Members of the company perform short operas (last year, Beethoven's *Trouble in Tahiti*; this year, Mozart's *Impressario*) in Dade and Broward county schools. The works are performed in costume, with sets and recorded music provided by the Philharmonic Orchestra of Florida. "We view education as running from elementary schools to senior citizens," Heuer says. "We carry the educational program to almost every element of the community."

This season has been an especially exciting one for the company and Miami audiences. It began



James Morris and Susan Quittmeyer in the 1987 production of Mozart's *Don Giovanni*.

December with the American premiere of Rossini's *Bianca e Falliero*, which Heuer and artistic director Willie Anthony Waters heard at the Pesaro festival last summer. In effect, they scooped the bet, which couldn't make up its mind whether to do the opera or not. Heuer and Waters knew they wanted to do it; they had one spot, the opening production, left. They proceeded to cast the opera. Gianna Rolandi sang Bianca, Kathleen Kuhlmann (the "trouser" role of Falliero), the Met decided not to perform the work, and Miami wound up with the American premiere and a great deal of attention. National Public Radio recorded the production, which will be broadcast nationally in June, along with the rest of the season.

Heuer says this season's repertoire (*Bianca e Falliero*, *Don Giovanni*, *The Postman Always Rings Twice*, and *Otello*, which closes the season in April) typifies what the company wants to achieve. "*Bianca e Falliero* is an unknown piece and a piece from the past; *The Postman Always Rings Twice* is an American work, a contemporary piece," says Heuer. "We're

trying to always do an unusual work that people may not know as well, to really commit ourselves to the concept of seeing opera as a living art form, one in which there is a growing repertoire."

The Opera continues to set its sights on the future. Along with two other South Florida institutions, the company has begun a joint fundraising campaign. The Columbus Discovery Commemorative Fund was started in response to Mitchell Wolfson, Jr.'s challenge gift of \$5 million. The three institutions must raise \$15 million by 1992, the 500th anniversary of Columbus's discovery of the Americas. \$10 million will go to the opera, \$5 million each to the other institutions.

In the years when Miami was referred to as a "cultural wasteland," the Opera was a world-class oasis; now, says Heuer, the city has caught up. "And what the opera has done is to continue to create excitement and to grow with the community." M. Anthony Burns, chairman, president, and chief executive officer of Ryder System Inc., concurs. "We think this is one of the leading opera companies in America today." It isn't easy to top yourself when you're already good, but the Greater Miami Opera is intent on doing just that. —K.S.

A Full Life

What makes a city a great place to live? It isn't just good jobs or per-capita income, although those are certainly important factors. It also has to do with the number of opportunities for cultural experiences—the state of the arts. M. Anthony Burns, chairman, president, and chief executive officer of the Miami-based Ryder System Inc., is keenly aware of the interrelation between the arts and the standard of living: "We feel it's important to give to the arts. It makes a community more attractive to live in, employees feel more comfortable, and it's good for business, because the employees like their community and are better able to work at the company and serve the customer."

Ryder devotes a percentage of its pre-tax earnings to those concerns through the Ryder System Charitable Foundation, Inc. In 1986, the company invested \$1,461,380 in a variety of educational, cultural, civic, and health and human-services organizations through grants, volunteerism, and in-kind investments. Grants to Miami organizations have included the Center for the Fine Arts, the public library, the Youth Museum, and the Hispanic Heritage Festival, as well as educational institutions in the city. Though Ryder's giving is not limited to Miami, it has been particularly active in supporting the Miami City Ballet, the Greater Miami Opera, the Coconut Grove Playhouse, and the New World Symphony. "In addition, we ask our officers to support these organizations," explains Burns. "It adds another link. More than just giving dollars, you can give some of your personal time, and it becomes more effective."

James M. Herron, executive vice-president and general counsel at Ryder, is also first vice-president of the Greater Miami Opera Association. "Ryder likes to associate itself with quality things, and it can do so with the opera," he says. "We're very interested in the educational aspects of our charitable giving, and Ryder's dollars are primarily funneled into the opera's in-school education program. A lot of people have the mistaken idea that opera, like other cultural activities, is for an elite group of people who have very refined musical or artistic tastes, and nothing could be further from the truth. This program helps the children get exposed at an early age to fine arts. That way, as they grow up you're building an audience, and not just from a crass commercial point of view. It's building a group of citizens who have an understanding of what it takes to lead a full life." □

Neighborhoodly Partners

Community projects like the Manuel Artime Center receive Miami's support.

It's no surprise that a city the size of Miami has a number of community arts groups. Given the city's ethnic diversity, many of the groups are oriented toward specific segments of the population. These groups can't afford to mount productions at the Gusman Center or the city's planned performing arts center, and besides, those centers are miles away from the neighborhoods that constitute these groups' audiences. It's a problem the city recognizes. Its solution is a delicate balancing act, continuing its downtown development projects while also working with the various neighborhoods that make up the Greater Miami area. The Manuel Artime Center, in east Little Havana, is one such neighborhood project.

In 1975, the city of Miami purchased the old Riverside Baptist Church building and turned it into a community center. According to Olga Garay-Ahern, assistant director of the Metro-Dade Cultural Affairs Council, the city began talking three years ago with various performing arts groups about turning the building into a performing arts center. The problem was money. "It was kind of a pipe dream," Garay-Ahern remembers. But in 1987, the city petitioned the state legislature and received \$300,000 to start the renovation. Although the estimate for a complete renovation was \$1.6 million, the city decided to go to work on the most necessary improvements. The plan, says Garay-Ahern, is to "start doing it in stages, so people can start using it, still at a minimal cost to them; then, as people start using it, build a trust fund, do some fundraising, and use the money earned for continued improvements."

This first phase of remodeling will result in a 724-seat theater with a reconstructed stage, basic sound and light systems, improved facilities for patrons, new paint on the outside, and new carpet inside. There will still be certain limitations, but Pablo Canton, assistant director of community development for the City of Miami, is confident that theater groups will find the new stage hospitable. "With a little bit of thinking, a little initiative, they can do all kinds of theater performances. They'll have to work a little with their im-



aginations, use the lighting and sound for effect."

He believes the theater will become a focus of arts activity in the neighborhood. "We're not going to be competing with any of the other theaters in town. It's going to be a unique theater, medium-sized, basically a neighborhood arts facility." But, he emphasizes, it will be open "for everybody in the City of Miami. When I made a presentation about the theater three months ago, I had a bunch of different groups interested— theater groups, ballet groups, and not all Spanish."

The Artime may get more help from a combination of sources. The Cultural Affairs Council has been awarded an NEA matching grant of \$300,000. The county must come up with \$600,000; the resulting \$900,000 would be used, says Garay-Ahern, to provide matching grants to community-based cultural groups over the next three years. These might include a variety of projects, such as a naval reserve property in Coconut Grove which the navy will be vacating in 1989. A community group, Arts in Coconut Grove, Inc., would like to turn that property into an arts complex, with help from the city and county. The Miami Shores Theatre Community Advisory Panel wants to turn an old movie theater into a performing arts center. In Homestead, there are plans to refurbish the now-

Olga Garay-Ahern and Kenneth Kahn of the Metro-Dade Cultural Affairs Council discuss the renovation at the Manuel Artime Center.

darkened Seminole Theatre.

"What we're trying to do," explains Garay-Ahern "is have the county partner with the different municipalities where these facilities are located, and have the municipality come up with some money—the county come up with some money—partly county money, partly NEA, and then have the organization itself be responsible for bringing some private monies in. That four-pronged effect would bring in equally matching dollars." Garay-Ahern calls the approach "layering." "The more sophisticated and complex a city is, the more layering there is, as to the types of facilities and programming available. It's a good way to bring in audiences, and it is also a boost in terms of the ethnic mix of the audiences you're reaching. We see this as an essential complement to the major performing arts center that is being planned for the downtown area." By paying attention to the cultural needs of its neighborhoods, the City of Miami, in partnership with Metro-Dade County, is ensuring that its tremendous, ethnically-diverse arts explosion will keep going strong.

—K.S.

A Remarkable Journey

Miami's multiethnic mix finds expression at the Coconut Grove Playhouse.

opened in 1926 as a movie palace, when Coconut Grove was still a backwater village. Thirty years later, the Grove Theatre began a distinguished second life as the Coconut Grove Playhouse when its main stage rose on the U.S. premiere of *Waiting for Godot*, with Bert Lahr and Tom Ewell in the starring roles. That was the first in a succession of illustrious performances which have made the Playhouse—now a state theater—a Miami landmark. Tallulah Bankhead appeared here in *A Street Named Desire*; Henry Fonda in *Our Town*. George C. Scott and Colleen Dewhurst starred in the Playhouse production of *A Lion in Winter*; Elliot Gould and Liza Minnelli in *The Fantastiks*. Jose Ferrer, in a two-year tenure as artistic director, brought the Playhouse national stature with an impressive range of classical revivals and the introduction of Spanish-language drama to the Playhouse stage. In the last three years, under the leadership of artistic producing director Arnold Mittelman, have seen this theater forge ahead into adventuresome dramatic terrain, making a remarkable comeback from a heavy debt load in the process (see accompanying sidebar). The Playhouse has become a showcase for world premieres (such as Cy Coleman's musical *Let 'Em Rot*, this year, and the English-language version of Alonso Vallejo's *Chicks and Panthers*, last season) as well as the eastern firsts (*Rum and Coke's* first post-New York production, which Joseph Papp himself admitted "should have originated in Miami," and the first post-Broadway staging of Edward Albee's *Escape*, which Albee—who directed the production himself—preferred to the New York version). Mittelman's forte is mounting productions that vitalize on Miami's multiethnic character. A case in point is this month's staging of *The House of Blue Leaves*, featuring Rene Enriquez (of "Hill Street Blues") as Arnie Shaughnessy. "We're taking a play that is about people trying to get out and get ahead, and making a statement that can resonate here," he says. "Because it applies to all people. It doesn't have to be a white middle-class guy from Queens. It can be a Latin guy from Queens." Works currently on



A scene from *The Hostage*, a 1987 production at the Coconut Grove Playhouse.

the Playhouse drawing board include a commissioned exploration of the Cuban nightclub scene, *Cabaret Bambu*, and a Latinized adaptation of *Tartuffe*, set in present-day Miami. The emphasis on ethnicity, Mittelman says, reflects his deepening awareness of the role of the theater in the community. "We've attempted to use this institution not only as a tool for entertainment, but as a tool for social awareness and intellectual awareness. We've done this as well on a scholarly level, with the help of the Florida Endowment for the Humanities, when we've read new plays this season that have dealt with people in transition, and then had scholars and humanists debate them on programs I've moderated for television." "Theater is a literal art form," continues Mit-

telman. "We speak words, and we show human behavior as it is. Ballets, symphonies, operas, museums are not like theater. Some of them are symbolic art forms, some impressionistic. Theater is actual. So you can reflect human behavior, and put philosophical questions in literal terms."

Mittelman came to Coconut Grove from New York, where he founded two theaters, and produced *Alone Together* on Broadway. His work at the Playhouse is a synthesis of twenty years of producing and directing. He's quick to credit "a wonderful staff"—including his wife, actress Judith Delgado, who has established the Playhouse's conservatory program and oversees its educational efforts—and associate producer Lynn Peiser for helping "immeasurably" in bringing his vision to fruition.

Currently, Mittelman and his staff are involved in plans to develop the land adjacent to the Playhouse to house a smaller, 399-seat theater, as well as space for the conservatory and a full shop. Lack of space, he says, prevents the Playhouse from mounting experimental productions he feels Miami audiences aren't ready to support on the main stage. If those plans materialize, he says, "this will have been a remarkable journey."

But, for now, "We're like an art factory. We're able to turn out products. Which means we're constantly developing material as well as producing it. So you feel the nourishment of the fact that you're being very, very productive." —M.J.W.

A Second Life

When artistic producing director Arnold Mittelman took the helm at the Coconut Grove Playhouse three years ago, the theater had a staggering million-dollar debt and a stagnant subscriber base. But, Mittelman says, "I met enough people who wanted to do something instrumental in saving the theater that I felt we could meet the financial challenge."

Indeed, three years later, all bank loans are eliminated; the balanced operating budget is \$3.7 million, the largest in Playhouse history; and the subscription rate has jumped from eight to thirteen thousand. The story of the theater's comeback is an inspiring tale of corporate leadership in mobilizing strong community support for the arts. Mittelman points to three men—Continental Companies chairman Sherwood Weiser, Ryder System Inc. presi-

dent and chief executive officer M. Anthony Burns, and Miami restaurateur Monty Trainer—as the critical elements in saving the Playhouse. "Those of us who believed the Playhouse was so important to the community really signed on with him," says Weiser, who co-chaired an advisory committee with Burns. The two "got some very influential people who believed in the program at the Playhouse, believed that we could get a broad base of community support—and basically went out and did it."

The impressive show of local support for the Playhouse moved the state to kick in \$800,000. Additional funding came from the City of Miami as well. Together with a solidly expanding contributors' base, these monies enabled the Playhouse to initiate educational programs that include its trimester Conservatory, a tri-county reading series and accompanying monthly television program, and a roster of productions starred with "firsts." □

GREATER MIAMI



A Cultural Diversity

A masterpiece of ethnic and artistic diversity, Miami is the gold-coast mecca of one's dreams.

A twenty-four-carat moon floats slowly across a sky gone indigo. Inky waves fling back golden sparks. Palm fronds softly clatter in the balmy breeze. Here in Miami, this raw paradise co-mingles with the electric imprint of man. Amber-lit causeways jump

Biscayne Bay and snake into one of the most eclectic skylines in the world: the smoked-glass and granite Southeast Financial Center; the multi-tiered Centrust Tower. Lower-slung are the sweeping art-deco lines—creamy pastels etched in neon.

The pendulum officially began its swing in 1896, when railroad baron Henry Flagler's wood-burning locomotive first chugged into what was then a mere settlement. Today, Greater Miami rivals New York City's turn-of-the-century melting pot. Every Miami citizen belongs to a minority—Latins, blacks, Chinese, Italians, and Anglos. This cultural melange translates into a city full of cities.

Consider Coconut Grove, Miami's balmy response to Greenwich Village. While boutiques and poriums have sprouted up, "the Grove" retains its red-brick-village mystique. In Little Havana, pungent aromas of black beans and steamy Cuban coffee fill the air as you stroll along Calle Ocho. Across the street, practiced hands deftly roll a cigar; treble sax music wafts from a doorway. Then there are the winding, tree-lined boulevards of Coral Gables, where Mediterranean-tiled roofs and Florida limestone walls are accentuated by lush, tropical flora. To the north and east, across downtown Miami, across mile-wide, cobalt-blue Biscayne Bay

s Miami Beach. Here, the revamping of a jazz-neighborhood has resulted in the one-square-mile Deco District, a pastel-and-neon, living monument to the Miami of the thirties and forties. Miami's ethnic diversity was the inspiration for the Metro-Dade Cultural Affairs Council's Neighborhood Arts Program, which provides financial assistance to ethnic minority and emerging cultural organizations. The program was created in 1984 with a \$150,000 grant from the National Endowment for the Arts's Expansion Arts Program, which was equally matched by Dade County. Since that time, more than ninety matching grants have been awarded to a wide variety of visual and media arts programs and projects throughout the area. Greater Miami is a masterpiece of diversity, where the arts tug as seductively as a gentle cross-current in a moonlit surf. (The area code is 305.)

MUSEUMS

Located on the University of Miami's Coral Gables campus, the **Lowe Art Museum** (1301 Stanford Drive, 284-3535), is the venerable art museum in Greater Miami. Continuing a tradition begun in 1950, the Lowe mounts quality exhibitions, from cutting-edge art to the historically significant. On permanent display are collections of American, Native American, African, and Oriental art.

Any foray into Miami's arts scene must include a visit to the **Center for the Fine Arts** (101 West Flagler Street, 375-1700), one of the nation's few institutions committed solely to showing large-scale exhibitions of international significance. The CFA had its conception in the early seventies, when awareness grew that the city lacked exhibition space of the scope to host nationally and internationally renowned exhibits. A subsequent bond issue financed the construction of the structure, which is part of the **Metro-Dade Cultural Center**. Architect Philip Johnson's grand Mediterranean-piazza-inspired design is a graceful amalgamation of shady porticos, cool waterfalls, and sunlit plazas.

Exhibitions come to the CFA from around the world. This season's offerings have included "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland" and "Art of the Fantastic: Latin America, 1920-1987." On view this spring are sixteenth-, seventeenth-, and eighteenth-century baroque paintings from the John and Mable Ringling Museum of Art, and coming this summer

Opposite: Lisa Klausner's Breakwater (1983, handcolored photograph). Right: Miami Beach's City Hall. The sculpture at left is part of Dade County's Art in Public Places program.



© Golden Barton

will be "Old Master Drawings from Chatsworth," including works by da Vinci, Raphael, Watteau, and Rembrandt. The CFA will also be one of the venues for the monumental "Frank Lloyd Wright: In the Realm of Ideas," currently on a national tour.

The cultural center is also home to the **Historical Museum of Southern Florida** (101 West Flagler Street, 375-1492), the largest private regional-history museum in the country. Three-dimensional installations tell the Florida story, from 8,000 A.D. to the present. Of special interest is the "Black Community" exhibition, where you'll visit the thirties hotspot, "Little Broadway" (Northwest Second Avenue), the venue of some of this country's greatest jazz legends. The museum also boasts a ten-thousand-item artifact collection and hosts revolving exhibitions.

Beginning in 1973, with no building at all, the **Cuban Museum of Arts and Culture** (1300 Southwest Twelfth Avenue, 858-8006) set out to preserve the Hispanic tradition. Now in a permanent Little Havana location, the museum supports an ongoing series of exhibitions, classes, concerts, and lectures that address the rich cultural heritage of the Cuban people.

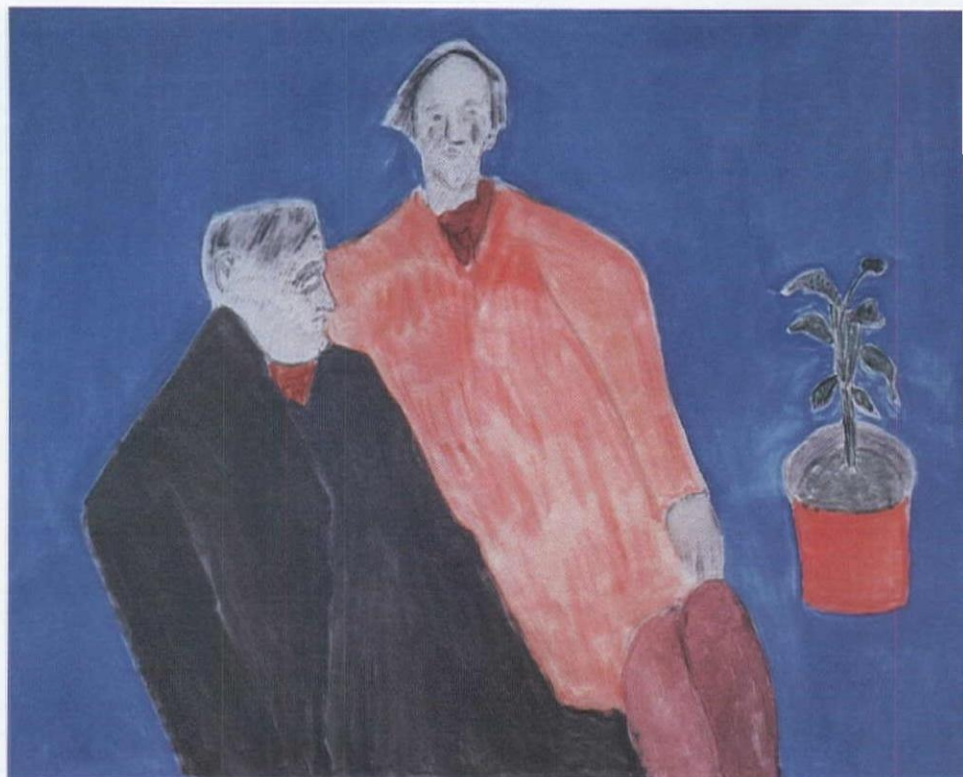
The **Black Archives** (5400 Northwest Twenty-second Avenue, 638-6064) houses artifacts and documents that record the activities of the black communities in Dade County from 1845, when Florida became a state, until the present.

On the perimeter of Miami's Art Deco District is the **Bass Museum of Art** (2121 Park Avenue, Miami Beach, 673-7530) where exhibitions, performing arts presentations, lectures, and films are augmented by a permanent collection of historic paintings. The distinctive building is surrounded by an ocean-breezy park, where sculpture is exhibited.

The **Metropolitan Museum and Art Center** (1212 Anastasia Avenue, Coral Gables, 442-1448), housed in the magnificent twenties Biltmore Country Club, keeps its calendar full of changing exhibitions and maintains a permanent collection of Oriental, African, European, and decorative arts.

On the shore of Biscayne Bay, the opulent **Vizcaya Museum and Gardens** (3251 South Miami Avenue, 579-2708) features restored period furniture, textiles, sculptures, and architectural elements. Completed in 1916 as the palatial home of manufacturing tycoon John Deering, the seventy-room palazzo is surrounded by an elaborately patterned garden.

Each exhibition at the **Miami Youth Museum** (5701 Sunset Drive, Bakery Centre, Third Floor, 661-2787) is accompanied by related, hands-on activities. The museum prides itself on giving youngsters the time and space to be openly creative



while learning about their own and other cultures.

It's worth a side trip to Fort Lauderdale to take in the Edward Larrabee Barnes-designed **Museum of Art** (One East Las Olas Boulevard, 525-5500). Though founded thirty years ago, the museum moved, in 1987, into its new facility, where it houses \$6-million worth of permanent collections—everything from Rembrandt, Renoir, Matisse, and Picasso to Dali, Warhol, Rauschenberg, and Stella.

LIVELY ARTS

The **Greater Miami Opera** (1200 Coral Way, 854-1643), formed in 1941, has evolved into a major company with two annual, lavishly staged series: the International Series and the National Series. The opera's productions rely heavily on the talents of the **Philharmonic Orchestra of Florida** (1430 North Federal Highway, Fort Lauderdale, 945-5180). Considered South Florida's finest symphonic ensemble, the philharmonic serves more than four million people throughout Dade, Broward, and Palm Beach counties, presenting celebrity series, "Tiny Tots" concerts, and in-school programs.

The **Concert Association of Greater Miami's Great Artists Series** (532-3491) presents a stellar annual schedule of internationally known musicians, peppered with performances by the Civic Music Association, the Miami Chamber Symphony,

Above: Two Poets (1963, oil), from the recent Milton Avery exhibit at the Center for the Fine Arts. Opposite: The Florida Shakespeare Festival's 1986 production of As You Like It.

and the Greater Miami Youth Symphony. The **New World Symphony** (371-3005) functions in Miami as an advanced training program for young musicians—the only such program in America. Because of its youthfulness and academic nature, the symphony promises audiences performances that sizzle with vitality and excitement.

Once the Riverside Baptist Church, the **Manu Arttime Community Center** (900 Southwest Fifth Street) in East Little Havana features smaller performances ranging from singers to guitar soloists to local bands. The center also sponsors recreation and educational programs for the community. By the end of the summer the interior will be transformed into a 724-seat community theater, but for now, you can still catch musicians on a weekend night.

The three-year-old **Miami City Ballet** (532-4880) is Florida's first fully professional resident ballet company. Heralded for its repertoire of both classical and contemporary works, MCB, under the expert leadership of artistic director Edward Villella, has attracted unprecedented national and international attention.

From its beaches to its clubs, its theaters to its museums, Miami's variety is boundless.



Rooted in the traditions of the Cuban National Ballet, the **Ballet Concerto Company** (446-7922) presents a succession of celebrated international dancers as guest artists. Works by Florida choreographers push the **Momentum Dance Company** (352-3047) into the limelight each season.

On the lovely Bay Vista campus of Florida International University, the **Ruth Foreman Theater** (Northeast 151st Street and Biscayne Blvd., 40-5902) presents top-notch adult and children's theater, produced by the first lady of Florida theater, Ruth Foreman. The **Coconut Grove Playhouse** (3500 Main Highway, Coconut Grove, 442-2662) hires stars of stage and screen to its intimate, historic theater. Several Hispanic theater companies are coming of age in Greater Miami. **Teatro Avante**, **Centro Dramatico Antonin Artaud**, and **Teatro de Bellas Artes** are providing excellent dramas and comedies for Spanish-speaking audiences. **South Florida Theatre Company** mounts lively Shakespearean and contemporary performances in their newly redesigned Minorca Playhouse in Coral Gables.

Greater Miami's performing-arts facilities annually host the best in lively entertainment from around the world. They include the **Miami Beach Theatre of Performing Arts** (673-8300), the **Dade County Auditorium** (547-5414), the **James L. Knight International Center** (372-0929), and the **Gusman Center for the Performing Arts** (374-2444).

FESTIVALS

More than one hundred festivals each year celebrate Greater Miami's cultural exuberance. Following is a sample. (For more information, contact the Metro-Dade Cultural Affairs Council at 375-4634).

In June, Coconut Grove's **Miami/Bahamas**

Goombay Festival commemorates the Bahamian settlers in the late 1800s. The Grove's Grand Avenue comes alive with the sound of Calypso bands, and aromas of Bahamian foods fill the air.

The **Hispanic Heritage Festival**, held each October in honor of Columbus's discovery of America, is the largest Hispanic cultural festival in the country and the oldest in Florida. In venues throughout the city you'll enjoy folkloric dancers, the rhythms of congas and steel drums, Hispanic art, and a wealth of Latin cuisine.

Running December through May, the **Florida Shakespeare Festival** (232 Minorca Avenue, 372-0305) produces plays by Shakespeare, classical plays, and contemporary works by such playwrights as Chekov and Sam Shepard.

In January, buzz over to Miami Beach and spend an **Art Deco Weekend** in the jazz-era ambience of the Art Deco District. Activities include an antique car show, a costume ball, tours, and films. Also in January, Coral Gables holds its **Miracle Mile Art Festival**, where the streets bustle with artists and craftspeople.

February ushers in the five-year-old **Miami Film Festival**, a ten-day celebration of international cinema, featuring U.S. premieres, world premieres, and special exhibitions. Also that month, join more than one million festivalgoers at the **Coconut Grove Arts Festival**, a celebration of the visual, performing, and culinary arts. Highlights include the works of 350 artists, more than fifty varieties of foods, and continuous live entertainment by local and nationally known performers on the outdoor stage at Peacock Park. Also in February, **Artists' Days at Vizcaya Village** is one of the oldest art shows in South Florida, where more than two hundred art-

ists, vendors, and entertainers attract festivalgoers to the magnificent grounds of Vizcaya Village.

Little Havana's **Carnaval Miami**, billed as "America's largest street celebration," kicks off each March with nine days of events, culminating in the famous "Calle Ocho," a block party (twenty-three blocks long) with more than forty stages filled with Hispanic music and dance performances. As night falls, fireworks light up the sky.

GALLERIES

Barbara Gillman is a one-woman booster committee for Greater Miami artists. Her stated purpose, when she founded the **Barbara Gillman Gallery** (270 Northeast Thirty-ninth Street, 573-4898), in 1979, was to discover and exhibit the best in local talent, which had previously been ignored. She currently displays aspiring artists such as Carlos Macia, Rosemarie Chiarlone, Janet Paparelli, and Stephen Bird. Here, you'll also find works by James Rosenquist, Andy Warhol, Miriam Schapiro, and others.

Also downtown, the **Bacardi Art Gallery** (2100 Biscayne Boulevard, 573-8511), founded by Bacardi Imports in 1963, houses a smorgasbord from American and international artists and museums.

The Kane Concourse, in the Bay Harbor Islands, is Greater Miami's gallery row. **Habatat Galleries** (1090 Kane Concourse, 865-5050) represents more than one hundred contemporary glass artists. **Hokin Gallery** (1086 Kane Concourse, 861-5700) is where you'll find twentieth-century masterworks by Kenneth Nolan, Louise Nevelson, Andy Warhol, and others. The **Gloria Luria Gallery** (1033 Kane Concourse, 865-3060) hosts Florida artists and national and international artists, such as Arakawa, Pat Steir, Larry Rivers, and George Segal. Paintings, sculpture, and prints are the staples at **Galerie 99** (1088 Kane Concourse, 865-5823), where you'll find works by Frank Stella, Lynn Chadwick, Deborah Butterfield, Jack Roth, and others.

Artspace/Virginia Miller Galleries (169 Madeira Avenue, Coral Gables, 444-4493) specializes in contemporary American and Latin American art. Coconut Grove's **Greene Gallery** (4200 Aurora, 448-9229) features exhibitions of works on paper, sculpture, and prints by artists such as Pablo Cano, Billy Al Bengston, and James Rosenquist.

ATTRACTIONS

One of Miami's most pervasive attractions is the **Art in Public Places** program (375-5362). Paintings, sculpture, photographs, ceramics, and weavings are acquired by taking 1.5 percent of new-building costs and commissioning artists to create the works, which are sprinkled throughout the city.

The Art Deco District in Miami Beach, restored and neon-lighted, brings back a jazz-era feeling.

The **South Florida Art Center** (1035-37 Lincoln Road, 674-8278), a nonprofit service organization, provides South Florida's emerging and established artists with studio and classroom space along a three-block art district. More than seventy-five artists have taken over the twenty-two storefronts, offering a staggering selection of styles and media—paintings, pottery, photography, jewelry, and more.

Many artists have comfortably settled into the studios of the renovated American Bakeries Company building, now the **Bakehouse Art Complex** (561 Northwest Thirty-second Street, 576-2828). The complex provides seventy apportioned studios for artists and houses galleries, classrooms, and meeting rooms for arts organizations in the community. **Bayside Marketplace**, on Biscayne Bay, encompasses two stories of upscale shops and restaurants. Bayfront Park, a \$30-million revamping of the 28-acre downtown park, features a 100-foot laser tower designed by Isamu Noguchi and a 4,500-seat amphitheater.

More African animals and exhibits have been added to **Metrozoo** (12400 Southwest 152nd Street, 251-0404), a 260-acre, cageless environment where animals roam free on islands surrounded by moats.

Experience the worlds of light, sound, electronics, and biology at the **Miami Museum of Science and Space Transit Planetarium** (3280 South Miami Avenue, 854-4247). The museum features 140 hands-on exhibits and computer games. The 65-foot planetarium dome hosts star and laser shows, complete with quadrophonic sound.

Miami Beach's **Twenty-first Street Recreation Center** is comprised of a historic clubhouse, theater, bandshell, and outdoor dance floor, plus a new open-air chess club and auditorium. A canal walk connects Meridian Avenue with the oceanfront on Twenty-first Street. The **Joe Robbie Stadium**, new home of the Miami Dolphins, features 75,550 chair-back seats, skyboxes, and eventually will include hotels, restaurants, and a Miami Dolphin museum.

DINING

Though no mere guide can do justice to Greater Miami's myriad of culinary delights, here are a few places to start. The world-famous **Joe's Stone Crab Restaurant** (227 Biscayne Street, Miami Beach, 673-0365) has changed little since its beginnings in 1913, and the delectable stone crabs haven't changed a bit. Try a Miami specialty, paella (seafood and valencia rice), or a Cuban sandwich at **Versailles** (3555 Southwest Eighth Street, 444-0240). Or, how about lobster enchiladas from the **Malaga Restaurant** (740 Southwest Eighth Street, 854-9101).

For French cuisine in a classy setting, **Vinton's**



(116 Alhambra Circle, La Palma Hotel, Coral Gables, 445-2511) is your best bet. Rack of lamb and pâté of quail with raspberry sauce top the menu at **Dominiques'** (5225 Collins Avenue, Alexander Hotel, Miami Beach, 861-5252), and the **Pavillon Grill** (Hotel Inter-Continental, 372-4494) royally dishes up braised pigeon, sweetbreads, and crayfish. Fresh air, bay views, and raw oysters are the fare at **Monty Trainer's Bayshore Restaurant** (2560 South Bayshore Drive, Coconut Grove, 858-1431).

The Strand (671 Washington Avenue, Miami Beach Art Deco District, 532-0234), specializing in grilled salmon, red snapper, and other fresh fish, now occupies a newly restored building that was

Detail of Richard Haas's trompe l'oeil mural, Havana Landmarks, part of Art in Public Place

named as one of the ten best art-deco restoration by the Art Deco Societies of America. Enjoy jazz piano on Sunday and Monday nights, or a play after dinner in their adjoining New World Theater.

LODGING

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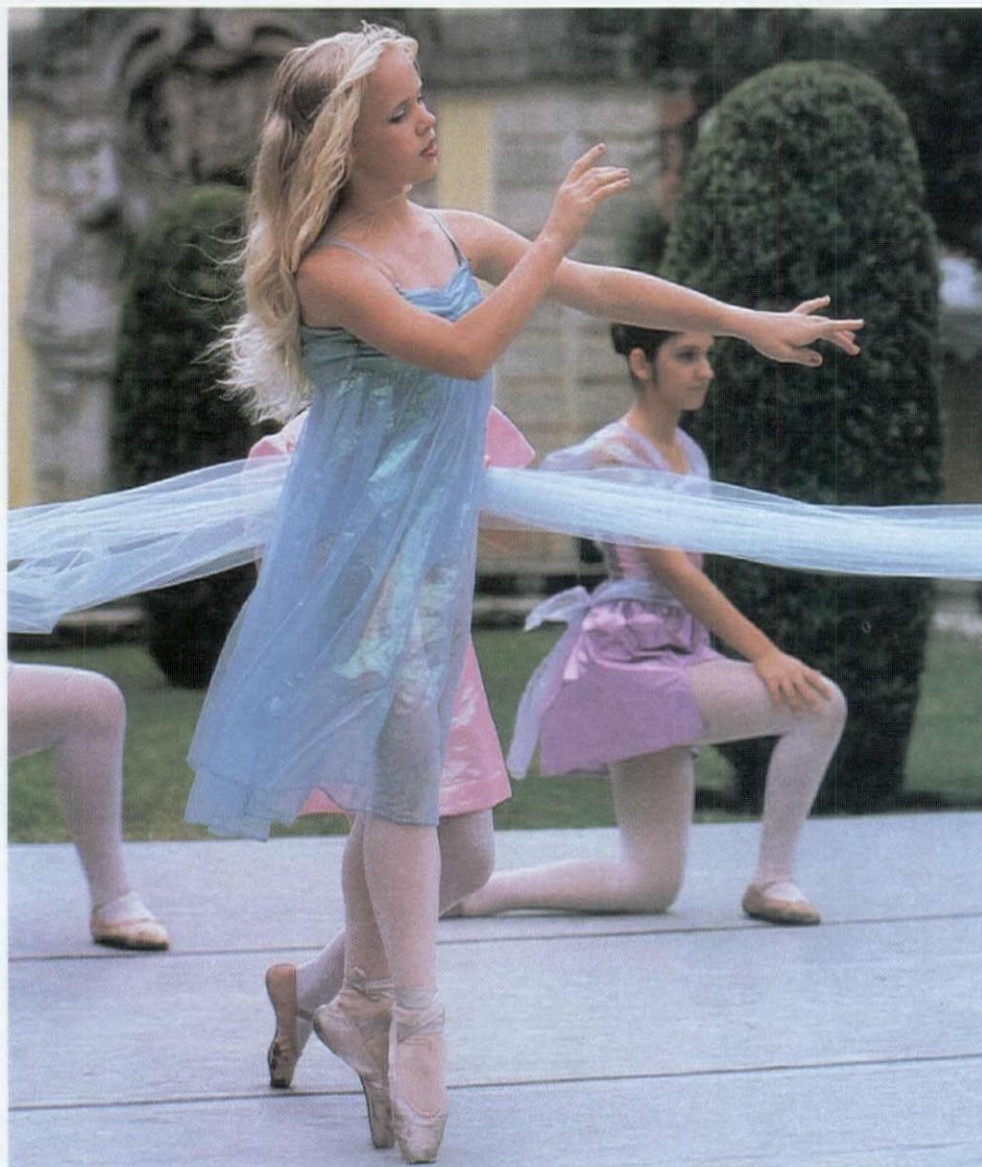


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Festivals celebrate the city's exuberance with more than one hundred colorful events a year.



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Biscayne Bay, this is definitely where the elite meet.

Also overlooking Biscayne Bay are the **Omni International** (1601 Biscayne Boulevard, 374-0000) and the **Hotel Inter-Continental Miami** (100 Chopin Plaza, 577-1000). The Omni encompasses six movie theaters, restaurants, an indoor amusement center, and boutiques. The Inter-Continental's extensive facilities include a spa-health club, outdoor jogging track, pool, tennis and racquetball courts, retail shops, restaurants, and lounges.

The 279-room **Biltmore Hotel** (1200 Anastasia, Coral Gables, 445-1926) has re-opened, with its exterior and most public areas restored to their 1926 Mediterranean elegance. Also catering to upscale guests in that area, the **Hyatt Coral Gables** (95 Mer-

A performance at the popular annual outdoor festival, Artists' Days at Vizcaya Village.

rick Way, Coral Gables, 447-1171) rises thirteen stories and contains 240 luxurious rooms. The **Sheraton Bal Harbour** (9701 Collins Avenue, Bal Harbour, 865-7511), which offers sailing, exquisite dining, and dazzling nightlife, is renovating its 675 guestrooms and public areas, due to be completed in late 1988.

The **Doral Hotel and Country Club** (4400 Northwest Eighty-seventh Avenue, 592-2000), in West Dade, is installing mini-bars in 350 of its 655 rooms, creating two "supersuites," and building an equestrian center. The Garden Terrace restaurant overlooks the famous "Blue Monster" golf course.

THE CLUB SCENE

There's a lot to fill the after hours in Miami: enjoy lavish revues, singers, comedians, or dance the night away yourself to rock, disco, jazz, blues, country, Latin, or big band.

The unconventional **Club Nu** (245 Twenty-Street, Miami Beach, 672-0068) is a world-class nightclub. High-tech sound and lights embellish the decor that changes every few weeks. The popular bar and restaurant, **Penrod's**, is closing a new Miami Beach venue (1 Ocean Drive, Miami Beach) between First and Biscayne Streets.

Heralding rock 'n' roll and gourmet Chinese cuisine, the **China Club** (1450 Collins Avenue, Miami Beach, 534-7001) is patterned after the trendy China Club in New York. For an ultra-chic experience, visit **Regine's** (2669 South Bay Drive, Coconut Grove, 858-9500) on top of the Grand Bay Hotel in Coconut Grove. Only the second Regine's in the U.S., the club caters to the world's superstars.

TRANSPORTATION

All major carriers fly into and out of Miami International Airport. The airport's Skyride system provides moving walkways throughout the complex. Three scheduled Amtrak trains service the city. Once in town, your best bets for getting around are a rental car, or Metrorail, the excellent rapid transit system. Metromover, a futuristic light rail system, loops around downtown.

RESOURCES

The **Metro-Dade Cultural Affairs Council** (Northwest First Street, Suite 625, 33128; 375-1234) is an umbrella assistance organization for more than three hundred groups. It can provide you with information on arts, sciences, and historical activities or set you in the right direction. The **Greater Miami Convention and Visitors Bureau** (Biscayne Boulevard, 33137; 573-4300) can give you the scoop on just about every activity in the city, from arts and attractions to sports and recreation. Also check the Friday editions of **The Miami Herald** and **Miami News**; each contains comprehensive entertainment and leisure activity guides. **Miami/South Florida Magazine** excels in cultural and entertainment coverage, and its restaurant guide is considered the definitive reference to Miami's plethora of eateries. Additional information about activities in the area can be required from the **Greater Miami Chamber of Commerce** (1601 Biscayne Boulevard, 33133; 350-7700) and the **Latin Chamber of Commerce** (1417 West Flagler, 33135; 642-3870).

e combines discipline
th freedom in
s dances—powerful
rratives of life.

/ Jill Silverman

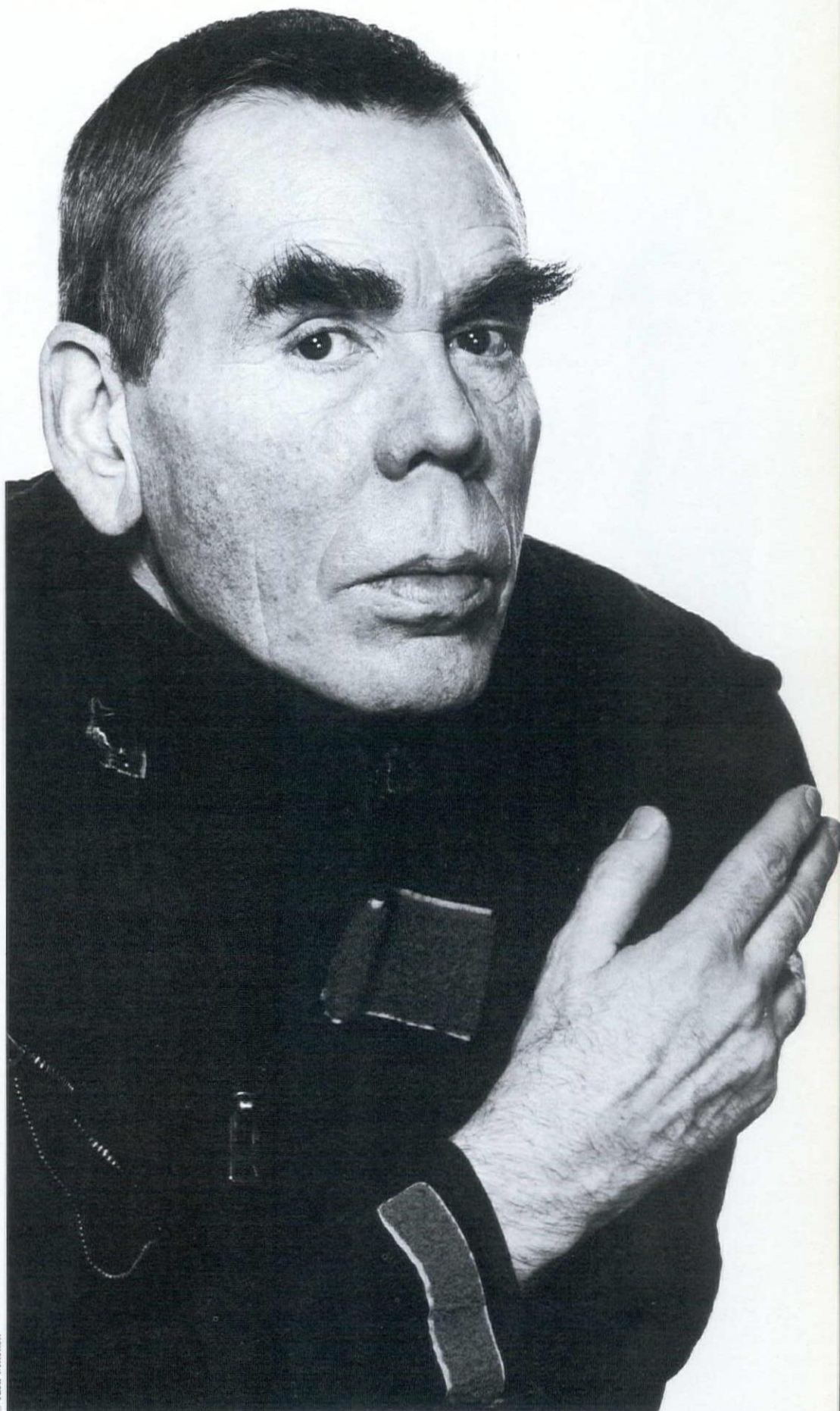
JOHN BUTLER

really can't conceive of anything else," says sixty-
it-year-old choreographer John Butler, in his deep
issippi drawl. "There was never even a moment
hoice. I think even when I was very young I loved
ng a dancer, I loved being on stage."

He has been on stage for fifty years, and today
nds nine months a year working with dance
panies on four continents, from Hague to
nich, Sydney to San Francisco, Montreal to
rsaw. Butler's affinity for emotionally powerful,
matic ballets makes him attractive to company
ectors of all nationalities. Few choreographers
re his stature as a modern-day itinerant crafts-
n, and few share his notoriety in having one
k, *Carmina Burana* (1959), appear in the reper-
e of more than twenty-two companies.

Butler works in a language that combines both the
dom of modern dance with the discipline of
let, and demands a prodigious technique in per-
formance. His dancers must wrestle with combina-
is of disparate movements—a dancer's torso
rates, the chest contracts, arms close across as
hips pull backward, sending the body off balance
a split second, before her partner pulls her for-
d on one arm, jolting the body suddenly up on-
full pointe, back leg flying up into arabesque.
His choreography has a resonance, an inner life
t allows dancers to explore them in any number
ways. This gives his characterizations biting
ognition. "I usually work very much from very
sonal dramatic information," he explains. "Even
most pure dance piece, for me, still must be
matic, have a sense of theater even if I'm not
ting into the actual narrative."

Butler is not a formalist, and he made a deci-
n early on to embrace balletic technique, rather
n to work exclusively in a modernist idiom.
like the others of his generation—Paul Taylor,



© Jack Mitchell



Erick Hawkins, Merce Cunningham—who trained with Martha Graham, he believed in the power of narrative, metaphor, and the picturesque, combined with a love of literature.

"I lean so much toward the poets and the writers; literature has been a very strong factor in my work. Starting with Catullus, Rimbaud, and Villon, I wanted to end up with Dylan Thomas, but I never got around to that. They were all very powerful, and it was like dealing with the same man in different centuries." In constructing ballets based on the lives of these people, or on their work, Butler extracts the emotional kernel behind the words. His ballets are never literal in any sense; their power comes from a highly personal amplification of the inner aspects of a subject. This allows tremendous latitude for his dancers and may be why many of the world's most dramatic performers covet Butler's dances. Italian ballerina Carla Fracci has inspired six Butler works including *Medea*, *Othello*, and *Phaedre*. *Medea* was created in 1975 for Fracci and Mikhail Baryshnikov, the first new choreography made for the Russian after his defection.

New York-based Jill Silverman writes frequently about dance for several national publications.

John Butler (front, left) in 1960, with jazz pianist Don Shirley (front, right) and (left to right) set designer Jack Jacvenze, costume designer and dancer Geoffrey Holder, and dancers Carmen deLavallade and Lee Theodore.

A Southerner by birth (he was born in Memphis in 1920 and raised in Greenwood, Mississippi), Butler cuts an imposing figure. His tall frame, cap of reddish hair, and infamous haystack-like eyebrows, complement a quality of persistence which anchors his passion. He was an only child who studied acrobatics and ballet, in addition to tennis and swimming. "There's not much to tell," he says about growing up. "I just hated it so much, I've wiped out almost all memory of it. It's like when I came to New York, I came to life."

That was when he was eighteen. He saw Martha Graham's picture in a book, looked her up in a telephone book, and went to her studio on Thirteenth Street. He asked to join up, and she offered him a scholarship, then insisted he study also at the School of American Ballet with Muriel Stuart. "I think my whole development as a choreographer working in a modern idiom with a classical technique stemmed from that double training in the very

beginning. The people in the Graham company to make fun of me for going uptown to take a walk with shoes on."

Graham was in a very productive period during Butler's years there; works such as *Deaths and Trances* and *Appalachian Spring* were then part of the company's repertoire. More importantly, Martha herself was dancing in the works, and she often used Butler as a partner. "I remember the first time I touched Martha on stage. It was exactly like touching an electric current; it was alive. It was not quite frightening, but she was extraordinary."

Butler continued to guest with Graham through the late forties, but at the same time became interested in the possibility of dance on television. "No one knew anything about dance on television so you could do anything you wanted," he recalls. "I started with a show called 'Omnibus.' Once I did 'Pictures at an Exhibition' and Helen Hanft narrated, Leopold Stokowski conducted, and dancers included Yuriko, Glen Tetley, Jose Limon, and Lucas Hoving."

Not everyone in the modern-dance world approved of putting serious dancers on the fledgling medium. "I saw Doris Humphrey walking on the street the week after the show, and she practically spit on me," he smiles. "'How dare you prostitute Jose on that medium,' she said."

But Butler was still interested, and put countless hours of dance on American television in its early years. He choreographed for "Omnibus," "Seize the Lively Arts," "Lamp Unto My Feet," "The Telephone Hour," "The Kate Smith Show," and others for "Steve Allen" and "Ed Sullivan." His ongoing relationship with composer Gian Carlo Menotti moved from off-Broadway, where the two staged *The Consul* (1947), to television, where Menotti first saw Menotti's *Amahl and the Night Visitors*.

Butler's interest in dance on television overlapped during the next decade with his work with the New York City Opera and the Metropolitan Opera. At the same time, he formed a small company, the John Butler Dance Theatre, which featured extraordinary performers Carmen deLavallade, Glen Tetley, Mary Hinkston, and Arthur Mitchell. Often Butler used his dancers as soloists in the larger operatic spectacles, just to keep them working.

In 1958, Butler was named dance director of the Spoleto Festival of Two Worlds, and he offered his first-time commission to designer Geoffrey Holder for the costumes in *The Glory Folk*, a new ballet with a large mobile set by sculptor Alexander Calder. The following year, his company was the first dance troupe to appear at the Newport Jazz Festival in a premiere of a Butler signature work.

**"Dancers are the same
all over the world.
They're funny, magical,
disciplined people."**

Portrait of Billie, the stirring dance-biography of the tragic life of blues singer Billie Holiday.

"I'll never forget that night as long as I live," he counts. "We had no lights. We had this not-so-fat tape of Billie. Here were these two funny dancers, me and Carmen deLavallade. Billie Holiday hadn't been dead that long, and when the dance started and the audience heard her voice on the tape, they went wild. Everything was fine, then, as I was sitting, I bumped into this man crying in the wings. I turned around and it was Satchmo. Then, when I went to take a curtain call, Carmen exited off the left, and there was a big tall man dissolved in tears. It was Duke Ellington."

The John Butler Dance Theatre, which reformed for nearly a decade, was known as a blend of vibrant, strong performers who interpreted Butler's work in a visceral fashion. They kept up with Butler's prolific energy and brought his works to a wide audience, but as was the case in dance companies of the time, money became a problem. "I sold most of my early art collection to finance a company tour," Butler reminisces from a comfortable white chair in his sunny Upper East Side apartment in New York. "I had the big horse and rider by Marini, but sold it to take them to Europe." The airy living room is filled with artifacts from Africa and New Guinea, in addition to contemporary paintings, drawings, and sculptures. If selling off his collection to finance a tour was an early indication of change in the offing, it was the beginning of a new life on the road as a freelance choreographer. By the mid-fifties Butler had developed a deepening relationship with the Netherlands Dance Theatre and would use that company as a laboratory for his own choreographic ideas. Soon, his own company disbanded and Butler began to travel extensively, which he has done for the last twenty-five years.

"I've been offered directorships of companies, but I'd never be a director again, I don't want any of that. I only want to function as a creative person—get off the plane, do my funny steps, and get back on the plane," he laughs. "But you pay for your freedom; you end up in a hotel room alone. Working with a different company each month, a different country, a different language, you pay with your personal loneliness. You don't have your art around," he gestures toward his treasures.

The front foyer is lined with a row of Andy Warhol drawings of Butler's company members, and there are framed costume sketches by Warhol in Butler's bedroom. The apartment is an array of possibilities akin to and contrasting with the choreographer's own. Richard Avedon photographs

of the Butler dancers, along with early shots by photographer George Platt Lyons of Butler in the forties, look down from the walls onto the scale model of Alexander Calder's mobile from *The Glory Folk*.

"And you don't have your puppy dogs either when you travel," he says, as his two Kerry blue terriers, Bo and Dirk, skitter into the living room to snatch a cookie from the coffee cart. Here in his living room, Butler looks perfectly content. It is one of the months he is in New York, in between assignments with Les Grands Ballets Canadiens and the Houston Ballet. He is recovering from knee surgery and looks forward to getting back to work in several weeks.

Of particular interest is an upcoming collaboration with writer Eudora Welty. "She's just incredible," Butler says. "Now I'm supposed to do a new piece based on a story of hers. Of course I've read every word she's ever published, and was such an incredible fan. She came to my rehearsals and we saw quite a bit of each other."

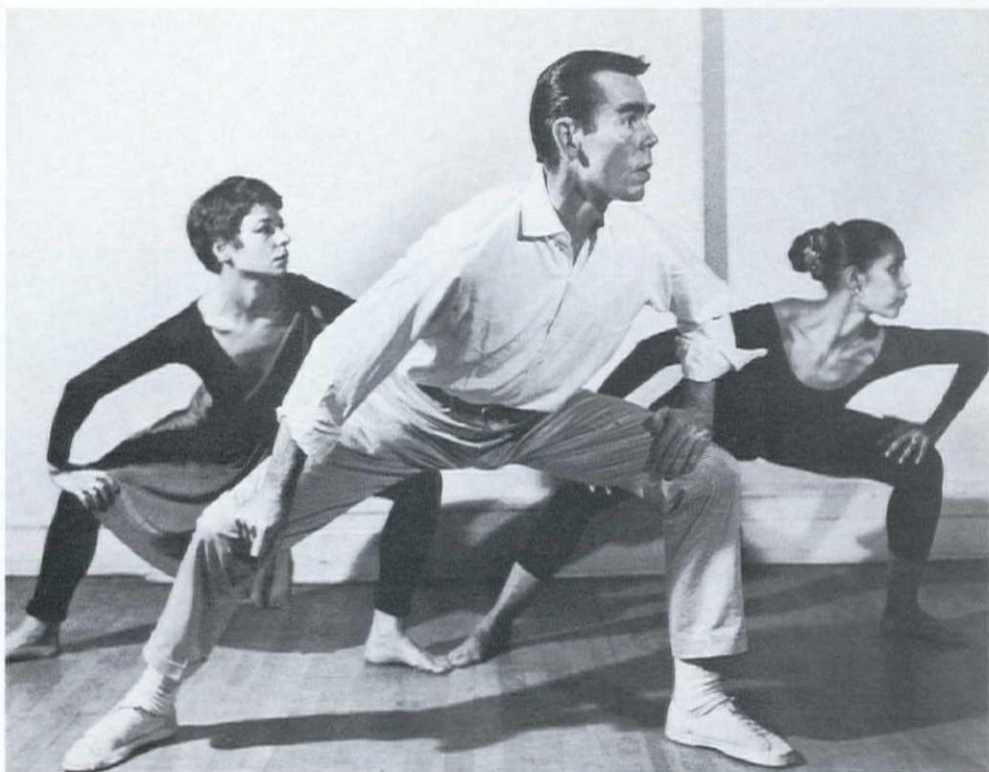
PBS has asked Butler to do a trilogy for them with one story by Faulkner, one by a young black writer yet to be selected, and one by Welty. There

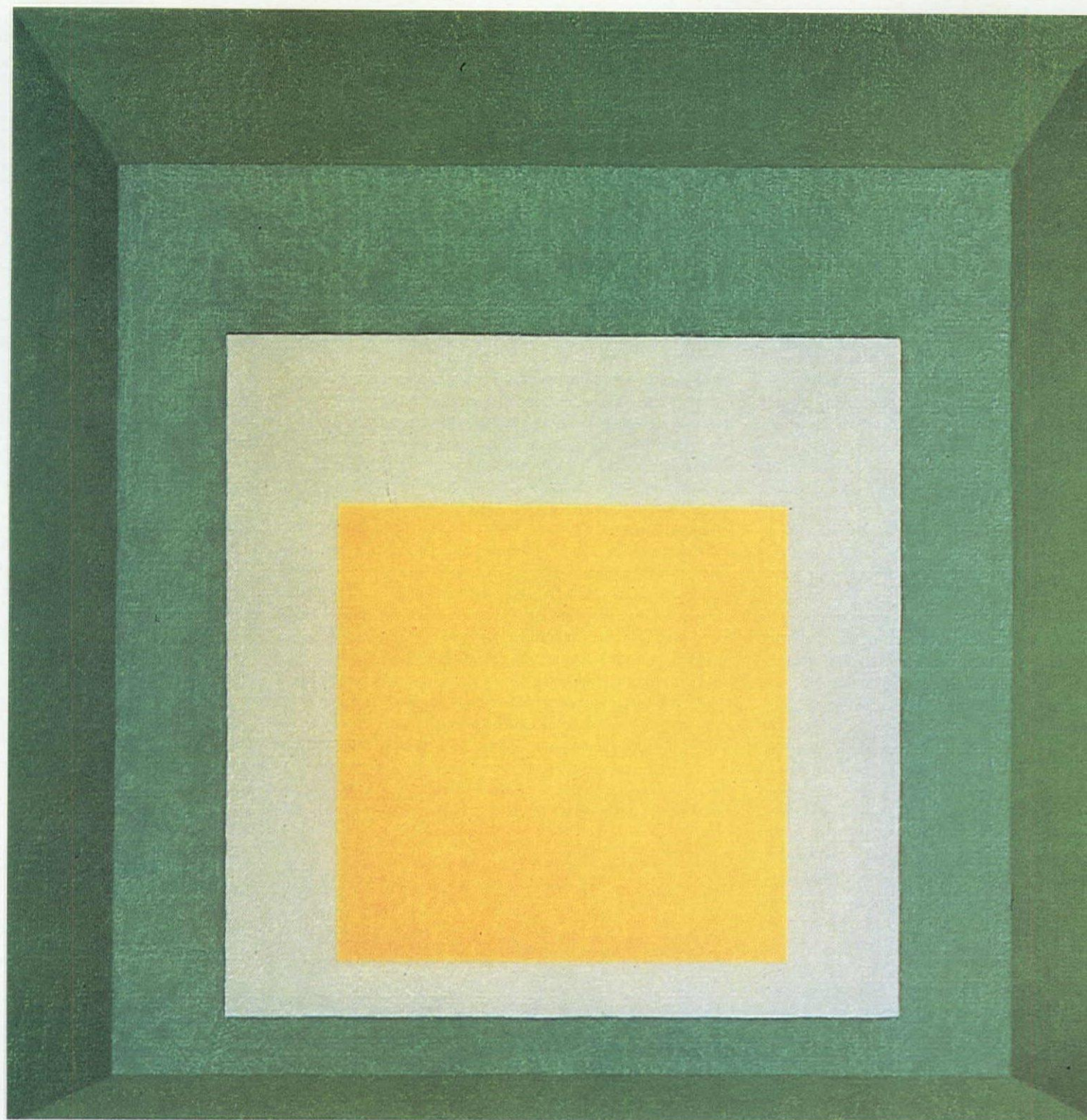
is still a question in his mind as to how well her prose can be adapted to dance. "I don't know if anyone can do justice to Eudora's work in a theatrical medium or in movement. I'm such a fan, but I don't know if her words will convert to movement; it's so specific, like trying to get dialect. That's how magical her writing is."

But it's something he has time to ruminate over, in between rehearsals in Warsaw with the Polish National Ballet this spring. Butler has been commissioned to create a large-scale work for 150 dancers in that company to Siminofsky's Second Symphony. Then, for the summer, it's back home to set *Sebastian* for Ballet West, and then somewhere in between, a trip to Munich to create a new piece for the Stat Oper.

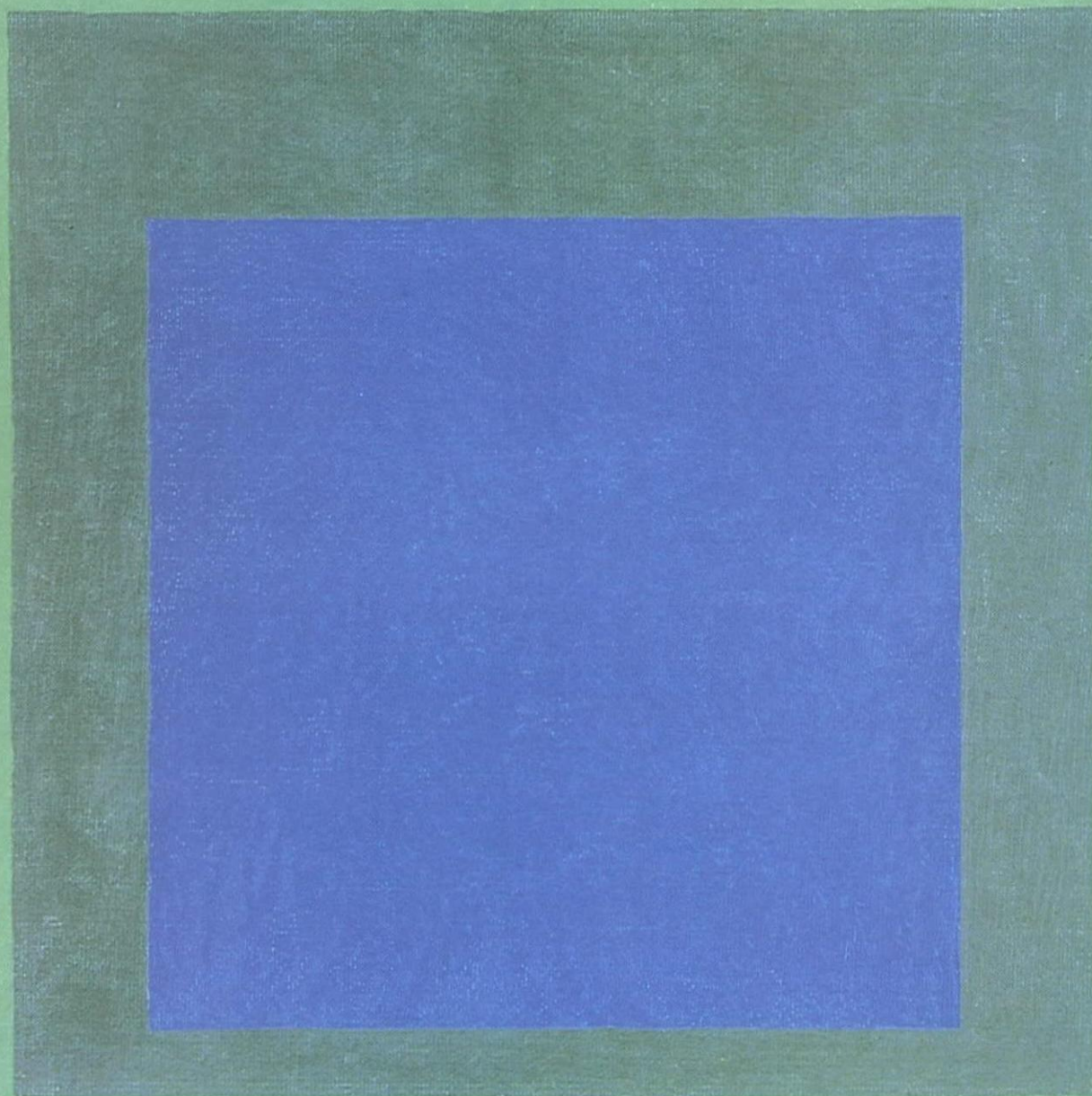
Butler smiles and admits that ultimately, with all the fatigue and travel, with the years behind him, and living through various changes in taste that come with each decade, it is the dancers who inspire him. "I think dancers are the same all over the world. They're funny, magical, disciplined, beautiful people. They're not happy unless they're *kvetching*, but God bless them, they'll kill themselves for you. If they like you and what you do, they'll love you to death. They'll rehearse seven days a week without a break, and that's really your return. That's what it's all about." □

Butler rehearsing with Lee Theodore (left) and Carmen deLavallade in 1960.





HOMAGE TO A SQUARE MAN



ver the last twenty-five years of his life, the painter, printmaker, and consummate color magician Josef Albers came to be known as "the square man." The sobriquet came from the subject of much of his energy at the end of his life: a series of more than a thousand works entitled "Homages to the Square," consisting of an unvarying format—a square within a square within a square—and whose

Albers's 1959 Homage to the Square: Aparition (opposite) and his 1976 Homage to the Square (above), both oil on masonite.

only changing element was the color of the shapes themselves. Albers, in fact, called the series "platters to receive color." A century after his birth and twelve years following his death, "the square man" is having his first retrospective exhibition. "Josef Albers: A Retrospective," which opened March 25 at the Guggenheim (where it remains on view through May 15), features 240 works spanning the length and breadth of the career of the artist from the small West German village of Bottrop.

Albers came of age as an artist in the exhilarating environment of the Bauhaus. He was perhaps the

Twelve years after his death, color magician Josef Albers has his first retrospective.

By Marcia J. Wade

single most pivotal figure at the equally distinguished (and brief) experiment in American education, Black Mountain College, and was renowned as a preeminent teacher of art and a celebrated color theorist in a distinguished tenure at Yale University. He was also the first living artist to have a one-man show at the Metropolitan Museum of Art, and is sometimes regarded as the "father" of op art.

Yet this pioneering artist has been much misunderstood, partly because of his association with the most prominent of his followers—the hard-edged minimalist and op-art painters of the seventies—and partly because of the contradictions both he and his work embodied. Albers the man was both supremely self-confident and modest to the point of asceticism. The work he created was austere and controlled, its beauty subtle and understated. Nicholas Fox Weber, director of the Josef Albers Institute and curator of this exhibition, predicts Albers will "ascend" as a result of the retrospective. "Because you will see the range of his work—you'll understand where those squares came from. You'll understand that this is a profoundly human, even mystical painter, and you'll understand just how much life and feeling there really is in that art."

And, one might add, how much daring as well. Included here are drawings and oils from Albers's early, pre-Bauhaus years; glass assemblages and other innovations in that medium, along with photographs, paintings, drawings, and furniture made at the Bauhaus; paintings, woodcuts, and linoleum cuts from his tenure at Black Mountain College; and over forty of the famous "Homages" and examples from his other series, "Structural Constellations" and "Variants."

It is the first public showing of the early drawings. Made between 1915 and 1918, their existence was unknown even to Albers's wife until his death. The unity underlying the artist's entire oeuvre is much of this exhibition's thrust. Drawings such as *Farm Woman with Kerchief* and the numerous stark self-portraits are uncluttered and minimal, relying upon a strict economy for their expressive power. They are also reminders of the radical departure Albers made from his own previous efforts—and from tradition itself—during the period at the Bauhaus when he came into his own as a creative talent. That very resoluteness with which he turned his back on the past was characteristic of the artist and the art he made.

Also included are photographs made in the Bauhaus years—a medium with which Albers has not been associated until the recent exhibition organized by the American Federation of Arts, "The Photographs of Josef Albers," which closes at the Museum of Modern Art April 19 and then travels to the Denver Art Museum (July 24–September 18) and the Montreal Museum of Fine Arts (January 8–March 5, 1989).

Josef Albers's father was a laborer; his mother was descended from a line of blacksmiths. Albers proudly identified himself with the tradition of craft

throughout his life, saying, "I came from Adam and my father, that's all. I came from a handicraft background." He began his career as an elementary schoolteacher; it was while on a two-year leave studying the teaching of art in Berlin that he came to think of himself as an artist. Berlin was where he first saw the work of Paul Cézanne, whose manipulation of planes of color had a profound impact upon the young schoolteacher—though the goals Albers was to pursue reflected a divergent attitude toward the natural world, one that embraced a reality that was not earthly but otherworldly.

While studying at the Royal Bavarian Academy in Munich in 1919, Albers chanced upon a pamphlet outlining the newly formed Bauhaus, the design workshop formed by Walter Gropius whose mission was to abolish the distinction between the fine and applied arts. It was almost as if the place had been designed for Albers, and he signed up immediately. "I was thirty-two," he later said, "threw all my old things out the window, started once more from the bottom. That was the best step I ever made in my life." In its self-confidence, it was a typical one. Until the day of his death, his course would be unwavering and self-assured.

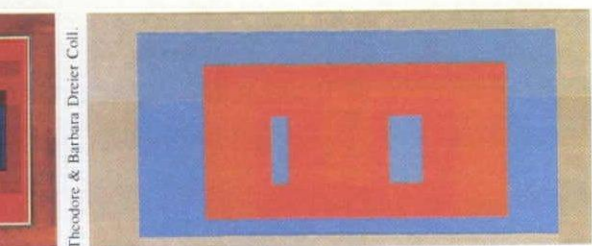
Albers arrived in Weimar, the Bauhaus's first home, in 1920, a year after its founding. He remained at the school until it closed in 1933, by which time he was no longer a student but a master. His tenure was the longest of any of the institution's illustrious students and faculty: Klee, Kandinsky, Gropius, van der Rohe were his colleagues and formative influences; from them and with them he imbibed the heady spirit of early-twentieth-century modernism.

At the Bauhaus, Albers forsook his early figurative work and began to explore abstraction and color, his primary lifelong preoccupations. Too impoverished to purchase costly paints, he retrieved glass shards from a nearby junkyard instead, assembling them into works of art in which he played with geometric forms such as the grid, and became a magician of color and shape. In his very choice of materials, the artist displayed the innovative bent of his talent and the stubborn nature of his temperament. As Weber writes in his essay for the exhibition's accompanying book catalogue, Albers plunged into this work "with the enthusiasm of one who had found his way. Having discovered the grid, what delighted him was to breathe life into it. In an ordered, regular world, his imagination was boundless." In such Bauhaus-period works as *Grid Mounted* and *Latticework*, we see that enthusiasm still undiminished.

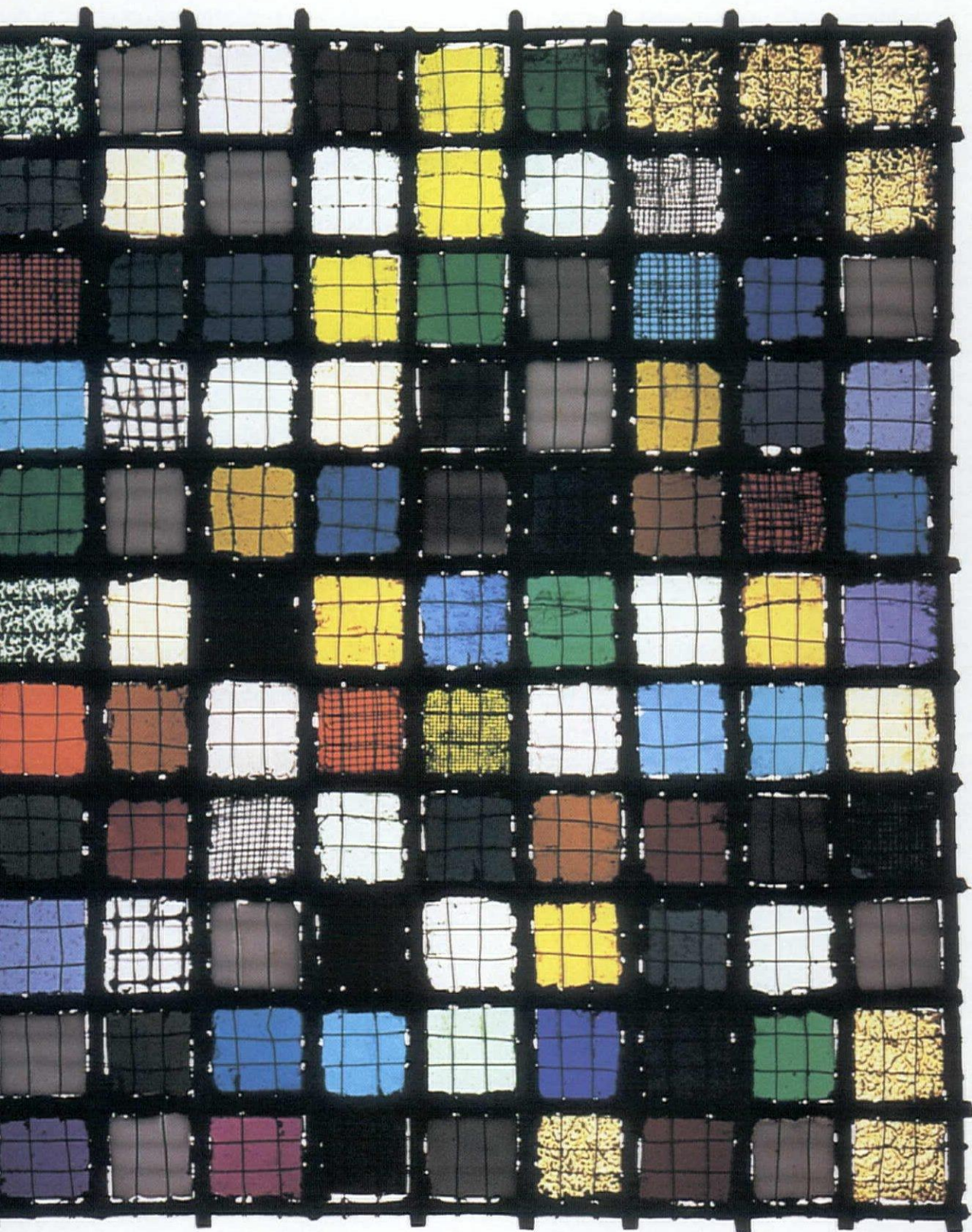
Once having found his path, Albers was adamant in his refusal to turn away from it. He declined to put aside his work in glass to take the mandatory Bauhaus wall-painting classes. As he later recalled, "Gropius reminded me several times, as was his duty, that I could not stay at the Bauhaus if I persisted in ignoring the advice of my teachers" to take the required courses. He persisted nonetheless, and mounted for his first student show assemblages of bottle shards on flattened tin cans and wire screens. "I felt that my show would be my swan song at the



Albers occasionally forayed into a world of abandon, especially during his years at Black Mountain College, in such works as Untitled Abstraction, circa 1940, painted on a Victrola cover (top). But this was an artist who was inspired by discipline and control, seen throughout his career in such works as the 19. Gate (above), the 1948 Variant: Four Reds Around Blue (opposite, top left), the 1947-52 Variant (opposite, top right), and the early 19. work, Grid Mounted (opposite), a glass assemblage made during the Bauhaus period.



Albers strove "to make something happen in art that would not happen in nature."



Bauhaus," he remembered. "But soon thereafter I received a letter from the Masters' Council informing me first, that I could continue my studies . . . and secondly, asking me to set up a glass workshop for them."

The exhilarating years at the Bauhaus ended abruptly with Hitler's rise to power. After a threatening letter from local Nazi officials, the faculty voted unanimously to shut the school down. The not-so-young artist's future once more appeared uncertain. But in America, a small group of iconoclastic intellectuals were forming a utopian experiment in education in the mountains of North Carolina. When the organizers of Black Mountain College asked the Metropolitan Museum of Art's Philip Johnson to recommend an art teacher for the fledgling enterprise, he suggested Josef Albers. An invitation was extended to Albers to join the idealistic community; Albers and his wife Anni, who did not know where North Carolina was but thought perhaps it was in the Philippines, accepted. Josef did not speak a word of English.

His influence upon life at Black Mountain was seminal. He emerged there as one of America's most important and original teachers of art—a reputation solidified by the publication decades later of *Interactions of Color*, the definitive work on color theory. He devised a visual-arts curriculum whose core consisted of courses in drawing, design, color, and painting; the basic course, drawing, was taken by most members of the egalitarian community, including the faculty. "Our art instruction," Albers wrote in 1933, "attempts first to teach the student to see in the widest sense; to open his eyes to the phenomena about him, and most important of all, to open to his own living, being, and doing."

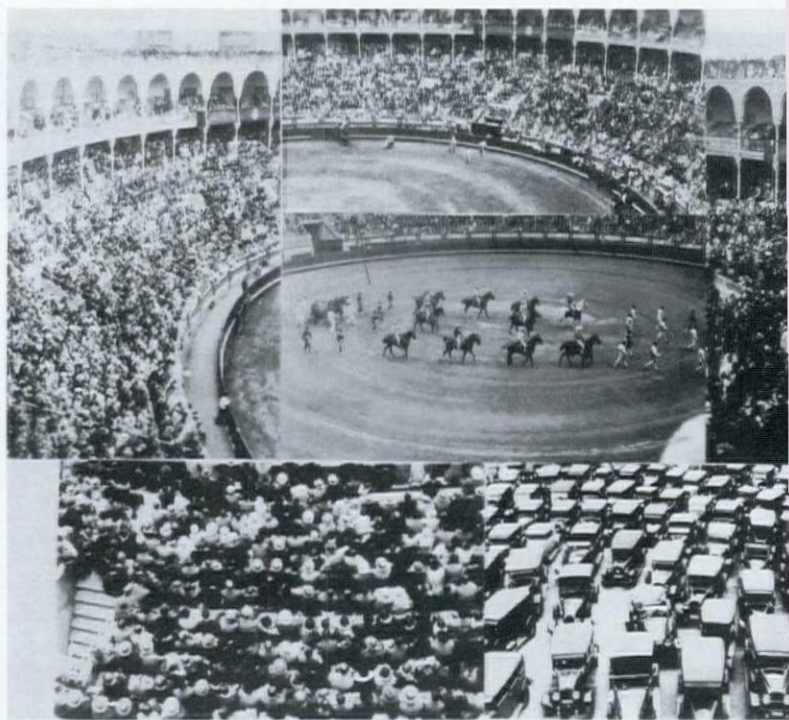
Far from a center where he could make glass, Albers left his glass work behind him and turned to painting and printmaking with renewed vigor, creating works that possessed an unprecedented degree of freedom and spontaneity, even, as Weber observes, "a little abandon." Canvases such as *Etude: Red-Violet (Christmas Shopping)*, *The Gate*, and *Untitled Abstraction* from this period stand out sharply in their joyous exuberance from an oeuvre characterized by its rigorous discipline and control.

The self-assurance that served Albers so well in his art did not always make his life as simple. Dissatisfied with the turn of events at Black Mountain, Albers left the college in 1943 and moved to Connecticut, where he remained for the rest of his life. "Anni and Josef were always a little separate," Weber points out, "at the Bauhaus and at Black Mountain and at Yale, because they didn't want to waste their time spinning their wheels in arguments and in-fighting. They just wanted to create beautiful visual objects." Albers had little taste for the bureaucratic hierarchies of academic life. Weber recalls his first meeting with the artist, while he was a graduate student in art history at Yale. Albers asked the young man how he liked his studies. Weber decided to be perfectly honest. He told Albers he had chosen to pursue art history because of his love of looking at pictures in museums and

galleries, but that since his graduate studies had begun, he had been sequestered in a basement researching the iconography of nineteenth-century dance halls and did not like it at all. "And he put his arms around me and said, 'This I like, boy! Which of those swine in art history don't you like?'"

Albers lived in a highly disciplined present tense, always at work, rarely looking forward or back-

He seldom soci
a cloistered m
simply worked
beautiful visua



ward—or outward. He seldom socialized, and never watched the news. Much like a cloistered monk, he simply worked. Indeed, says Weber, the artist "belonged to a line of people going from the medieval monks to Giotto, painters throughout history who have been interested in the quality of light and color and form above all else."

The works of his late years are astonishing for the technical virtuosity and command of vision they display. The carefully studied and precisely arranged flat smooth planes are marked by a degree of technical finesse and a capacity for formal invention that is sometimes astonishing. In graphic constructions such as the "Structural Constellations" series, Albers created the illusion of three dimensions in two-dimensional works by placing contradictory visual messages on the picture plane. The figures interact, just as do the colors in "Homages to the Square." The quality of interaction is central to this late work, in which the artist seems often to be creating a transcendent, even mystical third, out of the relating forms and/or colors. For despite its carefully planned order, Albers's art is intensely idealistic, even mystical. He strove, as Weber says, "to make something happen in art that would not happen in nature."

In the "Homages to the Square" series, Albers achieved the culmination of his vision. "In visual perception a color is almost never seen as it really is—as it physically is," he had written in *Interac-*

*Albers experimented with ph
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are busy giving their lunch
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it takes to advance their career
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to get up in the morning an
breakfast and put those paint
His challenge was with himsel
beauty. He was the real thing

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— Frank M. Hodson, Chairman
National Endowment for the Arts

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Cross Country



Festivals

Down Under in Houston

Some lucky Aussies will get to leave their winter, which begins in April, for springtime in Houston. This year's Houston International Festival, from April 7-17, will salute Australia and her bicentennial, celebrating that continent's arts and culture. Now in its eighteenth year, the festival has focused collectively on different aspects of Japan, Latin America, the Netherlands, and other countries in the past. But this year, for the first time ever, it will honor an individual country. An incredible variety of performing artists and art exhibits from Australia will be included, such as Sirocco, a band that performs traditional Anglo-Celtic bush music and folk music, and the One Extra Dance Company, a troupe that presents dance as theater. Also interesting is the "Exhibition of Aboriginal Works," which includes bark paintings, handmade musical instruments, and desert paintings.

Australian artist Brian Dunlop's *The Visitor* (oil on canvas), which will be on display at the Houston International Festival.

A Celebration of Legends

"It's the challenges that help keep us in shape." The words of Peter Martins, co-director of the New York City Ballet, characterize the company's bold new undertaking—the American Music Festival, three weeks of events and performances celebrating American music. The festival opens April 16 at the New York State Theater and will feature more than thirty-five ballets, some choreographed specially for the occasion and others selected from the company's existing repertoire. Among the nineteen world-premiere ballets to be presented at the festival, five have been choreographed to scores commissioned exclusively for the event. The American Music Festival celebrates the ballet company's fortieth anniversary and reflects the company's ongoing commitment to further growth and development.

Forty American composers—from Aaron Copland

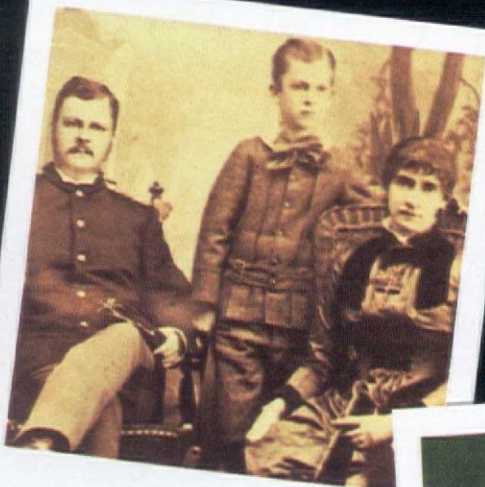
to Leonard Bernstein, George Gershwin to Philip Glass, and John Adams to Ray Charles—will be represented at the festival, and several of the honored artists will perform, including Adams, who will conduct the sole performance of his *Chairman Dan*; Charles Wuorinen, who will conduct the world premiere of his untitled work; and Ray Charles, who will accompany a Martins ballet which uses Charles's songs as its score. Ten well-known paintings, including Francesco Clemente, Roy Lichtenstein, Bruce Nauman, and Julian Schnabel, are contributing works of art which will be printed as a series of posters and then projected in the State Theater before each performance.

"One reason I wanted to do this festival," says Martins, "was to increase awareness of our country's musical heritage in this country." The festival combines tradition with innovation, with choreographers Laura Dean, Lar Lubovitch, Paul Taylor, and many others presenting their works along with legendary dances by Balanchine and Jerome Robbins. Among the ballets to be presented at the festival are Balanchine's *Slaughter on Tenth Avenue*

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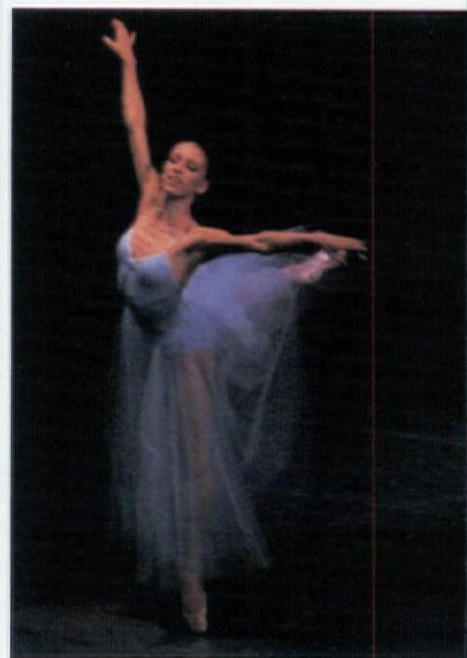
: A youthful Douglas MacArthur, (standing) and his family, during his father's tenure as commander of Ft. Selden. • "Three Musicians", by Bert G. Phillips, Museum of Fine Arts • Bolivian figures, Foundation Collection, Museum of International Folk Art • Cochiti Pueblo Deer Dancers at the Museum of Indian Arts & Culture • Detail, Segesser Hide Paintings, Palace of the Governors.



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Cross Country



Kyra Nichols of the New York City Ballet performs in *I'm Old Fashioned*.

(Richard Rodgers, 1969), *Stars and Stripes* (John Philip Sousa, orchestrated and arranged by Henry Kay, 1959), *Who Cares?* (George Gershwin, orchestrated by Kay, 1970); Jerome Robbins's *Fame Free* (Leonard Bernstein, 1944), *Glass Piece* (Philip Glass, 1983), *Quiet City* (Aaron Copland, 1986); Peter Martins's *Calcium Light Night* (Charles Ives, 1977), and *Ecstatic Orange* (Michael Torke, 1987). The festival continues through May 15.

Art

Bourke-White Photos

She took her first and only course in photography during her freshman year in college; afterward, in 1927, she launched her career as an industrial photographer, capturing on film the insides of steel mills in Cleveland. Three years later, she became the first photographer for *Fortune* magazine; in 1936, she was one of four photographers listed on the masthead of *Life's* debut issue. Her name was Margaret Bourke-White. Photographs illustrating the many-sided career of this extraordinary woman will be on view at the International Center of Photography in New York, March 4 through May 1, in "Bourke-White: A Retrospective."

A woman of immense talent and energy, Bourke-

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art and craft of not only photography but photojournalism as documentary photography as it has its right place at the right time, photographer in Moscow during the war, she interviewed Gandhi and the struggles of India's struggle for independence. This retrospective assembles a very early period in Bourke-White's career that has seldom or never been shown. It will tour through 1990.

York View

the opportunity to take a look at the city with the opening of two exhibitions by artists who often took the city as their subjects. The Museum of Modern Art's "Blatas and His New York," April 12-August 12, features some of the city's eminent artists, including Stravinsky



Margaret Bourke-White's photograph, South African Gold Miners, 1950.

to Nureyev and Joel Grey. Oil paintings, drawings, and sculptures will be on view, as will scenes from the current revival of *Cabaret* and sketches and drawings from backstage at various opera houses. At the Whitney Museum of American Art, "George Ault: The American Landscape," April 8-June 8, explores the career of an artist best known for his interpretations of New York City. This exhibition covers other subjects as well, from rural and urban landscapes to winter scenes in the Catskills. Ault's distinct style, combining elements of precisionism, surrealism, and early American folk art, makes for powerful views of the landscape.

Plea for Peace

"Surviving Visions," five murals on display in Boston at the Massachusetts College of Art's main gallery from April 3-10, make an eloquent plea for remembering the past and determining to change the future. Artists Iri and Toshi Maruki, now eighty-six and seventy-five years old, were eyewitnesses



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to the destruction of Hiroshima. Horrifying pictures of people consumed by the firestorm that followed the atomic blast are coupled with depictions of the lighted lanterns that fill Hiroshima's rivers every August 6, both as a reminder and a hope for peace. This exhibit marks the first time the murals have been shown in the United States. It will embark on a national tour to Washington, D.C., New York, Chicago, and Vancouver, Canada, following its run at the college.

Out of Africa

What is art, what is not art? Every generation redefines the answer to that question. "Art/Artifact," an exhibition running through April 17 at the Center for African Art in New York City, takes on the question of how the Western world decides what to exhibit as art and what to exhibit as artifact, and how those categories shift over time.

More than 160 objects are on display, drawn from the collections belonging to the Buffalo Museum

of Science, the Hampton University Museum, and the American Museum of Natural History. For African art, the change began early in the twentieth century, as avant-garde artists in Europe began to create works that resembled African art. These works transformed into a movement and with it came the acceptance of African sculpture as a legitimate art form. Now, such popular Western forms as environmental sculpture, earthworks, and pseudo-artifacts bear a close relation to primitive African ritual sites, altars, and other architecture. The objects are displayed in four settings—a nineteenth-century curiosity room, a natural-history diorama, an art-museum display, and a contemporary art gallery—allowing the viewer to trace chronological patterns of perception, revealing how much of one's experience of art is conditioned by the way in which it is presented.

The exhibition moves to the Buffalo Museum of Science, May 15-August 28; the Virginia Museum of Fine Arts in Richmond, September 20-October 30; and various cities through March, 1990.

Thea

It's In the

Michael Rupert returns to the stage since winning the Tony Award for his performance in *Sweet Charity*. Rupert's *Mail*, a musical by Rupert and his score and stars in, opens at the Lyric Theatre. It reunites the team behind *Naked . . .*, composer Larry Colker, and director Andrew Davis. When Alex (played by Rupert) leaves for a month "leave of absence," he discovers a great stack of mail that comes to life with its own dance. Also featured in the cast is the best known for her portrayal of *The Boyfriend*; Robert Marley; Brian Mitchell, from "Trap"; and Award-winner Grover Dale.



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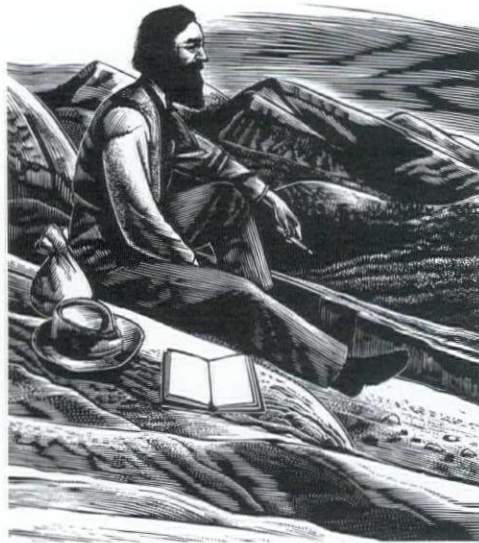
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Books

A Reverential Encounter

For wilderness hero John Muir, the ideal book could have contained no words at all, says photographer Frederick Turner, but instead "the act of reverential encounter with the natural world." In the 150th anniversary of Muir's birth, Yolla Bolly Press is publishing the next best thing: *My First Summer in the Sierra*, a deluxe handbound limited edition of his account of the first trip he made to California. On these pages, typeset by hand, printed by letterpress, and bound in cowhide and handwoven linen, a great man and his vision come to life again. Writer and artist Michael McCurdy (who provided the illustrations for *The Song of the Redwoods*, Yolla Bolly's limited edition of Thoreau's poetry, which was a sellout upon publication last year) has illustrated *My First Summer* with twelve simple, powerful woodblock engravings in-

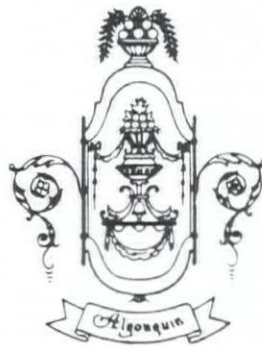


Michael McCurdy's woodblock engraving of wilderness hero John Muir, from the limited edition of *My First Summer in the Sierra*.

spired by a week spent following the route Muir took through the Sierras more than a century ago.

Yolla Bolly proprietors Carolyn and James Robertson are well suited to honor Muir in this fashion. In 1973 they came to an isolated area of northern California to set up their "book farm" on forty acres six miles outside Covelo, California. Both trade books, issued in association with larger publishers, and limited editions are produced in the redwood barn, where they've set up shop. The press is open four days a week from mid-September to mid-June, as "bookmaking and summer months in an unair-conditioned workshop do not mix," say the Robertsons. "More important, rural life requires a space of time devoted annually to such matters as the garden, winter wood, and the maintenance of home and psyche."

Copies of *My First Summer* (available in the deluxe leatherbound edition for \$1150 and in a handwoven linen binding for \$785) may be obtained by writing to the press, at P.O. Box 156, Covelo, California, 95248, or calling 707/983-6130.



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Arts Exchange



Continuing Connections

"It was networking to the max! I've never seen anything like it, where everyone was exchanging information so freely and at such a rapid rate!" That's how **Alan Hale** describes the December 21 Arts Exchange luncheon at Manhattan's **Sign of the Dove** restaurant. **HORIZON** publisher **Gray D. Boone** regularly holds the luncheons in order to provide informal, relaxed forums where representatives from the arts and business worlds can mix, mingle, and share a wealth of perspectives and information that participants invariably find both fruitful and expansive. "I thought it was just remarkable," Hale continues. "It gives people a chance to sit back and see what others are doing and what else is going on in a very comfortable situation. There's no pressure to be 'on.'" Hale, whose firm, Hale and Husted Public Relations, is involved with a variety of projects in television and the performing arts, found one conversation, with Cable News Network's **Paula Nelson**, so constructive that "what we started at the luncheon continued at the office. We had a meeting last week, to talk about information we had that could be of interest to her and vice versa."

Making connections was undoubtedly the dominant theme for those present at the December gathering. "Some of the contacts I made have led to very nice continued connections with people in both the performing arts and the decorative arts," says **Judith Applegate**, director of Place des Antiquaires. "It was just a lovely way to gather together and trade ideas and business cards."

Violinist and orchestra leader **Stan Kurtis** also found the contacts helpful. "I had discussions that involved the whole gamut of my career!" he says. "**Sande Deitch**, of the Pittsburgh Center for the Arts, was interested in my work, and she gave me some other contacts as well. And **Judith Applegate** and I talked about the possibility of my performing at the Place des Antiquaires. I had a nice conversation with **John Tucker** from Norfleet Press about photography, and I've had occasion to call him since to ask his advice."

"I find that I get good ideas from the luncheons—and also, they're very enjoyable!" agrees **Fraunces Tavern Museum** director **Bill Ayres**. "I've been to two of these events now, and in each case not only has it been enjoyable and helpful in a general sense, but I've also taken back specific nuggets of good information of one kind or another. I was able to get some good input on some public relations initiatives that we've been working on here, good advice as to where to go, and good specific ideas also."

Building new audiences for the arts was also a

All left to right. Top, left: Ed Elson, Anita Sarrel, and Joaquin Pradas. Top, middle: Jo McKaughan and Maxine Schweitzer. Bottom, left: Anthony Wight and Sande Deitch. Bottom, middle: John Tucker and Stan Kurtis. Above: Evans Haile and Andrew Plotkin.

much-discussed subject at the luncheon, reports **McKaughan**, vice-president of public affairs at the Lincoln Center for the Performing Arts. "I found that popping up hither and yon all over the city was of the Dove. Everyone was very concerned about generating interest among people who may not be familiar with the arts at all," he says. **McKaughan** also is delighted with the fact that, "thanks to the courtesy of **HORIZON**, I was able to meet at least twelve people in the arts that I'd heard about but not known, or had talked to but had not met—of them being your publisher!"

Also present were theatrical producer and director **Evans Haile**; **Debbie Ayers** of the **Aspen Music Festival**; **Maxine Schweitzer** from **E Design Group**; **Anthony Wight** of **Needham Grohmann**; **Charles D. Atwood**, from **Sotheby International Realty**; the **Baldwin Theater's** **Al Sarrel**; **Andrew Plotkin**, from the **Hibel Museum of Art**; **Stephen Evans-Freke**, **PaineWebb Development Corporation**; **Joaquin Pradas**, **Petrabax USA**; **Sam Beller**, **Diversified Advisory Services**; **Ed Elson**; and **HORIZON** associate publisher **John-Peter Hayden, Jr.**