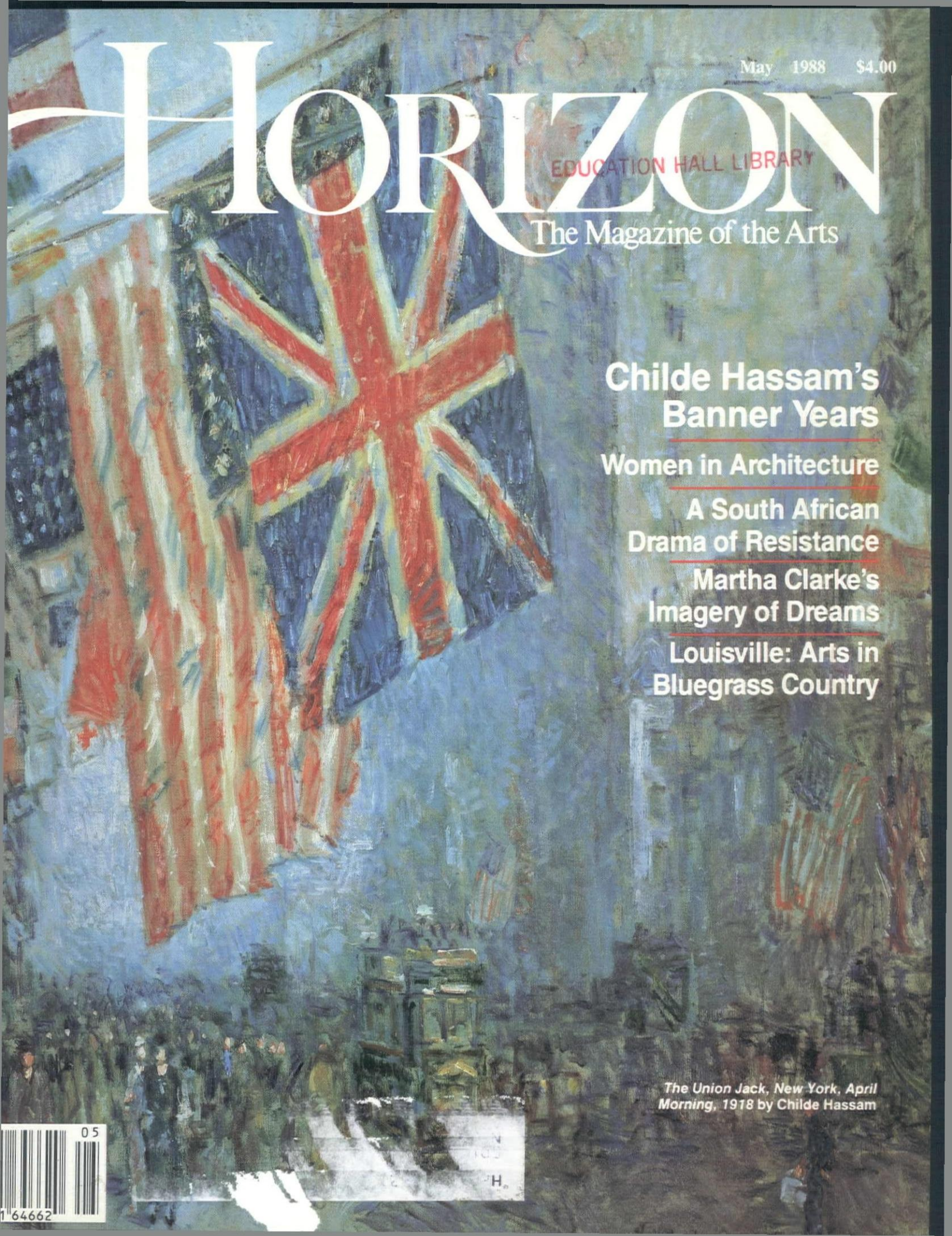




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HORIZON

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The Magazine of the Arts

Childe Hassam's Banner Years

Women in Architecture

A South African
Drama of Resistance

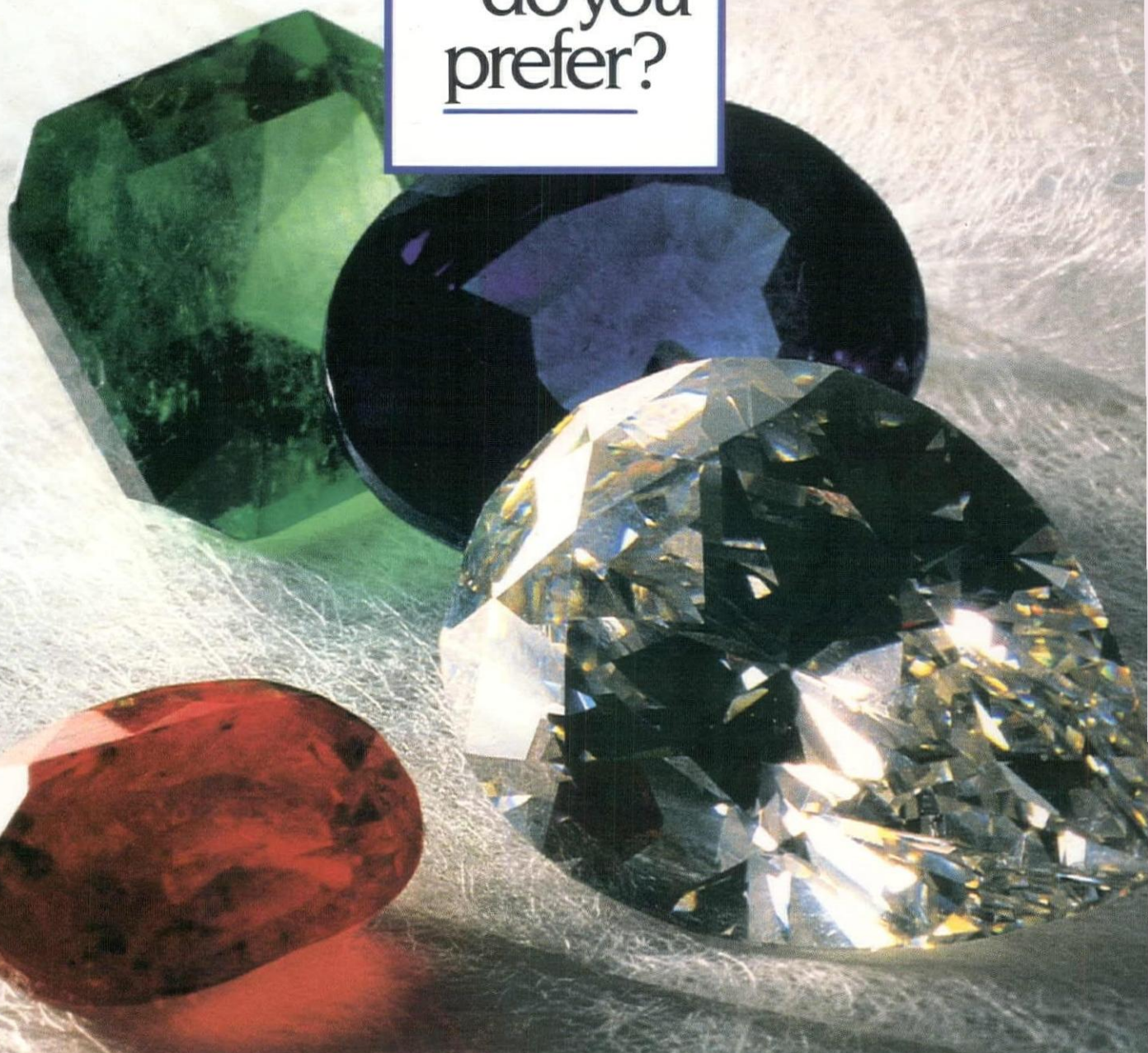
Martha Clarke's
Imagery of Dreams

Louisville: Arts in
Bluegrass Country

*The Union Jack, New York, April
Morning, 1918 by Childe Hassam*



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Gems courtesy J.E. Caldwell, Philadelphia.

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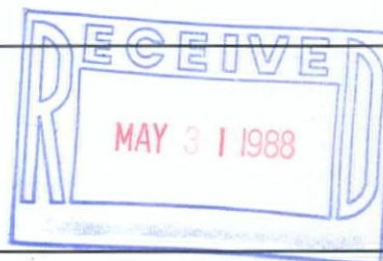
Number 4

May 1988

Cover: The Union Jack, April Morning, 1918, an oil by Childe Hassam. Courtesy of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph Hirshhorn, 1966.

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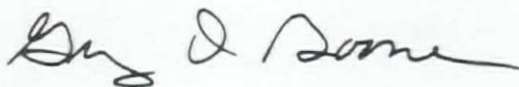
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Encountering the World

There's a heady exuberance about this month's cover—and you'll find that energy pervading every page. This issue of HORIZON is, quite simply, about passion. The artists you'll meet on these pages live at the boundary where art encounters the world. They remind us that, diving into the heart of the unresolved, the unexplored, the unanswered in our lives, we're at the cutting edge, the place of breakthrough. We no longer simply exist: we know we're alive.

That's precisely why art matters—vitality, centrality. Its subject matter is the stuff of our lives. In her newest work, performance artist Martha Clarke penetrates the glitter of romance to explore the reasons we fall in—and out of—love. The crowds who gather in Charleston this month for the Spoleto Festival will share her latest revelations. In a brilliant play coming to the Chicago International Theatre Festival, two South African theater companies shed the light of their country's freshest minds on the hope and laughter that thrive amid a brutally repressive regime. *Sophiatown's* American audiences will discover—as have those in Europe who've given the work one standing ovation after another—that ultimately we are citizens of the world itself. And a provocative traveling exhibition, "That Exceptional One," celebrates the spirit of generations of women who, with little encouragement or recognition, dared to build their dreams and ideas into brick and stone. We've shared with you our conversations with those, like Maya Lin and Anne Tyng, who have been architectural pioneers. Like the preeminent impressionist painter Childe Hassam himself (whose little-known flag paintings are currently on view at the National Gallery of Art), artists—like the rest of us—push their boundaries when they engage themselves in the great questions of our time.

When we traveled to Louisville, Kentucky, we found this same creative energy permeating the very heart of America. And it was an incredible pleasure working with Gordon Davidson, chairman of the board of the Kentucky Center for the Arts, whose dedication and commitment to Louisville's dazzling creative spectrum match the city's rich cultural offerings themselves. Louisville teems with firsts and premieres, with experiments and innovations. Whether it's the Humana Festival of New American Plays, the Kentucky Center for the Arts' fostering of alternative music and theater, the Kentucky Derby Museum's commitment to Derby history, the Fund for the Arts' innovative employee-giving program—in this city there's no dream too large to be realized, no arena too broad to be entered. From Louisville to Johannesburg, the artists among us remind us of the power of our imagination. Through it we become as large as the time.



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A photograph of a young person with dark hair, wearing a light-colored sweater and blue pants, sitting on a folding chair and playing a cello. They are positioned in front of a large, multi-paned window that allows bright, warm light to enter the room, creating a strong silhouette effect. To the left of the person is a music stand with sheet music. The room has a high ceiling and a polished floor that reflects the light from the window.

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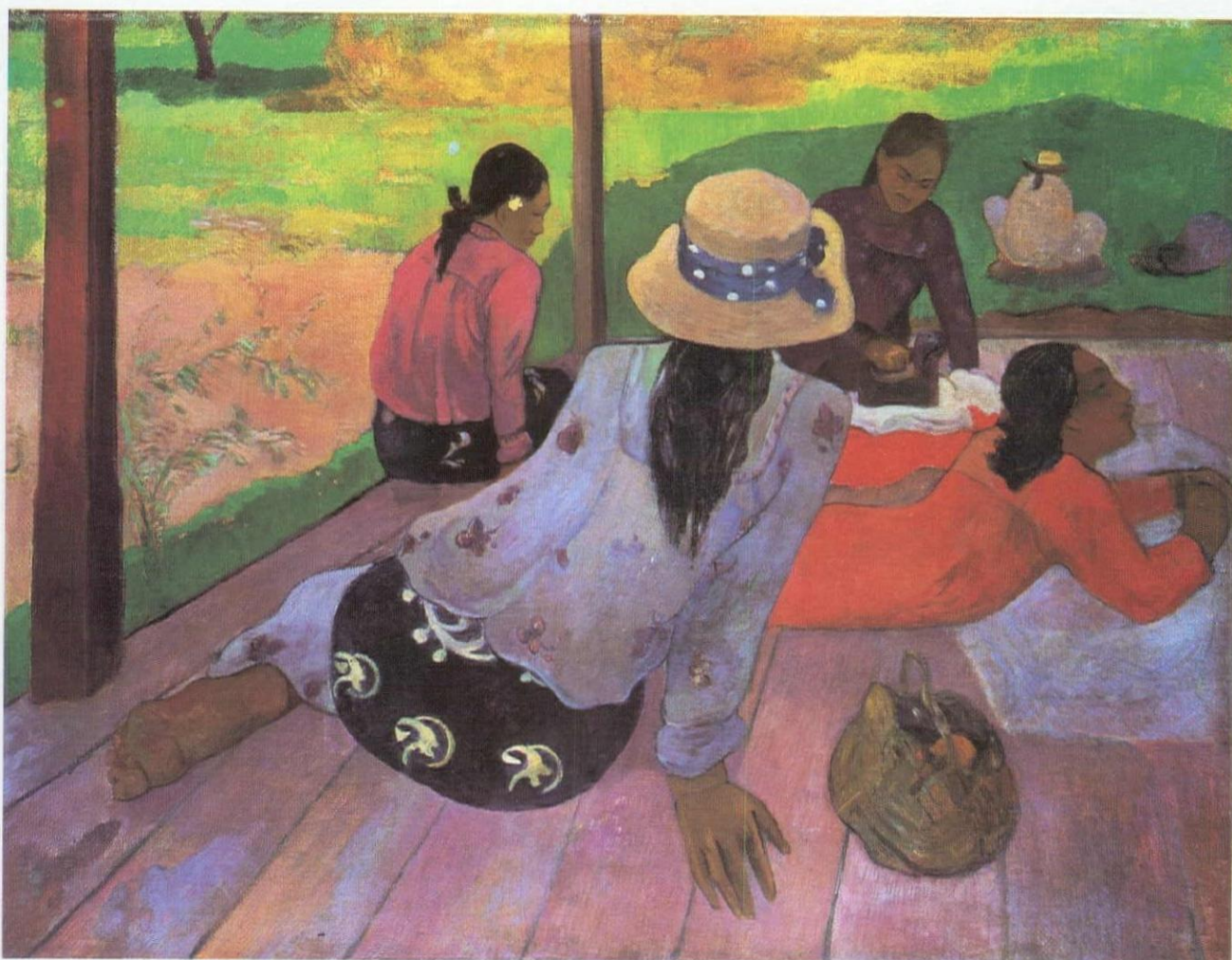
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The art of



The Siesta (probably 1891-1892), oil on canvas, 34 $\frac{1}{4}$ x 45 $\frac{5}{8}$ inches. From the collection of the Hon. Walter H. Annenberg

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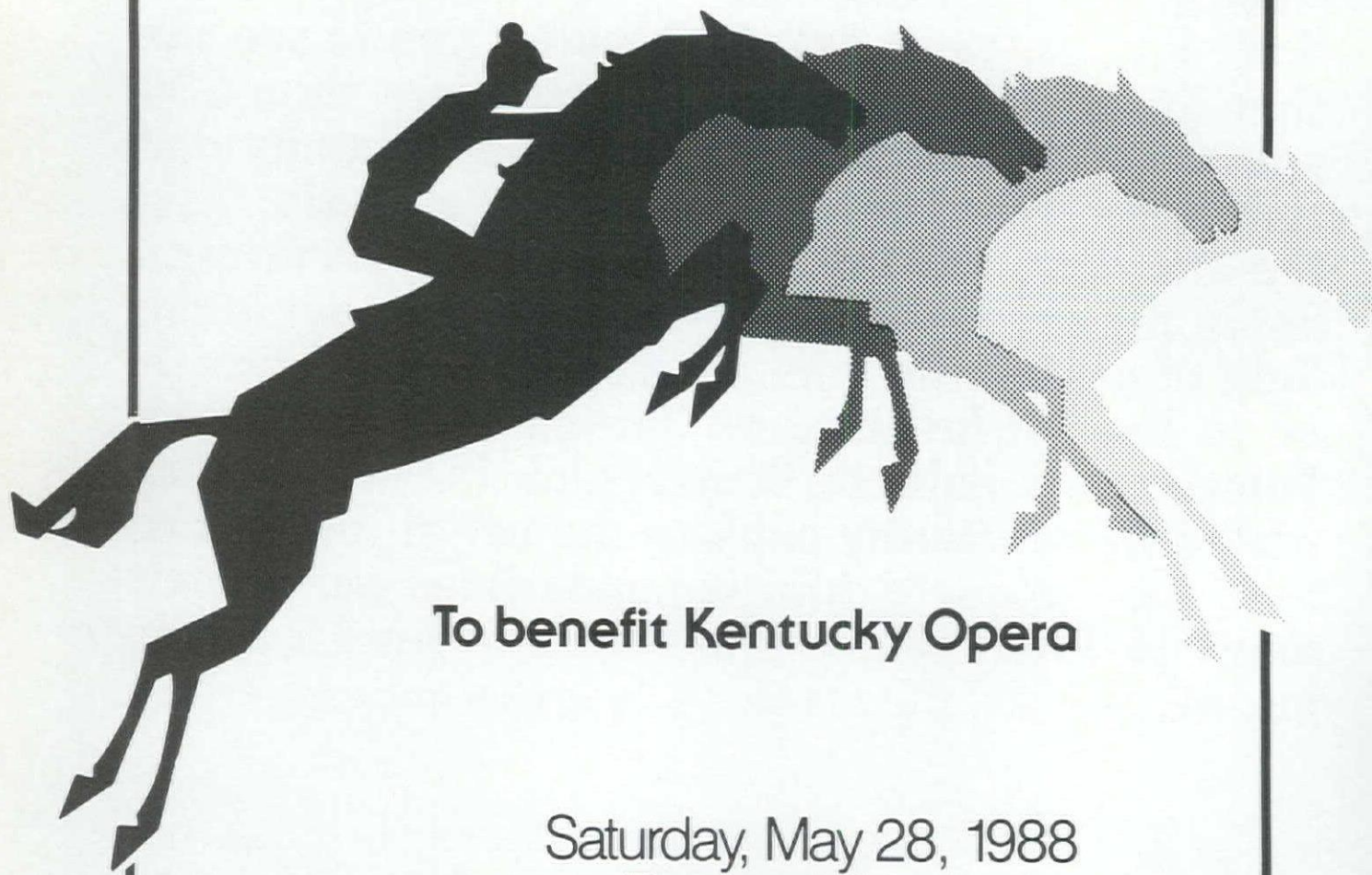
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Richard Harden

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Aetna supports artists like Richard Harden, because the more we see of their work, the more we see of ourselves.



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ACA: A View From The Field

Americans and the Arts

out, it's full of data, and it's certainly being ed about. What is it? *Americans and the Arts* the recently completed nationwide survey of lic opinion on the arts. Conducted by the Na- al Research Center for the Arts, an affiliate of is Harris and Associates, this survey was once in commissioned by Philip Morris Companies, ., whose support of the arts continues to set the e among so many American corporations. Comparing data from surveys in 1975, 1980, and 14 with responses in 1987, *Americans and the s V* highlights trends in a number of key areas: Leisure time is down to 16.6 hours per week, less han two-thirds of what it was fifteen years ago. Attendance at arts events has fallen by 12 percent since 1984, but individual participation n the arts is stable.

Broadcast television has declined as a medium or exposure to the arts, but the potential of VCRs s very promising.

upport for full-credit arts programs in the chools is as high as 84 percent.

People respect and value artists, but only 30 per- cent are willing to have public funds used to help support them in their work.

upport for public and private arts support con- uines to grow stronger, and individuals report hat their personal giving is up substantially— rom an annual median of \$48.50 in 1984 to \$61.60 in 1987.

Americans and the Arts V is so comprehensive that s brief column can hardly do justice to all its find- gs. Therefore, I want to focus on one area that I ind especially compelling: the socio-economic file of arts audiences and its implications.

The story is not unexpected. Leisure time—on ach arts groups rely for their audiences—is down oss the board, but hardest hit are middle-aged nwhites with a high-school education or less, pecially women, and especially those at or near : bottom of the income scale. For this group, as v as thirteen hours may be available in a week : activities other than work and family.

The impact on audience composition continues be glaringly evident. Though 65 percent of the al public report having attended a live theater ent, the audience concentration is among rich aking \$50,001 and over), well-educated (90 per-



Americans and the Arts V finds strong support for arts-education programs, such as Spectra, which serves schools in Santa Cruz County.

cent post-graduates) whites (66 percent attenders). That pattern seems to be repeated among audiences at live classical music concerts, live opera or musical theater, and art museums.

The worst (and most disturbing) implication to be found in these numbers is that arts organizations are not succeeding—when they are even trying—in vigorously reaching new audiences or in attracting significant numbers of blacks, Hispanics, and other peoples of color to their events. Is this a fact of life in “marketing” the arts or does the potential exist for something very different?

One indication lies in the responses to questions pertaining to arts opportunities for children. Adults, after all, are inclined to project their strongest values in the form of hopes and dreams for their children. Does the survey show that people of color with less money and less education, treasure the arts enough to want their children to experience them fully? An analysis of the responses to two questions in particular gives us the clue.

The first question: “From what you know or have

heard, would you say that school- children in this area have enough opportunities to hear music and go to plays and things such as that, or not?” The answer: More blacks and Hispanics (60 percent and 68 percent, respectively) than whites (53 percent) said that children did not have enough such opportunities.

The second question: “How much do you feel that you would like your children to be able to enjoy cultural opportunities that were not available to you?” The answer: More blacks and Hispanics (75 percent and 69 percent, respectively) than whites (58 percent) said they “very much” wanted such opportunities for their children.

Couple this with the survey's find- ings of overwhelming public support for strong arts-education programs—for arts courses that offer credit (favored by up to 84 percent), that are paid for from the regular school budget (75 percent), and that are treated as just as important as math and other basics (67 percent)—and what emerges is a window of opportunity so wide that generations of arts audiences could

pass through it. Through that window, we can begin to glimpse the broader base of support and participation that arts organizations could and should develop by aggressively cultivating nonwhite audiences, by programming responsively to community members, and by pursuing an education agenda that includes the arts for all students.

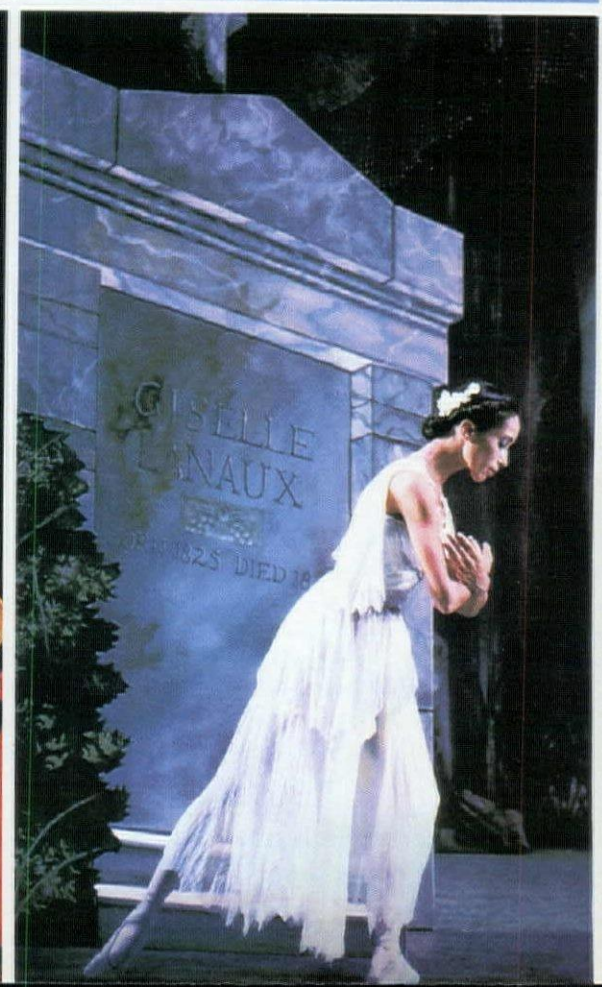
With *Americans and the Arts V*, Philip Morris and ACA Board Member Louis Harris have shown us two futures for the arts—one vital and growing, the other only static at best. They have also suggested the means to choose between them, and for that we owe them our thanks.

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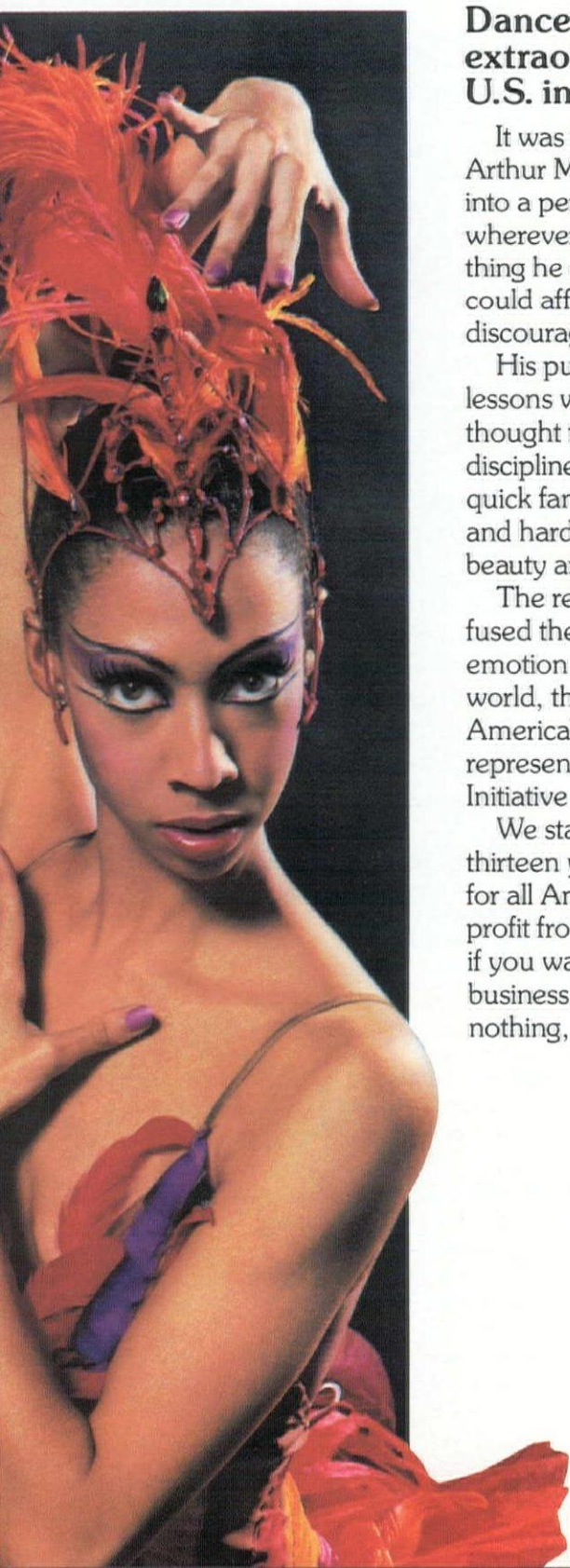
Milton Rhodes, President
American Council for the Arts

A booklet containing highlights of this survey is available for \$2.00 per copy (includes postage and handling) from the American Council for the Arts/1285 Avenue of the Americas/New York, N.Y. 10019. Also, an advocacy package including one full report and five highlights of the survey (\$15), or a package including two full reports and fifteen highlights (\$25), are available from ACA. For further information call 212/245-4510.

Harlem?



Harlem!



Dance Theatre of Harlem, America's extraordinary ambassador, represents the U.S. in a tour of the Soviet Union.

It was the death of Dr. Martin Luther King, Jr. that jolted Arthur Mitchell, a leading dancer of the New York City Ballet, into a personal commitment to do whatever he could, wherever he could, to help his people. The fact that the only thing he could do was teach ballet and that the only place he could afford was the basement of a Harlem church didn't discourage him.

His pupils were kids from the Harlem streets, and his lessons were tough and uncompromising. To kids who thought that drugs were "cool," he taught the need for iron discipline over mind and body. To those who dreamed of quick fame and easy money, he taught the virtues of sweat and hard work. Along the way, he taught them grace and beauty and pride in themselves.

The result has been electrifying: a dance company that has fused the sophisticated elegance of ballet with the real-world emotion and vitality of Harlem. In the dance capitals of the world, they rate standing ovations and have become some of America's finest ambassadors. This year they were selected to represent the U.S. in the President's Special Cultural Exchange Initiative with the Soviet Union.

We started supporting the Dance Theatre of Harlem some thirteen years ago. We thought they had a message for us and for all American businessmen — and maybe the Soviets can profit from it, too. We think it should be called "Mitchell's Law"—if you want to change your world, or your country, or just your business, the way to begin is by ignoring all excuses for doing nothing, and start doing whatever you can, wherever you can.



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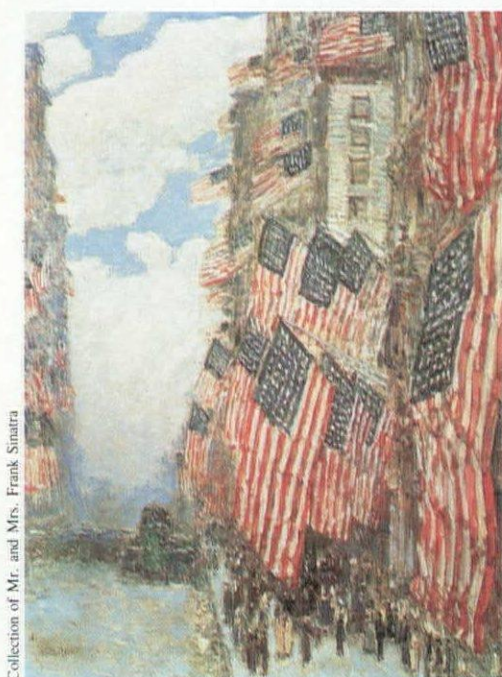
Dance Theatre of Harlem appears at the Kennedy Center in Washington, D.C. March 15 - 20 and City Center, NYC, June 28 - July 3.

Photos, clockwise from top left: Christina Johnson and Donald Williams, *Bugaku*; Stephanie Dabney, *Firebird*; Virginia Johnson, *Giselle*; Judith Rotardier, *Douglas*. Photos by Martha Swope (*Bugaku*, *Firebird*, *Douglas*) and Jack Mitchell (*Giselle*).

Banner Years

Childe Hassam's flag paintings became symbols for a country in conflict.

By Kenna Simmons



Collection of Mr. and Mrs. Frank Sinatra

Above: The Fourth of July, 1916 (The Greatest Display of the American Flag Ever Seen in New York, Climax of the Preparedness Parade in May), a rare summer scene in the series.

Opposite: Hassam's most famous flag painting, *Allies Day, May 1917*, depicts Fifth Avenue commemorating the new union of Allied countries.

From a 1988 vantage point, it seems to have been a much simpler time. In the years from 1916-1919, the United States engaged in a war that was perceived not so much as a political conflict but rather a moral one. Most people supported World War I—because it was necessary to help our friends, because it was the right thing to do. New York City, itself a symbol of the country's energy and power, was often bedecked with flags and banners proclaiming support of the Allies and, later, the American entry into the war.

"The Flag Paintings of Childe Hassam," at the National Gallery of Art May 8-July 17, consists of twenty-one paintings created between 1916 and 1919. This is the first time in sixty years the flag paintings have been exhibited as a series. (To be considered part of this body of work, the canvases must not only include banners, but must also depict Fifth Avenue or a nearby street where the flag decorations were hung to show American support of the war.) The paintings were first shown in their entirety on November 4, 1918, four days after the war ended, at the New York gallery of Durand-Ruel. The series was never a fixed entity, and its numbers changed as paintings were added or sold. The last showing of the series, then consisting of nineteen paintings, was held at the Corcoran Gallery of Art in Washington, D.C. in 1922.

Hassam himself did not conceive of the paintings as a series—at least not at first. During the three years he worked on them they changed, both in form and subject. As Ilene Susan Fort, assistant curator of American art at the Los Angeles County Museum of Art and organizer of the exhibition, writes in the accompanying catalogue, Hassam's paintings themselves evolved into symbols for the United States's new position in the world.

Hassam was already established as the premier American impressionist by the outbreak of World War I. American impressionists had never abandoned themselves solely to the concerns of capturing a moment of light and color the way the early French artists did; most retained a greater commitment to form and subject. As early in the flag painting series as *Allies Day, May 1917*, Hassam was manipulating the placement of the flags, more concerned with composition than a faithful rendering of what he saw.

This was necessitated in part by Hassam's other theme—the flags as emblems. When he began, he was struck by the visual image of the American flags. "I looked up the avenue and saw these wonderful flags waving, and I painted the series of flag pictures after that," the artist explained in a 1927 interview. *The Fourth of July, 1916 (The Greatest Display of the American Flag Ever Seen in New York, Climax of the Preparedness Parade in May)* shows the Stars and Stripes streaming from skyscrapers along the street. Hassam's brushstrokes are typically impressionistic, with the long stripes of banners flowing into each other. Though the painting was done in summer, the scene does not resemble the hot, humid weather in New York. It is airy, light, and a breeze catches the flags.

As the series progressed, Hassam grew willing to manipulate the scenes. "After all, not the brilliance of the sun or the charm of a day that initially inspired Hassam to create the paintings but rather the flags themselves," Fort writes. In *Allies Day, May 1917*, Hassam's most famous painting (although not originally shown as part of the group), the inclusion of the flags of Britain and France forced the artist to render a clearer, less expressionistic depiction of the flags, although they still hang in several groupings. Hassam was beginning to infuse his work with symbolism: here, the flags seem to form a protective cover over the pedestrians passing below, and the inclusion of Saint Thomas Episcopal Church suggests that this new marriage of alliances has divine sanction. Hassam manipulated the viewpoint as well, looking down on the flags flying from the buildings on the right, a distortion of perspective in the later flag paintings even prompted critic Henry McBride, after seeing the 1918 exhibition at Durand-Ruel, to compare Hassam to a cubist.

Hassam never went that far, but he did abandon traditional impressionist concerns for greater clarity and symbolic meaning. About the time of *Union Jack, April Morning, 1918*, Hassam began to develop a composition that put the greatest emphasis on the flags themselves. Here, too, the waving of the Stars and Stripes behind the Union Jack suggests American support of Britain. In these paintings, the artist used similar groupings as symbols of powerful alliances, and of the Allies' commitment to liberty and democracy.

New York City was an important part of Hassam's iconography in the flag paintings. He moved to New York in 1889 and lived there until his death in 1935. His first paintings of the city were pictures of crowded streets and pedestrians. His fascination with crowded streets found its way into the flag paintings, where pedestrians often appeared massed together. While the crowds of people coming and going suggested the vitality of the American population, the skyscraper was a powerful emblem of advancing technology which would ensure success in the war. Draped with flags, the tall buildings were themselves symbols of victory.

Hassam's flag paintings reflect an interesting evolution of his career. Caught up in the symbolic possibilities of the flags, he responded more strongly to the need to forge such symbols—of victory, moral power, and strength—than to adhere to one aesthetic. For viewers in 1988, the paintings are also an expression of a now-suspect belief in the power of symbols and the trust that, if a just cause were to succeed, the world was sure to be a better place.

"The Flag Paintings of Childe Hassam" will travel to the Los Angeles County Museum of Art, August 21-October 30; the Amon Carter Museum, January 7-March 12, 1989; and the New York Historical Society, April 20-June 10. The exhibit is one of three in a larger show, "Masters and Masterpieces of American Impressionism," sponsored by Bell Atlantic.



Two South African theaters bring their country's
culture of resistance to the United States in
a play of laughter and song, rage and tragedy.
By Marcia J. Wade

OUT OF SOUTH AFRICA

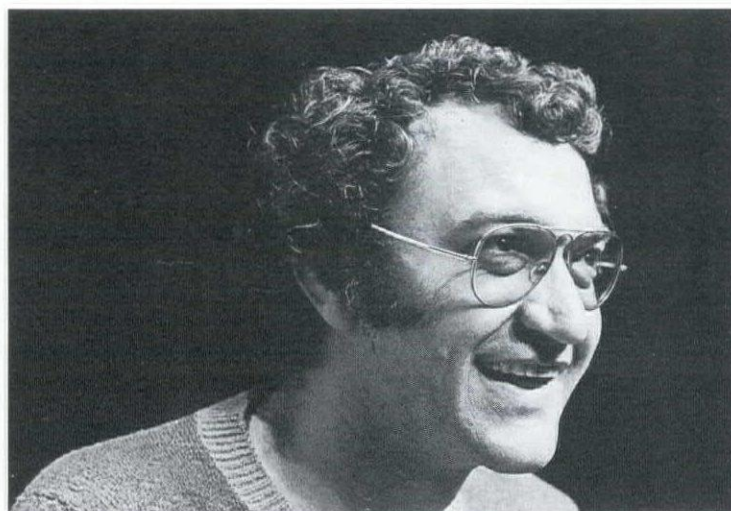


It was known as the "Chicago of South Africa." Gangsters, musicians, intellectuals, the *shebeen* queens who presided over the illicit drinking houses, and angry young men jostled in its streets. Bohemians and intellectuals of all races mingled in the shebeens, in the offices of *Drum* magazine, and in the parties Nadine Gordimer has called as "memorable. You could never forget them, not for the rest of your life." Black theater mixed, and American jazz mated with indigenous African forms to suffuse the streets, the shebeens, and the dance halls that proliferated in a place that was called Sophiatown. In 1953, in apartheid's early years, the Johannesburg suburb was emptied in a series of predawn raids by armed police, its black and "coloured" inhabitants relocated, and their homes razed to the ground. A white neighborhood was erected on the site and named Triomf.

Now Sophiatown has come to life again on the stage, in a play bearing its name created by Johannesburg's Junction Avenue Theatre Company and produced with the Market Theatre Company of South Africa. Towards the end of the play, one of the characters remarks that "memory is a weapon." Coupled with the exuberant talents of Junction Avenue's cast and director, it becomes a compelling and powerful weapon indeed. On *Sophiatown*'s opening night in Johannesburg three years ago, the *New York Times*'s Marianne Thamm reported that "tears were streaming down nearly every face" in the Market Theatre. Since then, it has played to packed audiences in the cities and townships of South Africa, and received standing ovations and critical acclaim in Germany, Switzerland, Italy, France, and Great Britain. This month, *Sophiatown* comes to the U.S. The Chicago International Theatre Festival will be presenting the freewheeling work, as full of music, dance, and drama as its namesake, at the Lyric George Theatre, May 10-22.

Sophiatown is part of what director Malcolm X (Purkey) calls "the new South African theater," which he says, "has new language built into it, a new feel and energy." Junction Avenue's brand of new South African theater is a vibrant blend of black and white performance styles. After months of research by members of the company—musicians, writers, gangsters, politicians were interviewed and their collective experiences turned into a story—*Sophiatown* was developed in six months of workshops that relied heavily on improvisation to bring the heterogeneous cast of characters to life.

The play unfolds around an actual event, a resistance by two black journalists, through advertise-



Opposite: A time, a place "you could never forget" comes to life in Sophiatown, a powerful and compelling play based on the actual collective experiences of such people as musicians, writers, gangsters, and politicians. Mannie Manim (left), managing director of the Market Theatre Company, co-produced the play.

ment in the newspaper, for a white girl to come and live with them so that they could study her. A young Jewish woman replied and was accepted into the household. Around Junction Avenue's imaginative recreation of this incident—and the varied reactions by members of the household—all the conflict and creativity of the vibrant community come to life. Laughter and song, rage and tragedy are the threads out of which *Sophiatown* is woven.

"The play's about the very things we're trying to struggle for—all of us. Okay, not all of us. Some of us are trying very hard to prevent the future, but many of us are very concerned with it," says Purkey. "And the play is really about the possibilities of the future. Can we learn to live together? How do we learn to live together? How could we be so barbaric as to do these things? How is it possible that in spite of all this destruction, there is a spirit that lives on, this spark that goes from generation to generation? What was it about the fifties that provided this energy that we're looking at with new eyes in the eighties, and trying to learn from?"

The Market Theatre Company's managing director, Mannie Manim, who produced *Sophiatown*, says that performances of the play abroad invariably elicit the same response: "We can't believe you perform that work in South Africa." Like *Sarafina*, which is currently on Broadway; *Asinimale*, produced on Broadway last year; *Bopha*, which is coming to Los Angeles later this year; *Have You Seen Zandile?*, Gcina Mhlope's tale of a young girl and her grandmother in the homelands, which will also be produced for the Chicago festival; *Sophiatown* is part of South Africa's culture of resistance.

It's a culture South Africans, both black and white, can't seem to get enough of. Even the state theaters supported by the apartheid government have

been strongly influenced by the resistance culture. "There's no denying that because of the enormous wave of response that the Market Theatre and other companies that do the kind of work we're doing have gotten, that they too are now saying, 'Well, if we're going to be where it's at we have to be doing theater that's challenging the status quo,'" says Manim. The government theaters are "creating a program that is daily becoming ostensibly more and more like what we're doing. We see this as a bit sinister, because we see them trying to blur things so that everything looks the same." While the state theaters have multiracial—or, to use a term South Africans prefer, nonracial—casts, black actors constitute a small minority of government-supported companies, plays written by black Africans are not performed, and the theaters themselves are not "user-friendly" to black South African audiences. "They smack of government," Manim says.

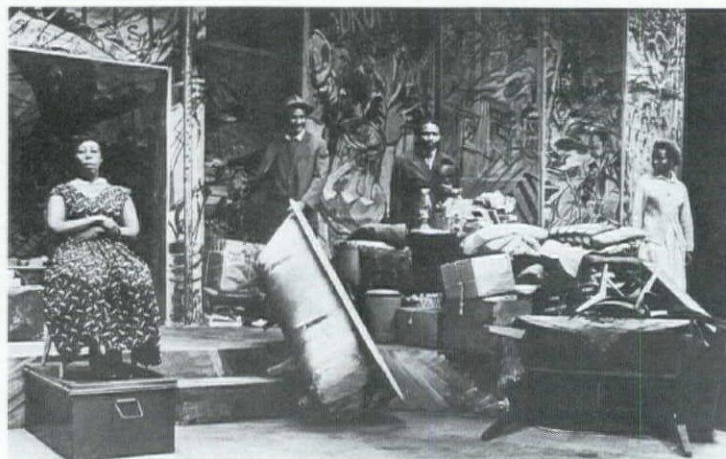
Ninety percent of the work performed in the Market—a renovated fruit market whose proportions nearly exactly resemble those of Shakespeare's Globe—is unabashedly political, anti-apartheid, and in opposition to the regime of the status quo imposed by the country's white minority government. Nearly all the South African works that have traveled widely abroad were first seen on its stage.

The new culture emerging in the midst of one of the world's most repressive regimes derives its considerable energy from an open embrace of the world beyond the self. Listening to Purkey and Manim describe their personal journeys, one realizes the power of a vision that does not oppose self and world, but vigorously explores the ways in which the world is, instead, an integral part of self.

Born and bred in Johannesburg, Purkey recalls coming out of a whites-only schooling "in a daze,

“In the midst of this destruction is the statement that this energy towards liberation cannot be stopped.”

Director Malcolm Purkey, who created *Sophiatown* with the cast of the Junction Avenue Theatre company, says “the play is really about the possibilities of the future. Can we learn to live together? How do we learn to live together?”



and like all middle-class, vaguely educated people, I thought I would go to university.” Along the way, still “really quite confused” about his life, he read *Waiting for Godot*. The experience “switched me completely around,” and he began writing plays. In the early seventies, Purkey went to England where he was exposed to workshop theater.

The young playwright returned to South Africa and became part of a fledgling company called Workshop 71. “We absolutely knew that if we wanted to advance we would have to try and challenge ourselves with the dilemma that apartheid provides us. So we started nonracial workshops. And we became very interested in what I call the hidden history of South Africa, and that became the kind of material we began to explore.” Most of the work of Junction Avenue—a company formed ten years ago when Workshop 71 disbanded and many of its members went into exile—has consisted of neo-Brechtian explorations of that hidden history, replete with music and performance.

Manim’s story is also testimony to the power of art to change lives. The product of a modest background, he began ushering at the Bryan Brook Theatre as a teenager to make money. “I fell in love with the theater,” he says, “with what it was about.” In five years, he worked his way up from usher to stage manager. One night along the way, Athol Fugard’s company hired the Brooke Theatre for a Sunday-night performance of one of Fugard’s early works, *No Good Friday*. “I remember that night as clear as today,” Manim says. “I’d been performing white theater to white people. *No Good Friday* is about black people, and it’s performed by black people and set in the townships. I remember watching the play from the wings and absolutely loving every second of it. I’d been involved in *The Boyfriend* and *Two for the Seesaw*. It was all about English and American people. And suddenly, here

were these people talking dialects from my back yard. It just blew me away completely.”

Nothing happened immediately to change the course of Manim’s life or of South African culture. He went on to join the Performing Arts Council of the Transvaal, and within two years was head of its drama department, controlling a budget of more than a million rand. Out of a sense of fairness, he says, he began opening dress rehearsals to all South Africans. “We’d have full houses of black people coming to see those performances—free of charge, because they were dress rehearsals. It gave me a great sense of doing something, of getting something through.” Manim also made sure that the council’s tours included the townships.

The night that was to change Manim’s life came later, when a group of community members in the Indian township of Lenasia, where the council was soon to bring its production of Charles Marowitz’s “Africanized” *Macbeth*—with Shakespeare’s witches styled after African witch doctors—demanded to meet with him. Angry and critical, they told Manim they didn’t want government hand-outs, but theater on their own terms. After two hours, “I got exasperated and realized there was no way I could convince these people. I just started talking to them—maybe even at them. I said, ‘You must understand that what’s happening here now is actually changing the whole way I’m looking at my life. I thought I was doing something that could be half-decent, but what you’re explaining to me is that it’s not decent at all, and ultimately it’s degrading for you to accept. I understand that.’ When I was finished with that speech they asked me to leave the room, and I went and stood on the veranda and made my decision about my future.”

A few minutes later, Manim was called back into the room and told that any performances he directed and produced would be welcomed in the

township. He, however, had decided to take three months vacation he had accumulated at council and drove “from the most northern point of South Africa to the most southern point, looking at my country. And I decided that if I was to be alive and be a human being and be of use in my life, I had to get away from the bureaucratic mess I was in and start something very small and very simple and do the real work with the people and do it honestly and do it directly.”

And so the Market Theatre was born. Manim, the Market’s artistic director Barney Simon, assembled a small company of actors, and used Manim’s pension as capital, his apartment as rehearsal hall, and his car as touring bus, began. Two years later, they bid for the Indian Fugard Market, and won it. Whiz-kid capitalist Murrill MacLean, who liked what the young company was doing, provided two million rand for renovation. At the time of its opening, there had been only one other theater in the country—The Space Theatre in Capetown—which had ever performed to racially mixed audiences. As the years went on, the Market grew. The rest is history.

Junction Avenue and the Market, however, were not the stuff of fairy tales. In South Africa’s brutal political climate, Big Brother is not a metaphor; it’s an everpresent reality much on everyone’s mind. “Newspapers are blocked, literature is blocked, film is blocked,” Purkey points out. “We don’t know how much longer we’ll be allowed as much freedom as we have been allowed,” says Manim. The recent banning of seventeen organizations, many of which had cultural wings and many, such as the Free Mandela Campaign and the Detainees’ Parents Support Committee, with whom the Market has worked to offer benefit performances at reduced-price tickets—has been extremely sobering. “If we ever stopped to think of the consequences,” Manim says, “it would affect the truth of the work. It’s very important that we try to tell the truth as it is to us at the time.”

And so the work of telling the truth goes on. The Chicago performances of *Sophiatown* will be a rare opportunity for American audiences to participate in the South African experience. “Right at the heart of *Sophiatown*, there’s a sense of delight that the future is coming,” says Purkey, “and an urgency for that future. Ultimately, it is a statement of destruction. But in the midst of this destruction is the statement that this energy towards liberation cannot be stopped.”

Marcia J. Wade is a feature writer for *HORIZON* and *Antique Monthly*.

LOUISVILLE



The Kentucky Center for the Arts is a cultural beacon for the state.

When its doors opened November 19, 1983, for a gala debut emceed by Charlton Heston and Diane Sawyer, the \$33.5-million Kentucky Center for the Arts was already a showstopper. Five of Louisville's premier performance groups—the Kentucky Opera, the Louisville Ballet, the Louisville Orchestra, Stage One: The Louisville Children's Theatre, and the Louisville Theatrical Association—moved in and made the Kentucky Center home.

From the Dubuffet, Miró, and Nevelson sculptures inside and out—soon to be joined by Tony Smith's massive *Gracehopper* and a commissioned sculpture by John Chamberlain—to the productions that are staged in the 2,474-seat Whitney Hall, the 626-seat Bomhard Theatre, and the new, 135-seat Boyd Martin Experimental Theatre, the Kentucky Center for the Arts is a world-class act.

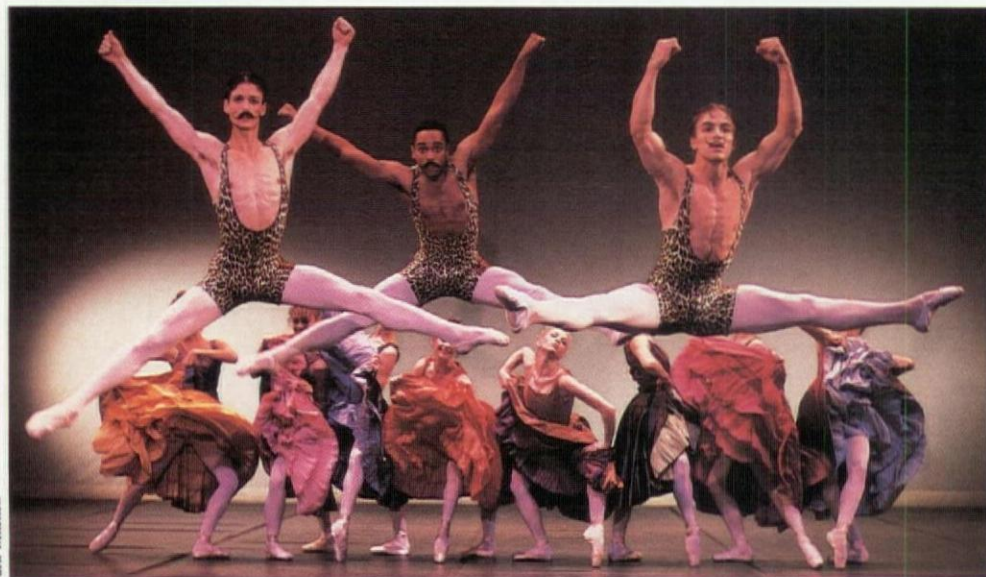
Kentucky Center board chairman Gordon Davidson, who has been on board since its inception, says, "Its importance cannot be overstated. It has been a tremendous symbol of pride for the entire state, and all the arts have blossomed under its aegis."

Take the five resident companies themselves. The Louisville Orchestra has cut a distinctive profile on the American musical scene with its unrivalled commitment to contemporary American music. With the support of the Rockefeller Foundation, the orchestra has commissioned works by Aaron Copland, Peter Mennin, Vincent Persichetti, Walter Piston, Roger Sessions, and Elliott Carter.

That's heady fare for middle America, but at the Kentucky Center for the Arts, it's become standard. This month the Louisville Opera will perform the world premiere of Philip Glass's *The Fall of the House of Usher*, the first joint commission in U.S. history of an operatic work by a repertory theater (Boston's American Repertory Theatre) and an opera company. And last fall, the Louisville Ballet

The Kentucky Center for the Arts, with Jean Dubuffet's jigsaw-puzzle figures in front.

Jack Mitchell



Lasting Effects

"Hardly a day goes by from September through May that school buses don't roll up to our doors," says David Thurmond. Inside those doors is the Kentucky Center for the Arts, where Thurmond is director of education, and the thousands of children who arrive each day for special performances by the center's resident companies are only the tip of the center's education program.

Arts education has been central to the Kentucky Center's mission—to achieve a lasting effect on Kentucky's cultural climate. Dr. Pat Goldberg, the center's first education director, assessed statewide arts-education needs and found that principals, superintendents, and arts and music teachers had a universal desire for professional performance opportunities. The center's prompt response was to sponsor the Kentucky Imagination Celebration, an outreach program of the Kennedy Center. In its first three years, the center created an education program that involved 115 of the state's 120 counties through regional youth arts festivals; regional art showcases bringing together artists, arts resource teachers, and principals; and other projects.

Last summer saw the institution of the Governor's School for the Arts, a joint project of the center and the Kentucky Department of the Arts. The three-week summer program brings 150 talented high-school sophomores and juniors—selected from auditions—to the campus of Louisville's Bellarmine College for immersion in dance, theater, music, writing, and the visual arts.

In every aspect, these programs have been developed and conducted in close collaboration with school-system personnel. In March, the Kennedy Center's Alliance for Arts Education and the National School Boards Association selected the Board of Education of the Jefferson County Public Schools of Louisville to receive the first Kennedy Center National School Board Award for its "outstanding support of the arts in education." Commending its comprehensive five-year arts plan, and an array of model programs that have become part of the Kentucky Plan for Comprehensive Education, the AA and NSBA praised the Jefferson County board for "improving the conditions of teaching and learning and providing increased opportunities for schools to collaborate with groups outside education." As Lou Deluca, the state education department's coordinator of arts and humanities, says, the Kentucky Center has been an important part of outreach efforts that "really reach teachers and students." And that's what it's all about.

presented the American premiere of Domy Reiter-Soffer's narrative dance-drama *Paradise Gained*, a lyrical chronicle of the life of Colette.

Meanwhile, the Louisville Theatrical Association's Broadway Series brings such productions as *Cats*, *I'm Not Rappaport*, and Andrew Lloyd Weber's *Song and Dance* to Whitney Hall. And then there's Stage One, one of a handful of Equity companies in the country that performs solely for children—over 130,000 of them a year. One of sixteen U.S. and Canadian companies included in last year's International Showcase of Performing Arts for Young People, and the only guest theater participating in this year's Imagination Celebration at the Kennedy Center in Washington, D.C., the company stages everything from *The Wonderful Wizard of Oz* to *A Wrinkle in Time* to *Macbeth*.

Or take the series the center itself organizes—the Bingham Endowed Series, which this year featured the Nikolais Dance Theatre, the Boston Camerata, the Philadelphia Orchestra, and Hal Holbrook; the World Series, presenting Oriental magicians and European circuses; the Midnite Ramble, dedicated to the memory of Walnut Street, once the heart of Louisville's black community, and offering up everything from blues and jazz to Chicago's Kuumba Theatre's *The Gospel According to Soul*; the Lonesome Pine Specials, a lively, eclectic concert series of American music originals making its debut this summer on public television stations nationwide; and the Prose & Poetry Readings.

"The brick and mortar, the facilities themselves, are simply tools," says Kentucky Center president Marlow Burt. "What we're proud of here is what we do with them. We're here to respond to the

The Louisville Ballet's Paradise Gained.

energies of other people." That responsiveness is the center's trademark—an open, creative thrust that provides a forum for the best of the classical canon as well as indigenous and emerging art forms. "We encourage taking risks," Burt says.

"In a town that has an arts community like Louisville," says MEX technical director Justin Reiter, "a black-box theater is an incredible asset." Thomas Leigh, co-founding producer of Pegasus Rising, whose production of *The Normal Heart*—Larry Kramer's angry play about AIDS—opened the MEX last fall, agrees. "The MEX, made possible by the Mary and Barry Bingham Fund, has made the theater scene in Louisville wide open." Other MEX users include ArtsWatch, which brings in avant-garde performance artists, and the Kentucky Contemporary Theatre (KCT), which stages works by Mamet, Beckett, Christopher Durang, and others.

Andrea Pecchione, KCT artistic and producing director, says, "There's nothing more exciting than seeing a big, splashy Broadway number with great costumes and glitter and glamour. The kind of literature we do, though, cries out for an immediate and intimate relationship with the artists. In the MEX, artists are within two feet of the audience."

Since the MEX opened, Burt comments, "this feels more like an arts center. That's what turns me on—the success of other people. We'll succeed on their energy and creativity. I've seen places become so damned self-important they forget what they're here for." No matter which way you look, one thing seems clear. The Kentucky Center for the Arts is not going to be one of them. —Marcia J. Wade

Creating a Classic

The Classics in Context festival has an energy of its own that permeates through the city.

Visitors who come to Louisville between August and November 13 may think they've stepped through a time portal. Through performances, exhibitions, and other activities, the city's arts organizations will offer a chance to explore the social and aesthetic milieu of the Victorians during Classics in Context: Louisville's Festival of Arts and Culture—an event that surrounds the classics in the context in which they were created.

Classics in Context evolved from an idea of Jonathan's. In 1985, the producing director of Actors Theatre of Louisville initiated a salute to Molière that consisted of two plays, three lectures, and two films, all focusing on the French playwright. But Jonathan wanted to involve the other arts groups in Louisville, as well. His idea was that an intensive wide-ranging exposure to the classics in all art forms would be backed up by each group's series of lectures, providing information on why and how these works came about. "It's not very different from what the best schools do," he explains. "If you see *The Mikado* produced by your local opera and then you see W.S. Gilbert's *Engaged* performed at the theatre, and then you hear interesting lectures on the Victorian class system, you make connections."

Actors Theatre, the Kentucky Opera, the Louisville Ballet, the Louisville Orchestra, and the Speed Art Museum provide the backbone for the festival. Last year was the first time they collaborated, making *The Romantics* a city-wide festival. Thomson Smillie, general director of the opera, explains that the goal was to "take the energy which already existed among the arts organizations in Louisville and to focus it, to have a theme which could unite our productions and create a festival building out of existing resources. Rather than try to set up a festival with its own administration and a \$5-million budget, we're providing an umbrella for the existing arts organizations."

Although *The Romantics* drew praise for the quality of the events presented (*Camille* and *The Prices of Marianne* by ATL, *Sleeping Beauty* by



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the ballet, *Salome* by the opera, Beethoven's Ninth Symphony by the orchestra, and "Genius and Melancholy" by the Speed), there were some complaints about the lack of a central administrative body. "We were the ones who started it," says Jory, "but we really weren't large enough to handle it." Enter the Greater Louisville Fund for the Arts, which took over responsibility for coordinating this year's festival at the request of the organizations involved. Expectations are high for *The Victorians*: ATL will present *Peter Pan* and *Engaged*; the Louisville Ballet will world-premiere a work by Jack Carter, based on the lives of the Brontë sisters; the orchestra will perform music by Elgar and Stanford; and the Speed will mount an exhibition of Victorian paintings. All the events will be accompanied by lectures that will address social, cultural, and historical concerns of the era.

The Kentucky Opera has planned a major event to coincide with Classics in Context: its own festival of Gilbert and Sullivan works, made possible by a \$250,000 gift from Mary and Barry Bingham, Sr. "Oddly enough, although Gilbert and Sullivan are in vogue in America, no American professional opera company is doing a festival of these works," says Smillie. From September 3-11, the company

The Kentucky Opera performs Salome at the 1987 festival, The Romantics.

will present *The Yeoman of the Guard*, *The Mikado*, *Trial by Jury*, and *Cox and Box*. A film based on the lives of Gilbert and Sullivan and lectures by international experts are also on tap.

The supporting events planned by the five organizations have been enhanced this year by a \$178,000 NEH grant. A consortium of other local arts organizations has received a smaller NEA grant for the same purpose. With the expansion of the festival, there's a sense that the sky's the limit. Alun Jones, artistic director of the Louisville Ballet, says, "The plans for this upcoming festival are to have tourists come in. Our long-range plan is to make it so attractive that it will have the success of the Spoleto Festival USA."

Classics in Context already has a head start with Louisville's solid base of arts organizations. "Collaboration is dealing with aesthetics, as well as organization," says Baylor Landrum, director of external affairs for the Fund for the Arts. "An opportunity for artists to learn and grow from contact with each other is something that has a long-term benefit for the community."—Kenna Simmons

Arts on the Line

The labor force proves that the arts are key to quality of life.

When it comes to arts support, Louisville is where the black tie meets the blue collar. "I think we have to agree to make new assumptions about who is going to support the arts," says Greater Louisville Fund for the Arts (GLFA) president Allan Cowen. According to Stanley Dickson, vice-president of South Central Bell and chairman of the Fund's board: "I think part of the success of the Fund is that it has been broad-based and it's getting broader every year. We have lots of employees who attend the arts and support the arts . . . from executives to operators to linemen."

The Fund's Employee Giving Campaign goes right to the grassroots of the community—the rank-and-file worker. In 1985, 7,300 employees gave to the Fund; last year the number of donors soared to 11,500. Ten years ago, workplace donations represented less than 4 percent of total Fund dollars raised; in 1987, that figure blossomed to 22.7 percent. What these statistics boil down to is people—people like Shirley Harrington, a secretary in community relations for the Philip Morris manufacturing plant in Louisville. Says Harrington, "I feel like I'm speaking for a large part of the work force when I say the employees of this company realize how fortunate we are. We're proud of our community, and we want to put something back into it, to make sure that the arts stay here."

In 1985, the GLFA approached the 3,400-employee Philip Morris factory for a contribution. Recalls Harrington, "They also asked if we would like to see the company employees given an opportunity to give to the Fund for the Arts." Dan Ison, Philip Morris's manager of community relations, remembers that Harrington approached him with the idea of creating an employee-giving campaign. He responded by asking her to "give us a proposal of what you want to do and how you would do it."

"So, I got a committee together," she says. "The first year, we set a goal of \$20,000. We started soliciting on a Sunday night at 11:00 P.M.—our first shift. Then I was soliciting on the second shift—the next afternoon—and heard that we'd already raised about \$14,000. No one expected that we would make



our goal, but we made it easily. The next year we doubled it, and, this year, we raised five times that much." This year's exact figure is about \$103,000, making Philip Morris the company with the largest number (more than 40 percent) of employees contributing more than \$100 annually to the GLFA. "Our strongest unit here is quality employees," says Ison. "And those quality employees are daily producing a quality product, and they've carried it on into the quality of life in their community."

The largest amount to come from a single financial institution comes from First Kentucky National Corporation and its Bank and Processing units, where a total of over \$80,000 was pledged this year, making its gift one of the top five from a financial institution in the country.

When the campaign began about ten years ago at Brown & Williamson Tobacco Corporation, only salaried employees were solicited during that first year. "However, as we communicated with our employees about what the arts have to offer, we found a much broader interest in participation," says Virginia Thompson, manager of community relations at Brown & Williamson. "The line workers, the production workers, have children and they want their children exposed to the arts."

Judith Turner, assistant manager of corporate and community affairs at South Central Bell, says initially, only the employees in the downtown area were solicited, but the response was such that the next year the campaign was expanded to include all of SCB's Louisville locations. "The response

The Fund's slide presentation to employees includes this image: a child, inspired by Stage One's Three Little Pigs, draws the Wolf.

was overwhelming. Our employees told us how really feel about the arts," says Turner. In 1987, campaign at SCB netted \$53,000, including matching dollars the company provides for every dollar between \$25 and \$1,000.

One factor in the success of the Employee Giving Campaign is the Labor Management Support for the Arts Demonstration Project, which promotes cooperation among the city's labor, management and arts organizations. According to Warren Ison, executive director of the Louisville Area Construction Labor Management Cooperation Committee (LAMACO), "The Demonstration Project was put together in an effort to address the image of labor in our community—to find an area that labor and management could work on without apparent conflict—something that would benefit the community as a whole. The arts were a natural fit."

The second year of the project included participation in the Labor Day Heritage Celebration on the Belvedere, a special performance of *A Christmas Carol* at Actors Theatre, and the return of the affiliate Artist program—a series of informal performances held in various workplace settings, made possible with the assistance of General Electric Foundation and South Central Bell. Ron Harrington, directing business representative for the International Association of Machinists and Aerospace



bove: Frances Dulaney (center), vice-president of the Fund, and Philip Morris employee coordinators Ronnie Taylor (left) and Jan Murphy (right), at Philip Morris. Above, right: Louisville Orchestra, a Fund member, performs at the Bernheim Forest.



kers, and Fund board member, says, "The blue-collar or labor community looked upon the arts as something for the rich and something that we had nothing to do with. But the project created an interest in seeing what the arts were about, and workers started participating and going to the various functions." The first phase of the project was a National Business Committee for the Arts award in a ceremony at the Smithsonian Institution in Washington, D.C. Both First National Bank, which was a corporate underwriter of the project, and LAMACO, which provided leadership and action, were cited for their initiative in bringing labor, management, and the arts together. The Fund's employee campaigns take place during February, March, and April. Each participating company has an employee coordinator and volunteers who work with GLFA staff to distribute campaign materials, make presentations, and collect pledges. At Philip Morris's Harrington, "We have soliciting teams of up to four people. A group of about fifteen employees meets in a room and we explain what GLFA is and what they provide—services we use all at some point in our lives taken advantage of. Then we show them a short video presentation

on the Fund." The campaign continues until all 3,400 Philip Morris employees have been solicited.

"In addition to new markets," Cowen says, "I think we have to be more creative in our marketing techniques." In fact, the GLFA runs forty-five different campaigns annually, each tailored to the specific company. At Liberty National Bank, the largest locally owned bank in Kentucky, employees increased their giving by 81 percent during this year's campaign. Says Cowen, "A video tape, depicting bank employees saying why they supported the arts, was played in small group presentations to fellow employees. It amounted to the employees selling other employees on the idea." Some employees are offered incentives to participate. For a one-dollar-per-pay-period gift, an Arts Card—good for a 50-percent discount on admission to a selected arts event each month—is available, as well as a chance to win a new pick-up truck.

Incentives are also part of the campaign at Kentucky Fried Chicken (past campaigns have included drawings for VCRs, televisions, and an extra week's vacation). Greg Reynolds, vice-president of public affairs, thinks that KFC chairman Dick Mayer's involvement in the arts—he's a former chairman of the Fund—helps, too. "People realize that he and others are making personal contributions. It shows leadership." Another creative marketing approach, designed to encourage employees' interest in the arts, takes place at South Central Bell. Two weeks before the campaign, SCB sponsors an "employees' night out," an arts-entertainment event geared

towards families (a performance of Stage One, for instance). During the campaign, various local arts groups come to each of the company's Louisville locations and perform during lunch hours or breaks.

A single contribution by an individual, business, foundation, or employee is filtered through the GLFA into one of fourteen member arts groups: the Actors Theatre of Louisville, the Iroquois Amphitheater Association, the Kentucky Opera, the Louisville Art Gallery, the Louisville Bach Society, the Louisville Ballet, the Louisville Orchestra, the Louisville Theatrical Association, the Louisville Youth Choir, the Louisville Youth Orchestra, Shakespeare in Central Park, Stage One: The Louisville Children's Theatre, Walden Theatre, or the Water Tower Art Association. A fifteenth Fund category, Community Arts, includes some 130 smaller groups that also benefit from the Fund.

The increased employee giving (as well as increases from the entire funding sector) means the Fund can continue to carry out its three-pronged mission: to be the primary broad-based funding mechanism in Louisville; to help each arts group reach its fullest potential while maximizing use of the community's available resources; and to act as the main spokesgroup for the arts in the city. And, the work force is willing to support those goals.

Says Cowen: "Louisville is a community where factory workers, bankers, and hospital workers broadly support the arts. It makes the question of the future of arts support more stimulating—it generates new expectations." —Bill Goliightly

Dramatic Beginnings

You're likely to find the best new American plays on stage each year at the Humana Festival

The Gin Game. Getting Out. Crimes of the Heart. Agnes of God. Extremities. A heady group—which premiered at the Actors Theatre of Louisville's Festival of New American Plays. Since its start in 1976, the festival (which changed its name in 1982 to the Humana Festival of New American Plays, reflecting the generous sponsorship of the Humana Foundation), has garnered an international reputation for discovering and producing the best in American drama.

It had a lucky start. As Jon Jory, producing director of ATL for nineteen years and initiator of the first festival, says of its beginning, "We were very fortunate. We only did two plays and one of them was *The Gin Game*. So right away it didn't seem like a terrible thing to do." But what's kept it going strong is Jory's commitment to new plays and playwrights. The festival is part of the New American Theatre Program at ATL, which also encompasses the National One-Act Play Contest (plays from the contest are often part of the festival, although not all one-acts in the festival come from the contest). Jory's ongoing contact with more than one hundred playwrights. The festival now produces between seven and ten full-length plays, including works by new playwrights and second productions of plays in progress, as well as several one-act plays.

Out of twenty-five hundred scripts received each year, only about fifty make the final cut. Although ATL no longer accepts unsolicited full-length plays, the theater has a pretty broad view of what constitutes a "solicited" play. It culls talent from one-act plays, because "the one-act seems easier for the neophyte playwright to write," says Jory. "We found that after many years we were simply not producing many full-length plays out of the solicited pile. But we were producing quite a few one-acts from the unsolicited pile. So when we discover a talent we ask them if they have any full-length plays," which results in about two hundred submissions a year. ATL also takes recommendations from writers it's familiar with, about one



Photo by Richard Trigg

ters it isn't, and requests submissions from them. For this past festival, which ran February through March 26, ATL tried something new: commissioning works from established authors. The festival is changing directions so much as expanding its concerns. Jory points out that *The Queen of the Spiky Roof Circuit* by Jimmy Breslin, one of the authors commissioned, is the columnist's first effort for the stage. "We've been doing this for twelve years," Jory says. "There aren't as many people sitting around now with nineteen scripts in their trunk, as I'm delighted to say." The other two playwrights commissioned for 1988—Marsha Norman, whose *Awake and Abraham* was presented as a workshop production, and Barbara Damashek, author of *Whereabouts Unknown*—both have had plays produced previously at ATL.

Over the next two years, the festival will present one-length plays commissioned from six established authors: William F. Buckley, Jr., Harry Crews, E.L. Doctorow, Ken Kesey, Arthur Kopit, and Erica Jong. Still, the discovery of the new writer remains one of the festival's primary goals. Just as important are second productions of plays-in-progress, which give a playwright a chance to establish the kind of credibility that might move a play into the national repertoire (75 percent of the plays in the festivals have subsequently produced elsewhere). In addition, ATL is committed to creating one docudrama each year, dealing with social problems; last year, it was the Crutcher and Vaughn McBride's *Digging In*, a one-act play about the small farmer, fashioned from interviews with Kentucky farmers and set against the views of bankers and politicians. This year, Damashek's *Whereabouts Unknown* addressed the problem of the homeless; it is based on interviews with Louisville's transients.

That emphasis on the surrounding community—Louisville, Kentucky, the South—is not accidental, merely convenient. It's part of what Jory envisions ATL to be about, and it has led him to a definition of "regional theater" that has been crucial to the success of ATL and the festival. "I feel like we're a southern theater and that we respond to southern concerns," he says. "A lot of people don't think that because it makes them a farm team to some arts event in the big city. But I simply don't worry much about what's going on in most of the cities. So, consequently, I have no sense that we are our masters."

That allows ATL to set its own agenda—and, it's a risky one, even with a solid record of past successes. There are other new-play festivals, such as the Yale Winter Festival, which usually does about 100 plays, but the Humana Festival is remarkable



Photo by Richard Trigg

Opposite: Lloyd's Prayer by Kevin Kling (left), produced in the 1988 Humana Festival. Above: A scene from Barbara Damashek's Whereabouts Unknown, a commissioned work for the 1988 festival, about the problems of the homeless.

for its size and scope. Jory says, "Many theaters have other agendas, and while they are interested in new plays, it is not their consuming passion. Plus, it's quite costly to produce new plays. We have tremendous assistance from the Humana Founda-

tion, which makes this possible."

And with that assistance, and a lot of hard work, Actors Theatre of Louisville continues to make its discoveries. Jory says, "For the aspiring playwright, this is probably the best time in American history. This doesn't mean necessarily to make a living or to count on a career, but a talented new play is pretty likely to find a production. And that hasn't been true at any other time." It's a sure bet that some of those talented new plays will be produced first at the Humana Festival.

—K.S.

Thoroughbred Treasures

In an array of exhibits, the Derby Museum is a trustee of the glorious history of the Derby.

According to the Koran, the horse was created when the divine hand plucked a bird from the sky, transformed it into a graceful four-legged animal, and set it upon the earth with the words, "Thou shalt fly without wings." The species has held a fascination for people through the ages, including the late Louisville industrialist and horseman J. Graham Brown. His vision and generosity made possible the Kentucky Derby Museum.

Adjacent to historic Churchill Downs—home of America's most fabled equestrian event—the museum is Louisville's most frequently visited attraction. In its first three years, more than 400,000 visitors took in an array of exhibits ranging from an award-winning multi-image show, "The Greatest Race"—an extravaganza of sight and sound that unfolds through 96 projectors on a 225-foot, 360-degree screen—to newsreel depictions of memorable Derbys of the past, to a host of Derby artifacts. Here you can find the first electric starting gate used at the Downs, as well as the scales used to weigh every rider in the Derby for fifty years. And in the museum's Paddock and Horseshoe Galleries, painting, sculpture, and photography evoke the age-old allure of the animal that "flies without wings."

"Fine art is a medium that transcends language," says museum director Randy Ray of the role of the changing temporary exhibitions and developing permanent collection at the Derby Museum. "This museum has as its mission promoting and educating the public on thoroughbred racing and the thoroughbred industry. Art is a wonderful way to express that mission. We use art as a tool."

Museum board president Carl Pollard elaborates on this point. "Our goal is to become an educational force within the industry—to be a living encyclopedia on thoroughbred racing," he says. "Art is a very important part of the educational process."

The museum carries that philosophy straight into the school system—from elementary to high school—when it invites students to submit works



in any medium about the Derby and thoroughbred racing. The result is one of the museum's most delightful—and colorful—annual events, "Horsing Around with Art: A Student's View of the Sport of Kings." Prizes are awarded, and all submissions are exhibited at the museum.

Though it opened only three years ago, the museum's fine-arts collection already includes such treasures as an 1849 painting by British artist John Herring, Sr., and an Isadore Bonheur bronze, as well as works by contemporary artists. The fledgling collection's first public showing was in April, an exhibition Ray calls "soup to nuts—every piece we own that fits into the category of fine art."

The Paddock Gallery regularly showcases works by equine artists. Currently on view are paintings by internationally known Bernard de Clarière, and slated for 1989 is a selection of the cartoons Pierre Emile Bellocq—widely known simply as PEB—

Banners of Derby-winning horses hang from the ceiling of the Derby Museum.

has for decades contributed to the *Daily Race Form*. While his witty caricatures are collected items, the Derby Museum's exhibition will be of their second public showing.

Art has been an outreach tool for the museum as well. This year, it launched a national photography competition, sponsored by Nikon. The thirty-nine winning entries were on view at the Nik House Gallery in New York last month, and will travel to other galleries and museums around the country throughout this year.

"The museum is of the utmost importance," says Churchill Downs marketing director David Carri "because, through magnificent presentations and exhibitions, it ensures that the history of the Derby is preserved."

—M.J.

LOUISVILLE



Cultural Celebrations

At once sophisticated and quaint, bustling and tranquil, Louisville is a cultural showcase.

For two solid minutes on the first Saturday in May, fifty-two thoroughbred hooves thunder for the roses. At track level, it sounds like applause . . . The curtain goes down on an adeptly executed world-premiere performance in the stunning Kentucky Center for the Arts—again, the thunder. As they

enter the far turn, the Kentucky Opera is giving the Kentucky Derby a run for its money. So are the Louisville Ballet, the J.B. Speed Art Museum, and scores of other Louisville arts groups.

Rand McNally's Places Rated Almanac has consistently recognized Louisville, Kentucky, as one of America's choice metropolitan areas, and the arts are a primary reason. You're as likely to see a factory worker at the Kentucky Center as you are the president of a major corporation.

An important key to the success of the city's arts has been the Greater Louisville Fund for the Arts—the nation's first arts-funding program based on the United Way concept of giving. Over the past ten

The J.B. Speed Art Museum's Falls of the Ohio and Louisville (1863) by Alexander Wyant.

years, both the number of donors and the amount raised by the campaign—now at \$2.7 million—have increased by 300 percent.

Louisville, the "Gateway to the South," is both quaint and sophisticated, northern yet somehow southern, bustling yet tranquil. In downtown Louisville, restored Victorian buildings mingle with sparkling skyscrapers, just as the city's past is integral to its future. Whether it's a day at the races or a night at the opera, Louisville promises a time to remember. (The area code is 502).



MUSEUMS AND GALLERIES

The **J.B. Speed Art Museum** (2035 South Third Street, 636-2893) is Kentucky's oldest and largest museum. Since its opening in 1927, the museum has amassed treasures by Rembrandt, Rubens, Tiepolo, Bartolommeo, Picasso, Brancusi, and Henry Moore. Its collections are thorough—from ancient to contemporary works—and are distinguished by major Medieval, Renaissance, and French works, and a strong Netherlandish collection. The Robert Geddes-designed, 1984 addition to the Speed doubled exhibition space. After sampling the art works, sample the fine cuisine at Le Café Musée.

Upcoming special events at the Speed include "Craft Today: Poetry of the Physical," a survey of American craft objects made since 1980. The exhibition, which visits the museum May 16-July 10 before continuing on a national tour, is sponsored by Philip Morris Companies, Inc. June, July, and August bring the Second Annual Summerspeed

festival. The one-day Kidfest kicks off the activities on June 25; a craft workshop will complement "Craft Today" in July; a Disney film festival is scheduled for August. From August 30-November 6, the museum will present "Virtue Rewarded in Victorian England: Paintings from the Forbes Magazine Collection," in connection with the Classics in Context festival.

The new **Kentucky Derby Museum** (704 Central Avenue, adjacent to Churchill Downs, 637-1111) displays the color and excitement of thoroughbred racing. Innovative exhibits and participatory activities capture the spirit of the "greatest two minutes in sports." The museum also features educational programs, guided tours, a 100-seat auditorium, and an outdoor paddock.

Fine-quality Kentucky craftwork can be found at the **Kentucky Art and Craft Gallery** (609 West Main Street, 589-0102), which represents the works of more than 250 craftspeople from throughout the

Stage One: The Louisville Children's Theatre performs Little Women in the Kentucky Center.

state. The **Louisville Art Gallery** (301 York Street, 583-7062), located on the second floor of the Louisville Free Public Library, offers a program of changing exhibitions—from quilts to computer arts—and visual-arts activities for the entire family.

Housed in the historic, nineteenth-century Carte Dry Goods Building, the **Museum of History and Science** (727 West Main Street, 561-6100) explore ancient and contemporary concepts relating to our universe. Exhibits include a hands-on science arcade, an aerospace hall with Apollo and Gemini spacecrafts, displays of minerals, a Kentucky cave and a mummy's tomb. In July, the museum will open its state-of-the-art IMAX film theater, funded by Humana. The large screen will extend the picture to the edge of peripheral vision. Other revolutionary visual and audio technology will make the

From world premieres to the most exciting two minutes in sports, this is a city of champions.

ie of the best acoustic installations in the world. The **Eisenburg and Nichol Museums** (2825 Lexington Road, 897-4141) contain Egyptian artifacts from the Coptic period, a copy of the Rosetta Stone, and an Egyptian mummy. The outdoor **Kentucky Railway Museum** (La Grange Road at Dorsey Lane, 897-3493) features locomotives from all periods of rail history. The oldest remaining water tower in the city, built in 1860, houses the **Water Tower Art Association** (3005 Upper River Road, 896-2146), which offers such events as ongoing exhibitions, lectures, and workshops, as well as an excellent exhibit of regional arts and crafts.

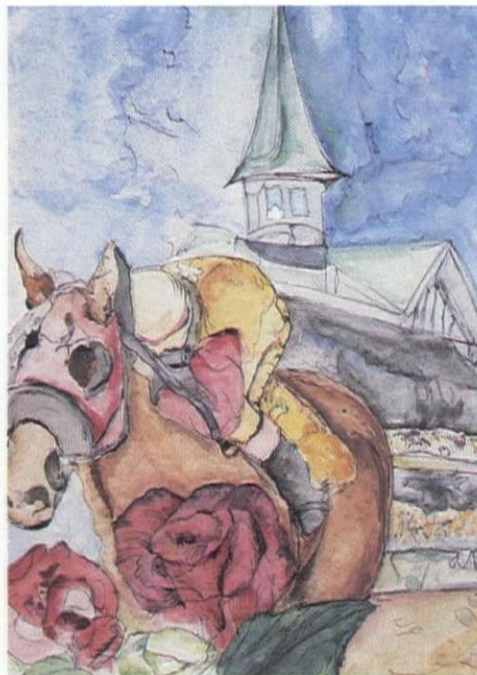
Several house museums recapture a chapter of the city's past. **Locust Grove** (561 Blankenbaker Lane, 897-9845), built in 1790, is the area's oldest house. An authentically restored Georgian plantation, the Grove was the last home of the city's founder, General George Rogers Clark. It serves as a museum for southern period antiques and its fifty-five-acre grounds include an eighteenth-century border garden and a wildlife sanctuary.

In 1810, using a design by Thomas Jefferson, John and Lucy Speed built what is now the **Farmington Historic Home** (3033 Bardstown Road, 452-9920). It features two adjacent octagonal rooms in the central portion of the house. In 1841, Abraham Lincoln visited Farmington as a guest of Speed's son Joshua.

The **Filson Club** (1310 South Third Street, 452-5083) is a privately endowed historical society, which oversees one of America's most outstanding historical book and manuscript collections, as well as a Kentucky history museum with portraits, maps, prints, Indian relics, tools, guns, and a tree stump inscribed by Daniel Boone. In 1969, the **Brennan House** (631 South Fifth Street, 584-7425) was bequeathed to the Filson Club. A tour of this Victorian townhouse brings turn-of-the-century Louisville to life with a series of audio vignettes.

Louisville galleries include **ArtsSpace** (1001-2007 Frankfort Avenue, 896-2331), a complex where several hundred artists are represented in all media. There is also important eighteenth- and nineteenth-century English and Continental furniture, clocks, silver, oriental rugs, and jewelry. The **ArtsSpace** complex—which provides visual-arts exhibitions, sales, service, and consultation—contains several individual galleries, including the **Contemporary Crafts Gallery** (896-1911), **Merida Gallery**, Inc. (897-7521), **Merida Rapp Graphics** (896-2331), **Yvonne Rapp Gallery** (896-2331), and **Tharmer Galleries of Antiques** (897-5565).

The newly opened **Zephyr Gallery** (637 West Main Street, 585-5646), representing sixteen regional artists and thirteen from outside the region,



A watercolor by a schoolchild, from the Derby Museum's "Horsing Around with Art" exhibit.

showcases works of contemporary art, including painting, sculpture, three-dimensional works, and clay and wall pieces. The gallery is managed by the Louisville Artists' Cooperative.

Choose from hundreds of fine-art posters, prints, and originals at **Marcum's Gallery** (7900 Shelbyville Road, 426-7727), which also offers contemporary and traditional art, including collector prints and plates by P. Buckley Moss. The **Ya-Teh-Heh Gallery** (American Indian Resource Center, 1841 Brownsboro Road, 893-0250) maintains a fine collection of native American art.

LIVELY ARTS

Several of Louisville's major performing-arts groups—the Kentucky Opera, the Louisville Orchestra, the Louisville Ballet, Stage One: The Louisville Children's Theatre, the Louisville Theatrical Association, and others—utilize the **Kentucky Center for the Arts** (530 West Main Street, 562-0100). The \$33.5-million center is a mirror-surfaced jewel on the Ohio River. Now in its fifth year, the state-of-the-art Kentucky Center remains the vital hub of the city's arts activities.

The **Kentucky Opera** (584-4500) is both a highly acclaimed regional company and the nation's twelfth-oldest opera company. Founded in 1952 by Moritz von Bomhard, the opera has attracted some

of the world's best voices. Scotland-native Thomson Smillie took the helm in 1981 and began exploring fresh operatic territory. In May and June, for example, the Kentucky Opera unveils a stunning, Philip Glass-composed world premiere—*The Fall of the House of Usher*.

The oldest of the city's performing-arts groups, the **Louisville Orchestra** (587-8681), makes available to local and regional audiences a marvelously diverse musical program. Subscription programs include the MasterWorks Series, Cumberland Coffee Concerts, the Festival Series, and the Yellowstone SuperPops concerts. Maestro Lawrence Leighton Smith guides the orchestra from classical to modern, attracting virtuosos such as Emanuel Ax, Yo-Yo Ma, Nadja Salerno-Sonnenberg, Heinz Holliger, and Lee Luvisi.

Under the capable direction of Welshman Alun Jones, the **Louisville Ballet** (456-4520) enters its thirty-fifth year, presenting internationally acclaimed classical ballets and new works. The ballet—the first regional company with which Mikhail Baryshnikov danced—this year presents twelve Louisville premieres, including two by Jones.

Stage One: The Louisville Children's Theatre (589-5946) is dedicated to bringing the joy of theater to young people and their families. Formed in 1946, the theater is now a professionally staffed Equity company, recognized as one of the leading, award-winning family theaters in America.

Committed to presenting first-rate Broadway productions, the **Louisville Theatrical Association** (584-7469) has graced the Kentucky Center with shows such as *The Elephant Man*, *A Chorus Line*, *Evita*, *Amadeus*, and more.

The Kentucky Center also hosts a wide variety of special series: the Bingham Endowed Series, the Lonesome Pine Specials, the World Series, the Midnite Ramble Series, the Cultural Diversity Program, the Travelogue Series, Cultural Legacies, and the Big Band Series. Combined, the series have brought to Louisville the Nikolais Dance Theatre; Hal Holbrook in "Mark Twain Tonight"; the Scottish virtuoso quartet Silly Wizard; "Blues, Blues, and Mo Blues"; Woody Herman and His Young Thundering Herd, and much more.

The center also provides excellent facilities for smaller, more experimental performing-arts groups with the recently opened Boyd Martin Experimental Theater—a traditional "black-box" theater, funded by the Mary and Barry Bingham Fund. Groups such as **Pegasus Rising Productions** (604 Floral Terrace, 581-0320) and the **Kentucky Contemporary Theatre** (P.O. Box 1951, 40201; 637-7036) are receiving rave reviews for their innovative pro-

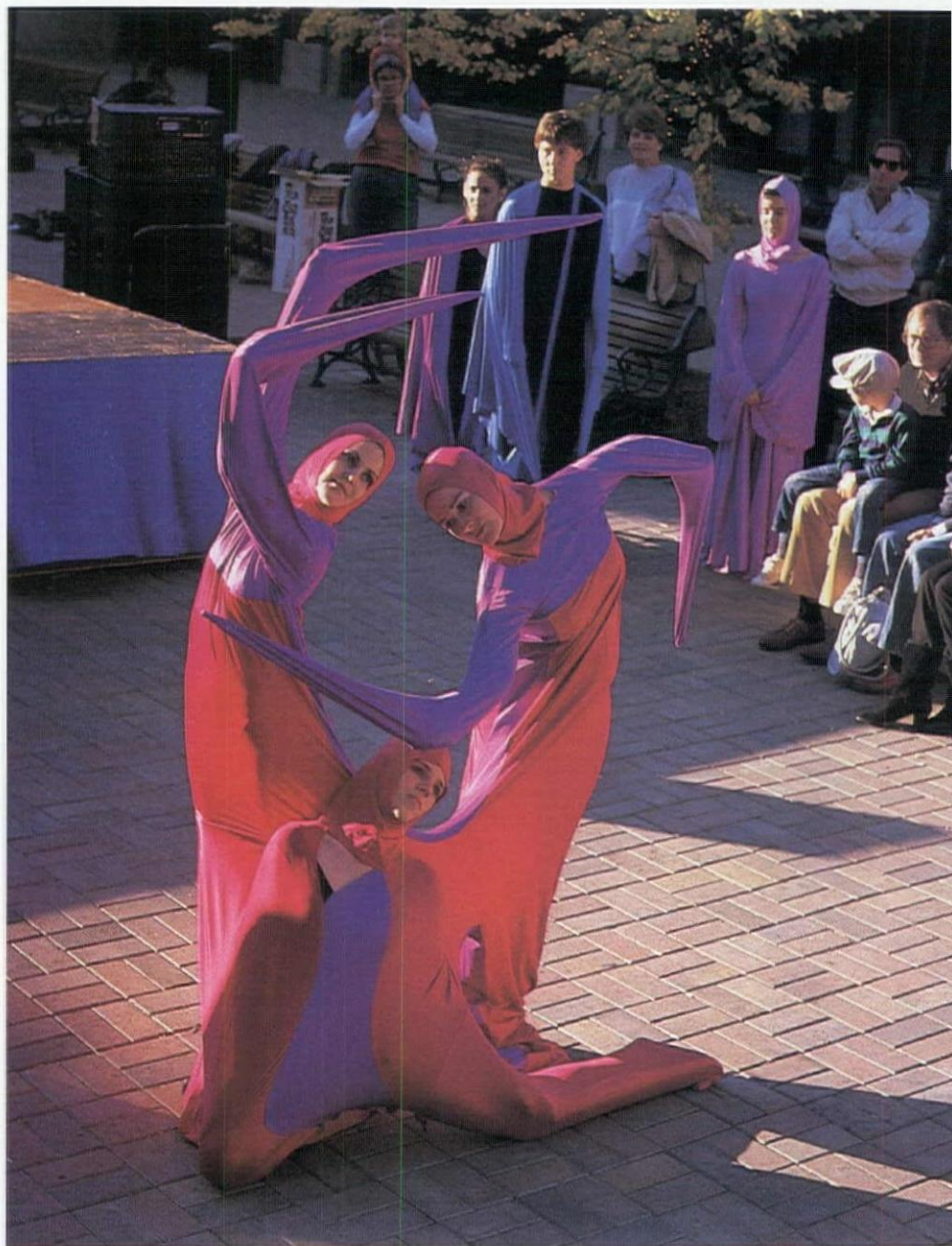
ductions at the MEX.

The **Actors Theatre of Louisville** (316 West Main Street, 584-1265) has gained international stature by featuring innovative new works in the Humana Festival of New American Plays (where several Pulitzer Prize-winning playwrights had their first major productions). The cumulative effect of the company's success is reflected in the fact that it is the only theater to wear the Triple Crown of American Theater: the Margo Jones Award, the James N. Vaughan Memorial Award for Exceptional Achievement, and a special Tony Award for Distinguished Achievement in Theatre.

The University of Louisville's **Bellknop Theatre** (588-6814) offers a variety of fine theater. Four of its season's six productions are mounted in the elegant Playhouse—originally a turn-of-the-century Gothic chapel. **Shakespeare in Central Park** (520 West Magnolia, 634-8237) keeps the Bard's works vital—more than 400,000 have attended its Kentucky Shakespeare Festival since 1960.

From May through August, the 1,500-seat **Iroquois Amphitheater** (5216 New Cut Road, 459-0440) presents concerts, movies, an arts-and-crafts show, and three Broadway musicals produced by the **Iroquois Park Players**. For the best in black performing arts, visit the **Theater Workshop of Louisville** (223 West Broadway, 584-7940). Recent presentations at TWL have included "An Evening with Ruby Dee" and Charles Fuller's *A Soldier's Play*. For everything from traditional African dance to poetry readings, check out the **Kentucky Coalition of Afro-American Arts** (P.O. Box 1715, 40201). With classes in movement, voice, acting, and playwrighting, in addition to four productions a year, the **Walden Theatre** (223 West Broadway, 589-0084) provides one of the country's finest training programs in professional theater for elementary and high-school students.

The **Chamber Music Society of Louisville** (588-5366), at the University of Louisville's School of Music, is entering its fifty-first season of presenting greats such as the Guarani String Quartet, the Juilliard String Quartet, and the Beaux Arts Trio. Often broadcast nationally on public radio, the **Louisville Bach Society** (585-2224) is a 100-member chorus and orchestra, recognized as the best purveyors of choral and baroque compositions. They perform regularly at the University of Louisville and churches and cathedrals around the community. The magnificent voices of the **Louisville Chorus** (499-1932) can be heard in three annual concerts and numerous commissioned performances throughout the city. More than 175 talented students, ages eight through twenty-one,



form the **Louisville Youth Orchestra** (637-7988).

Dancing to a different drummer in Louisville is the experimental **Afterimages Repertory Dance Company** (831 West Main Street, 589-9552). For a Spanish flair, try **Ballet Español** (635-2836); for high-energy African rhythms, the **Imani Dance Company** (895-9551).

FESTIVALS

The **Kentucky Derby Festival** (584-6383), one of the nation's largest civic celebrations, evolved from

Above: The Afterimages Repertory Dance Company performs Collage. Opposite: A child learns about different pitches with a paddle pipe organ at the Museum of History and Science.

a single event in 1952 (the Pegasus Parade) into a colorful extravaganza that draws almost a million visitors from around the world. Held two weeks prior to the running of the Kentucky Derby each May, the festival includes the nationally recognized Great Steamboat Race; Kentucky Fried Chicken

Consistently, Louisville is rated among the best places to live. The arts are a major reason.



sponsors a picnic for this race, donating all proceeds to the Water Tower Art Association. Other events at the Derby Festival include the Great Balloon Race, a marathon, square dances, golf and basketball tournaments, music, the Pegasus Parade, parties, and more, at venues throughout Louisville. Also in May, more than seventy artists and craftspeople exhibit and sell their works at the **Old Brownsboro Road Arts and Crafts Fair** (425-6943).

In late July and early August, the **Kentucky Music Weekend** (895-3411) features the finest per-

formers of traditional Kentucky music. In late August, catch the **Third Century Strassenfest** (583-1671), a Louisville street festival with a distinctive German flavor. You'll enjoy continuous musical entertainment on four stages, German food and drink, children's activities, and contests.

Early September ushers in the **Louisville Bluegrass Festival** (583-1671), one of the nation's best, featuring performers who ripple through repertoires ranging from traditional bluegrass to modern fusions with jazz and rock. Also during

September, tale weavers gather for the country's largest storytelling event—the **Corn Island Storytelling Festival** (245-0643).

The **Saint James Art Festival** (634-1972), in early October, brings five hundred exhibitors from across the United States. This arts-and-crafts fair is set in Saint James Court amid beautiful Victorian homes listed on the National Register of Historic Places. October is also when the **Butchertown Oktoberfest** (583-0366) takes place in the restored nineteenth-century Butchertown area on Story Avenue.

The rapidly growing **Classics in Context: Louisville's Festival of Arts and Culture** (582-1821), held from late August through mid-November, features more than thirty events sponsored by some twenty Greater Louisville arts organizations, exploring a particular theme or era. This year the festival presents *The Victorians*.

ATTRACTIONS

Racing at **Churchill Downs** (700 Central Avenue, 636-3541), gets underway Saturday, April 30, beneath the twin spires and continues through July 3. The highlight of the spring meet is the 114th running of the Kentucky Derby on May 7. During its fall meet (October 30-November 26) Churchill Downs will also be the site of the prestigious Breeders' Cup—seven championship races worth \$10 million—on November 5. You can enjoy harness racing almost year-round at **Louisville Downs** (4520 Poplar Level Road, 964-6415).

The **Bolla Hard Scuffle Steeplechase** (425-4160) sponsored by Bolla Italian Wines and held May 28 this year, is one of America's premier steeplechases. Held at Hardscuffle Farm, twenty miles north of Louisville, the event is more than races—it's an extravaganza with hot-air balloons, barbecues, carriage rides, and much, much more. And, it is the Kentucky Opera's major fundraiser.

Louisville Horse Trams, Inc. (1048 East Main Street, 581-0100) offers a horse-drawn tour of downtown Louisville in an old-fashioned carriage. The Ohio River is home to the 1914 **Belle of Louisville** (Wharf at Fourth and River Road, 582-2547 or 778-6651), the oldest authentic stern-wheeler in North America. River excursions are available Memorial Day through Labor Day. The world's largest floating fountain will be completed this summer in the non-navigable portion of the Ohio River, between the Clark Memorial Bridge and the Pennsylvania Railroad Bridge. The **Louisville Falls Fountain**, funded by the Bingham Fund, will tower above both bridges, propelling water 375 feet into the air. More than 150 colored lights will accent this new Louisville landmark.

Restored Victorian homes capture the city's past while modern buildings rise to meet the future.



More than 900 animals are on view in sixty naturalistic settings at the **Louisville Zoo** (1100 Trevilian Way, 459-2181). "Arts with the Animals" performances by the ballet, opera, orchestra, and Louisville theater groups are held on September weekends, free with admission to the zoo. The **Rauch Memorial Planetarium** (588-6664), in addition to its regular shows, presents special programs each month, including changing Starlight/Rock Music Shows, Friday and Saturday nights. **Kentucky Kingdom** (Kentucky Fair and Exposition Center, 363-6633) is a multimillion-dollar theme park with a variety of rides, attractions, Kentucky crafts, live shows, and games.

DINING

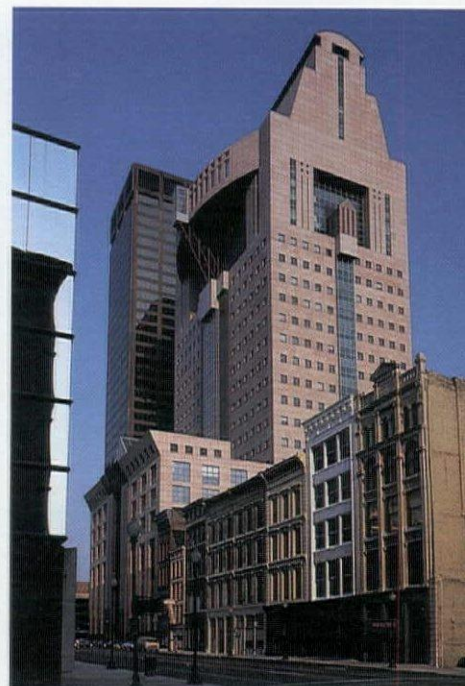
Louisville has several indigenous dishes. Burgoo, especially popular during Derby season, is a thick stew made with beef, chicken, and sometimes venison. The Hot Brown, named after the recently revitalized Brown Hotel where it originated, is an open-faced turkey and bacon sandwich, topped with a rich cheese sauce. Benedictine is a green sandwich spread made with cream cheese and chopped cucumber. Derby Pie, a concoction of walnuts and chocolate chips (and other ingredients), is registered by trademark. Look out for these Louisville originals as you take a culinary tour of the city.

The **Oak Room** (The Seelbach Hotel, 500 Fourth Avenue, 585-3200, extension 204) offers contemporary American cuisine in a formal atmosphere.

A delicate balance of fresh seafood and regional American food is available at the **Sixth Avenue Restaurant** (corner of Sixth Avenue and Main Street, across from the Kentucky Center for the Arts, 587-6664). At the Hyatt Regency Louisville, **Stetsons Bar and Grill** (320 West Jefferson Street, 587-3434) features a delightful variety of American cuisine unlike any in Louisville.

For Chinese cooking, visit the **Emperor of China** (Brownsboro Road at Holiday Manor, 426-1717) or the **Empress of China** (2249 Hikes Lane, 451-2500). The **Sichuan Garden Restaurant** (229 Whittington Parkway, 426-6767) offers exotic entrees, including hot-and-spicy, orange-flavored beef, seafood in a net, and Moo Shu Shrimp.

Vincenzo's Continental Restaurant, at the Humana Conference and Fitness Center (150 South Fifth Street, 580-1350), features chef Vincenzo Gabriele's light and healthful "Eurospa Cuisine," as well as American and European dishes made with richer ingredients. The **Crow's Nest Restaurant** (707 Lyndon Lane, 425-3891), an eighty-year-old restored home, features a Continental menu with fresh fruit, pasta salads, and beef, seafood, veal, pork, and chicken. The best in beef and seafood, as well as an evening of dancing and entertainment, are the fare at the **Derbyshire Room** (at the Executive West Hotel, 830 Phillips Lane, 367-2251). The **English Grill** (at The Brown, A Hilton Hotel, Fourth and Broadway, 583-1234) is the place for a business meal, whether it's a Hot



Above, left: Restored nineteenth-century homes in the historic Butchertown area. Above: The Humana Building, designed by Michael Graves, is a striking element of the Louisville skyline.

Brown or Derby Club for lunch, or fresh fish for dinner. The revolving **Flagship** (atop the Grand House hotel, River Road and Fourth Avenue, 589-5200) overlooks the Ohio River and boasts fresh seafood and steaks broiled to perfection.

Tempting aromas and a warm ambience greet you at the four-star **Kienle's German Delicatessen and Restaurant** (Shelbyville Road Plaza, 897-3920). **Kunz's The Dutchman** (526 Fourth Avenue, 584-1158) is one of the oldest restaurants in Louisville (established in 1892). Specialties of the house are "flame-kissed" steaks and authentic German selections true to the old-country recipes.

Fans of Italian cooking will relish **Mammola Grisanti** (3938 Dupont Circle, 893-0141), with its charming Italian cuisine featuring pasta, fresh seafood, chicken, and veal. You'll enjoy the country-home atmosphere of the Parlor, Kitchen, Library, or Bedroom dining rooms. Louisville's much-lauded **Casa Grisanti** (1000 East Liberty, 584-4377) shines in distinctive elegance with superbly, delicately prepared Italian cuisine.

At **Benihana of Tokyo** (1510 Lakeshore Court, 426-2432), a chef prepares Japanese food at your table. Or take your tastebuds south of the border at **Chi-Chi's** (3664 Bashford Manor, 456-1115).



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*In Honor of
Barry Bingham, Sr. and his
Contributions to the Arts in Louisville,
From his Family.*



CHURCHILL DOWNS®



Kentucky
Fried
Chicken



BROWN & WILLIAMSON
TOBACCO CORPORATION

Perched on the banks of the Ohio, Louisville combines Southern charm and bluegrass beauty.



Seafood aficionados must book a table at either **New Orleans East** (9424 Shelbyville Road, 426-1577) or **New Orleans House** (412 West Chestnut, 583-7231) for all the Alaskan crab and large, juicy shrimp you can eat. Oysters on the half-shell, Oysters Rockefeller, steamed clams, scallops, frog legs, fresh Boston scrod, Chicken Orleans, lox and bagels, and many other items cover the seventy-foot buffet. Delicious whole Maine lobsters and steaks are also on the menu.

LODGING

Louisville offers more than ten thousand hotel rooms and services. Here are a few of the city's many excellent hotels you might want to consider.

Originally opened in 1923 by lumber tycoon J. Graham Brown, **The Brown, A Hilton Hotel** (Fourth and Broadway, 583-1234 or 800/HILTONS) reopened in 1984. The magnificent lobby and Crystal Ballroom, along with the legendary English Grill and J. Graham's restaurants, again make The Brown one of Louisville's most chic gathering places. The hotel is the cornerstone of Theater Square—for generations a focal point of commercial, social, and theatrical life. Daily, from spring through early fall, the Square hosts entertainment ranging from band and jazz concerts to

fundraising arts events.

A member of the esteemed Preferred Hotels Association, **The Seelbach Hotel** (500 Fourth Avenue, 585-3200 or 800/626-2032) has been meticulously restored to its late-nineteenth-century charm and sophistication. Near the Kentucky Center for the Arts and Actors Theatre of Louisville, **Galt House** and **Galt House East** (Fourth Avenue and River Road, 589-5200 or 800/626-1814) overlook the Riverfront Plaza/Belvedere and afford one of Louisville's most spectacular views of the Ohio River Falls.

The 388-room **Hyatt Regency Louisville** (320 West Jefferson Street, 587-3434) contains a central atrium with overhanging balconies, an enclosed swimming pool, a hydro spa, the Trellis Cafe, and Stetsons Bar and Grill.

For information about other lodging facilities, getaway weekend packages, or vacation plans, contact the Louisville Convention and Visitors Bureau (see Resources for address and phone number).

TRANSPORTATION

You can jet into Louisville via any one of the twelve major airlines that service **Standiford Field** (386-6524), located fifteen minutes from downtown. Once in town, you'll find ample taxi, limousine, and

The Belle of Louisville, the oldest authentic sternwheeler in North America.

bus-tour services, as well as the **Transit Authority of River City (TARC)** (585-1234). Covering not just the city, but all of Jefferson County, TARC has earned one of the most efficient and affordable transportation systems in the country.

RESOURCES

Open seven days a week, year-round, the **Louisville Convention and Visitors Bureau** (400 South Fourth, 40202; 584-2121 or 800/626-5646) encourages visitors to call, write, or come by to get information, pamphlets, and brochures on attractions, arts events, accommodations, and much more. The **Louisville Times** and the **Courier-Journal** offer comprehensive daily listings of arts events. The **Louisville Chamber of Commerce** (One River Plaza, 40202; 566-5050) publishes the monthly **Louisville** magazine, featuring lively, in-depth coverage of the city's many arts, culinary, and leisure time activities. The Community Arts Council of the **Greater Louisville Fund for the Arts** (West Main Street, 582-1821) maintains comprehensive information on the city's major arts groups as well as smaller and emerging organizations.



Collection of MIT Museum

NO EXCEPTIONS

1981, twenty-one-year-old Maya Lin submitted project she had designed for a funerary architecture course at Yale University to the national competition for the Vietnam Veterans Memorial in Washington, D.C. Out of nearly fifteen hundred entries, Lin's was chosen. She received a \$20,000 prize and the status of project advisor to the national monument's construction. From her Yale professor (who had also entered the competition) she received a B in the course.

In many ways, the incident speaks volumes about the position of women within the architectural discipline. For her part, Lin—who now practices with the New York firm Peter Forbes and Associates, says, "The B wasn't just for the memorial, though it wasn't his cup of tea. The memorial is unique to American architecture and Western ideology—gentler, more sensitive to the land. Most people still want it large, loud, dominating statement some have associated with maleness."

Plenty of food for thought there—and in a provocative new exhibition that gives it a context, there's more. "That Exceptional One: Women in American Architecture, 1888-1988" opens May 15 at New York's Jacob Javits Convention Center for a three-day showing before beginning a three-year national tour that will include the American Institute of Architects headquarters in Washington, D.C. (September 6-October 31), the MIT Museum (December 27-February 20, 1988), and still uncommitted sites in Atlanta (April 18-June 12, 1989), Chicago (June 13-August 7), San Francisco (August 10-October 2), Dallas (November), and Denver (January 23-March 19, 1990).

"That Exceptional One" takes its title from an essay written in 1955 by Pietro Belluschi (who designed the Pan American Building with Walter Opius). "I know some women who have done well it, but the obstacles are so great that it takes an exceptional girl to make a go of it," Belluschi wrote. If she insisted on becoming an architect, I would try to dissuade her. If then, she was still determined, I would give her my blessing—that she could be that exceptional one."

Some women see the exhibition's very name as reinforcement of the patriarchal attitudes that have

A look at a century of determined women who just wanted to be architects.

By Marcia J. Wade



Courtesy of Skidmore, Owings & Merrill

Top: MIT graduate Greta Gray's student project, a design for an art museum (1901).

Above: The Union Carbide Building, designed by Natalie De Blois, Skidmore, Owings & Merrill.

been primary among the obstacles female architects have faced. Los Angeles designer Kate Diamond is one. "It's offensive," she says. "That's precisely the attitude that has kept high-school counselors telling girls not to go into architecture, that the qualities necessary to be an outstanding architect are not those that women normally possess. I take significant umbrage to that concept." Her partner, Margot Seigel, wryly rejoins, "Anyway, we should be entitled to have mediocre women architects the same way there are mediocre men in all kinds of professions."

In over eighty images and a videotaped historical overview, "That Exceptional One" chronicles women's experiences in the field since Louise Bethune became the first of her gender admitted into the AIA in 1888. "The future of a woman in the architectural profession," Bethune said shortly afterwards, "is what she herself sees fit to make it." As this exhibition demonstrates, that has been only partly true. Those who braved an overwhelmingly male bastion (even today, women constitute 6.7 percent of the profession, as compared to 13 percent of doctors and lawyers) met considerable resistance from institutions, from colleagues, from families, and from the culture as a whole.

By 1900, thirty-nine women had graduated from the nine of eleven existing schools of architecture in America that admitted women (most from the Massachusetts Institute of Technology). Their numbers grew slowly but steadily throughout the century. Among their accomplishments is the astonishing breadth of work that is showcased here for the first time.

Despite—or perhaps because of—the indifference of male colleagues, women were often at the edge of the architectural frontier. Among them was Mary Jane Colter, who turned to architecture two decades after an apprenticeship with a Minneapolis firm. Colter designed the buildings at the Grand Canyon, in which she articulated a regional vernacular style familiar to visitors to the area. Like her contemporary, Frank Lloyd Wright, her interest in the design qualities of the built environment was extensive, embracing hotel china and waitress uniforms as well as architectural structures. Eleanor Raymon, who established her own practice in 1928,

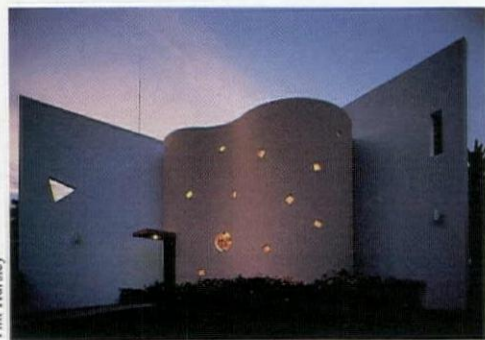
Patriarchal attitudes have been the major obstacles these women have faced.

focused on innovative domestic architecture, experimenting with new building materials in the Plywood House of 1940 and the Masonite House of 1944 and designing one of the earliest solar residences (the 1948 Sun House). Elizabeth Coit, a 1928 graduate of MIT, launched a long career in public housing with a 1941 study of urban dwellings from the tenants' point of view. The state-of-the-art efficient kitchens of Lilian Gilbreath (of *Cheaper By the Dozen* fame), commissioned by the Brooklyn Borough Gas Company, were published in the March 1934 issue of *Architectural Record*.

On a more sobering note are the enormous—if uncredited and thus largely anonymous—contributions of Natalie De Blois. In her thirty years at Skidmore, Owings & Merrill, De Blois was a major influence on the designs of Lever House (1952) and the Pepsi Cola (1959) and Union Carbide (1960) buildings, though her name is virtually unknown to the public.

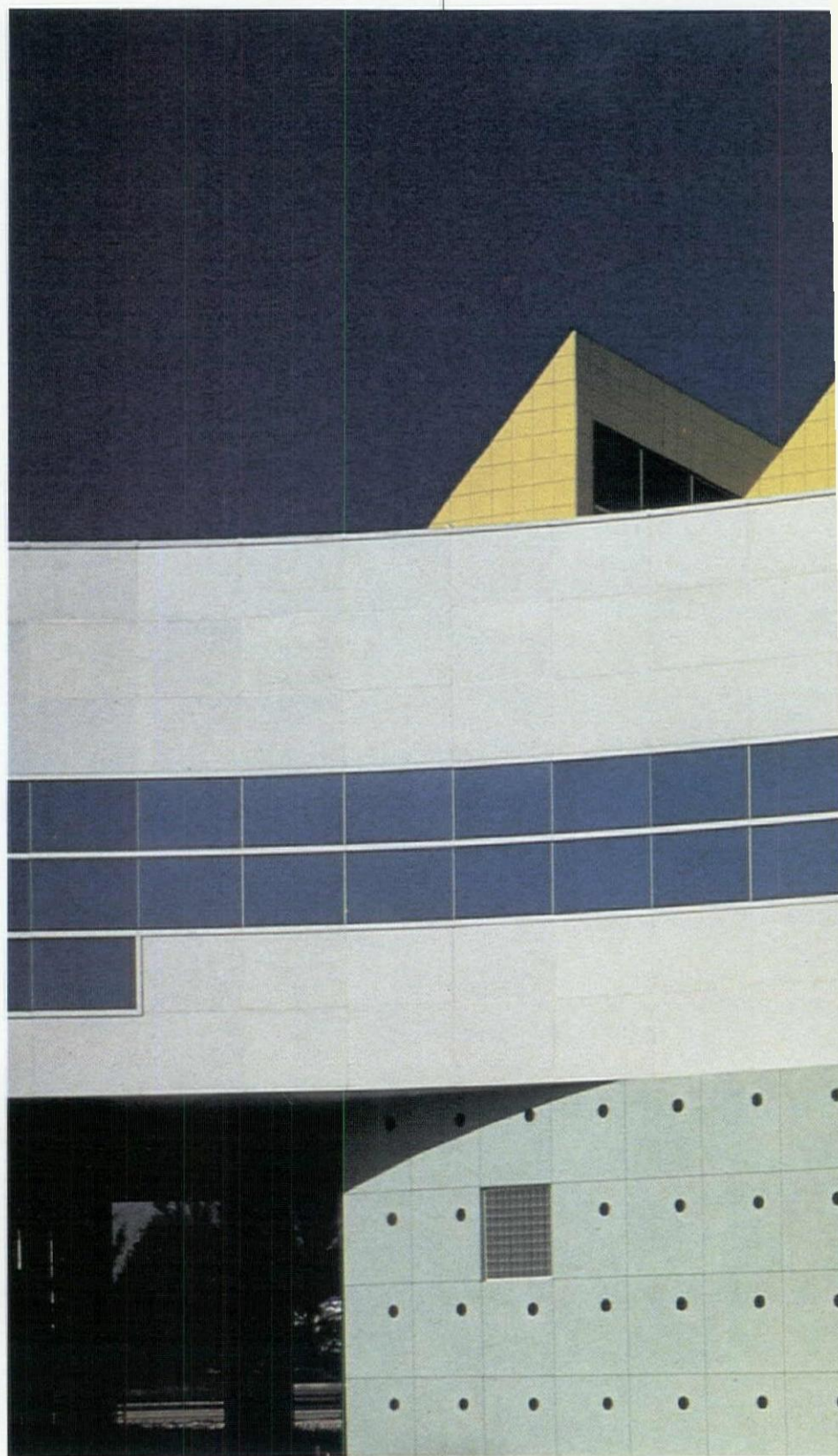
Charting a visionary path into the architectural future is Anne Griswold Tyng. After a three-decade collaboration with Louis Kahn, Tyng has made brilliant explorations into the relationships of geometry and mathematical theory to the built environment throughout history. She came into the profession at what was perhaps the century's most fortuitous moment for her gender, joining the first group of women admitted to Harvard's School of Architecture in 1942. In 1945, Tyng went to work for Kahn. The two enjoyed a personal and professional relationship that was both stimulating and highly collaborative. In the early years of their partnership, he was the more introverted of the two and lacked confidence in his art; in some ways Tyng served as his muse.

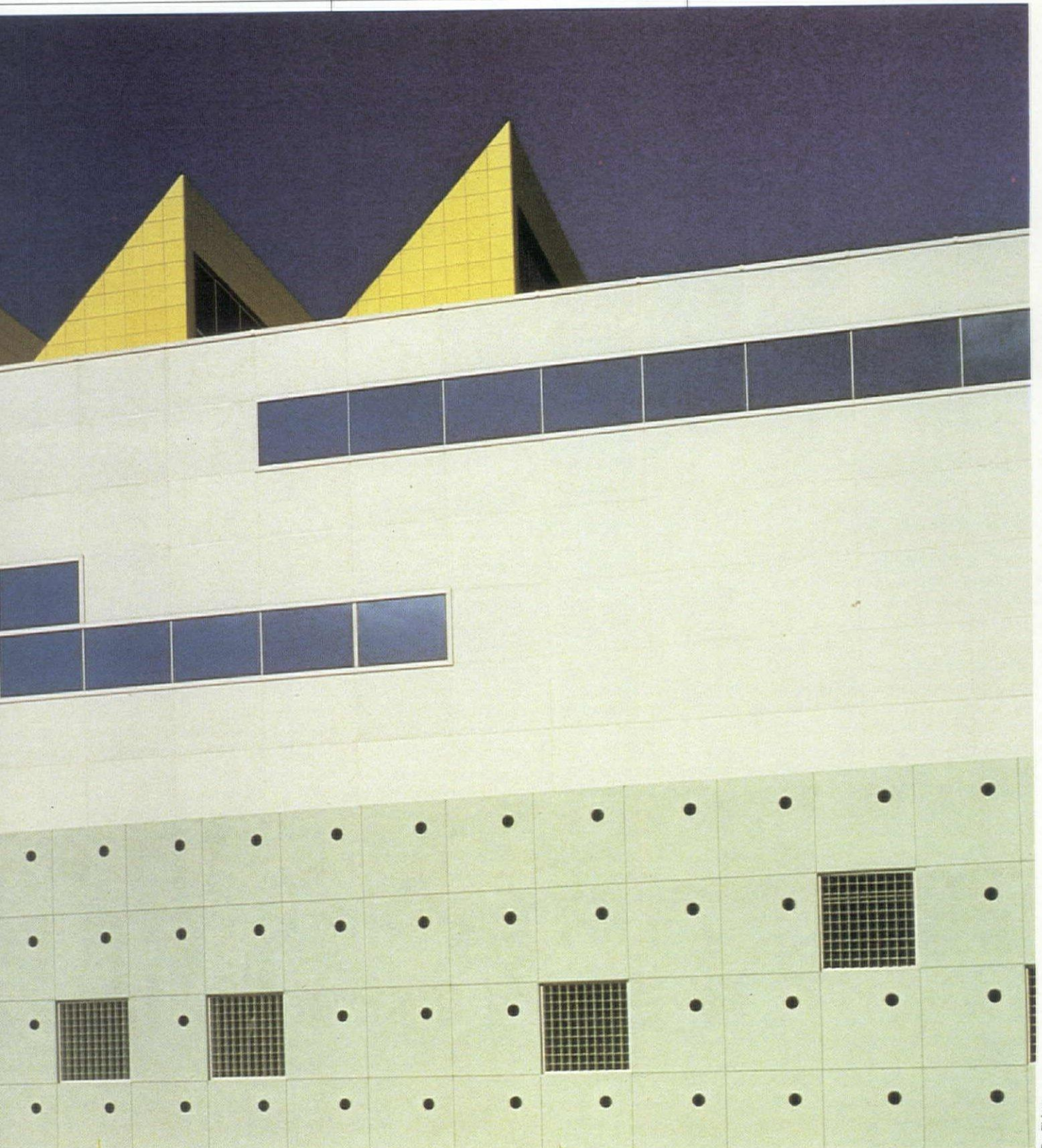
"I was happy if Kahn used my ideas," she says. "I almost tried to make him think some of them were his, because it meant they would be built. And



Tim Hursley

Laurinda Spear, with Arquitectonica in Miami, designed Casa Los Andes (above), a home in Lima, Peru, and the North Dade Justice Center (opposite) in North Miami.





Pat Fisher

“Quality architects get bigger, better, more visible projects. That’s what we want.”



of course that’s what an architect wants: to build the idea. But there was a certain frustration, because he would get all the credit and be in the limelight. There was a certain sense of not being free as a person.” Throughout their collaboration, Tyng pursued independent projects. In the early sixties, when the two became more autonomous, she began her most important contributions. In “Geometric Expansion of Consciousness,” published in 1969, she posited a theory of recurring cycles throughout the history of architecture that is tied to Jung’s cycle of psychological individuation. Its far-reaching implications remain little comprehended.

While celebrating women’s achievements, “That Exceptional One” also raises questions about the effect of cultural mores on their creativity. Of the women who graduated from architecture school throughout most of the century, hundreds never practiced—though simply graduating was a feat in itself. The numbers of women entering architectural schools have generally been consistent with the proportions entering institutions of higher education as a whole. But the graduation rates from those schools have been less than normal attrition rates would lead one to expect. Los Angeles architect Margot Siegel, a member of the all-woman firm Siegel Sklarek Diamond, recalls of her student years at Pratt Institute in the fifties, “It was not a very supportive experience, or a pleasant one. I often asked myself why

A rendering for an elementary school, designed by Siegel Sklarek Diamond, an all-woman architectural firm in Los Angeles.

I stuck with it. I guess I’m just stubborn.”

Two decades later, the experience of her partner Kate Diamond is all too similar. Diamond’s high-school counselors advised her against aspiring to the profession. Her mother, however, who had studied at the Bauhaus with Moholy-Nagy (who, while frequently encouraging men to apply to Harvard’s architectural school to study with Walter Gropius, thought the field an inappropriate one for women), felt that “the whole renaissance quality of the profession was fantastically challenging and suited my personality. So I had great encouragement, though not from the outside world.”

Upon graduating, gaining entry into the profession was, until very recently, an even bigger problem. “Male-run firms were very reluctant to have women designing,” comments exhibition curator Judith Schultz. “Even when they did come into firms, many women remained draftspeople.” Even today, she observes, a prestigious firm like Skidmore, Owings & Merrill has only three women among its hundreds of partners.

In response, many women formed their own firms. Among the first to do so were Lois Lilley Howe, Eleanor Manning, and Mary Almy, who

created the Boston firm of Howe Manning & Almy in 1926. The three MIT graduates designed domestic structures, middle- and lower-income housing, and one of the country’s first planned communities in Marymount, Ohio. Among the firms flourishing on the contemporary scene are Siegel Sklarek and Diamond, whose \$35-million portfolio includes schools, a civic center, low-income housing, and mixed-use retail projects. “The socialization of women,” says Diamond, “with its emphasis on parallel play instead of competitive play, and the feeling that there’s room for everybody to shine, with a focus not just on superstars and egos, makes our office environment much more supportive both for ourselves as partners and for the people who work for us.”

She echoes the sentiments of many young female architects: “We don’t want to be typecast as women architects who do cute little projects. Though we’ve never turned down a childcare center, because we’re really committed to the need for childcare and we think we can do a great job at it, we’re really pleased that the L.A. Unified School District has recognized we’re capable of doing a complete elementary school. We’re now working on a junior-high school and projects for universities. Our goal is to be perceived as quality architects—and quality architects get bigger, better, more visible projects. That’s what we want.”

Martha Clarke

One of the decade's most brilliant performance artists weaves yet another magical spell.

Photos by Gary Gunderson

dancers move across the stage. Women costumed as fairies become human gondolas, ridden by men who are garbed as hunchbacked *pulcinellas*. Then, mermaid-like, the women go off into the sea. The scene is from avant-garde performance artist Martha Clarke's newest work, *Miracolo d'Amore*, premiering May 24 at Charleston's Spoleto Festival, where it will have sixteen performances before moving to the Public Theatre in New York. To the acclaimed theater magic-maker, the image speaks volumes about her subject matter. "I sometimes feel like women go off to sea and men stay on land," she says of love between the sexes. In the imaginary civilization she evokes in *Miracolo*—existing in another time, peopled by another breed of beings—it's like they never belonged together in the first place. It's just a moment in time."

Clarke's brilliant, collagistic combinations and combinations of music, dance, theater, literature, and the visual arts have won her wide-ranging critical accolades. Among the works which have earned her a reputation as one of the seminal talents on the American creative scene are *The Garden of Earthly Delights*, which brought Hieronymus Bosch's fantastic masterpiece to life; *Vienna Lusthaus*, an eerily moving portrayal of a turn-of-the-century milieu that spawned the modern world; and *The Hunger Artist*, a recreation of Kafka's terrifying tale of starvation. Now, Clarke

Martha Clarke: "It's like I daydream, in a way, the way I make things."



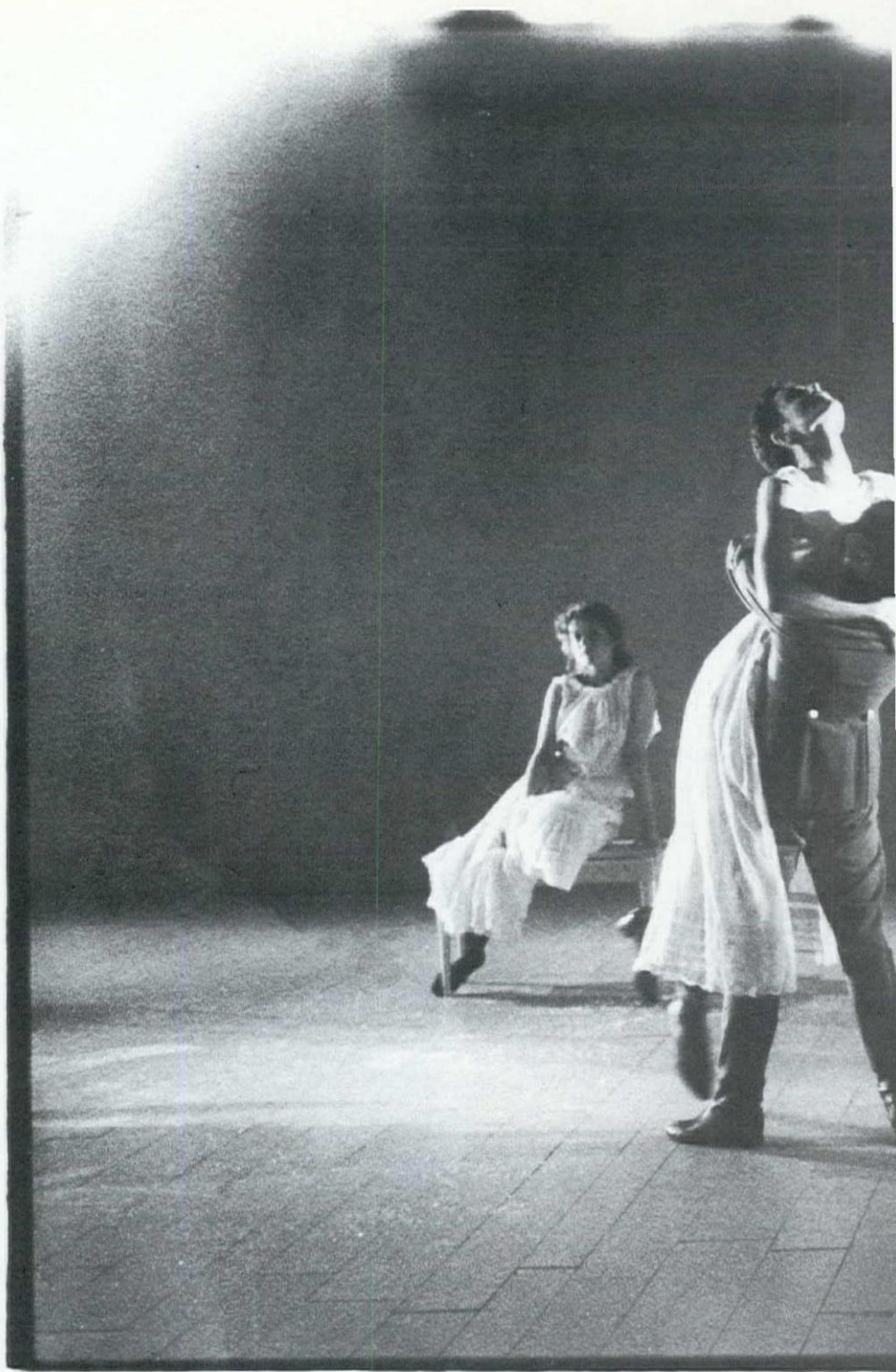
turns to love. "Love, sex, and death—those are my standards. They're my milk and cookies!" the director laughs with the humor that characteristically pervades her most profound insights.

The miracle referred to by the title of her new work is neither romanticized nor sentimental, but an often frightening, sometimes funny, and strangely beautiful mixture of tenderness and cruelty. *Miracolo d'Amore* is no paean to romantic love but an unflinching investigation into the primal emotions awakened in intimate encounters. In the director's imaginary world, all who experience them are irrevocably changed. "Everyone is a lover" in the piece, she says. "Everyone does a dance of death. And everyone undergoes transformation."

As she sees it, it is a transformation we too often shrink from undergoing in modern life. "I think we live in a very bizarre time, in terms of sexual integration," she says. "Men are choosing to go with men, and women are choosing to go with women, like no other time in history. And I think we live in a very frightened, conservative time—artistically—just excessively conservative." She recalls her experience of looking at fifteenth- and sixteenth-century paintings on a recent trip to Venice. "They were incredibly lewd and wild and violent—everything now has been reduced to Wonder Bread. It seems that nothing's sacred any more. And it seems that very little importance is attached to anything any more. Everything seems disposable. Life is life as folly now," she muses, echoing a theme from her *Vienna Lusthaus*.

"For some people, and in some instances, it will be really disturbing," she predicts of *Miracolo's* effect on audiences. "But I hope people will see themselves on stage. There are elements that are kept guarded in our lives. In my stage production, because it's the theater and not life, we can push these elemental emotions into an area we can't allow ourselves really to do in our lives."

Oddly enough, this innovative director, who breaks fresh ground for the performing arts with each new work, has turned repeatedly for inspiration to a past she finds full of mystery and "more pleasingly pictorial" than the present-day world. As in much of her earlier work, she has taken as creative source a visual image. With *Garden*, it was Bosch's masterful triptych itself; *Vienna Lusthaus* was inspired by an exhibition she saw while visiting that city. The seed of *Miracolo* was a series of drawings by eighteenth-century Venetian artist Gio Tiepolo. From the *pulcinella* figures depicted in the twenty drawings sprang her imaginary world. Brueghel, with whom she was much impressed while in Venice, will also "have a huge influence



on the way this work is organized," she says.

In *The Hunger Artist* and *Vienna Lusthaus*, Clarke married dance with the spoken word; in *Miracolo d'Amore* the wedding is with the word sung. Using lyrics from Dante and the madrigals of Monteverdi, composer Richard Peaslee—who also wrote the music for *Garden* and *Vienna*—has created a score she calls "the most beautiful he's ever written." Inspired by the music of the late Renaissance, it is performed by three countertenors, a coloratura, and a mezzo soprano—three of whom also play the viola, violin, and cello. A classical guitarist, nine dancers, and a child complete the cast.

"I like ambiguity. It's not that I try to baffle an audience. But I really don't think things in life are very clear."



Miracolo's plotless, nonlinear action, as suggestive and imagistic as a dream, unfolds on a setian-red set designed by Robert Israel. Clarke describes it as "a piazza that has never been finished that was deserted architecturally." That seems apt metaphor for her view of contemporary relationships between men and women, distinguished by people's failure to really love each other. How confusing it is when it's right in our lap. People move away from it when they've got it. People are afraid to commit to each other. And when things go good we make them bad, and when they are going apart we aren't committed to making them

Vienna Lusthaus, a 1986 work about the turn-of-the-century milieu that spawned the modern world. It was inspired by an art exhibition Clarke viewed in Vienna.

work. We let them fall apart now."

While all Clarke's work bears her distinctive aesthetic signature, an intense collaborative process is fundamental to its creation. At the heart of *Miracolo* is her artistic partnership with Israel, who also designed the costumes. "It's like a marriage," she says of their creative synthesis. "He is key to all my collaboration at this point." The two often

brainstorm about particular design periods that intrigue them, long before a specific idea emerges for a production.

Miracolo began with a shared desire to work with fairy tales. First, they turned to the stories illustrated by James Ensor, then to those collected by Italo Calvino. "But I found we kept diverting from the fairy tales and creating our own. We started to create fairy-tale-like phrases that had no ending. I didn't want prince and princess living happily ever after, because I don't think they do. I like ambiguity, because I think life is ambiguous. It's not that I try to baffle an audience. But I really don't think things in life are very clear," she explains.

If Clarke's final products are collage-like, transposing material from a multitude of sources into an art form that transcends any single medium—she has called herself "a thief"—her process is as well. "It's like I daydream, in a way, the way I make things. Either daydream or nightdream. I allow my mind to go off on a journey of its own. If I follow that, it becomes the reality of the work."

Paradoxically, the creation of a Clarke work is both an intensely personal journey and one undertaken with others. "That's the essence of the work, that it's collaborative. It will ultimately be my weaving that makes the whole, but the input of everyone who's involved with it is of paramount importance." Like Peter Brook and Pina Bausch, she relies heavily on improvisations during rehearsal to shape her works. In her studio, she says, everyone in the company enters a state that is childlike in its freedom and playfulness. While a work is in progress the mood in the studio is spontaneous, open, and exuberant. "It's very free. The environment is one of children's play when we're working. There's nothing that's wrong, and there's nothing that shouldn't be tried. I often say, 'I'm not looking for results. Just improvise.' Til something catches my eye, and then we will coax it into a life."

She compares nurturing a work to "making a good dinner. I have to find material that complements each other, or that doesn't complement each other—but I have to intuit a reason. I don't want to make arbitrary decisions that don't seem to have any logic. At a minimum, they have to have the dream logic." Once ideas have taken on a life of their own, the process becomes one of refining and juxtaposing. The period of putting the work together is "a rather frightening time," she says. "The intention has been one thing—whether the result will go with it, I have no idea!" Clarke works on this final crafting right down to the wire. She expects *Miracolo*, like her other works, to come together "as the clock strikes twelve" and the curtain rises.



“The environment is one of children’s play when we’re working. There’s nothing that shouldn’t be tried.”

Clarke’s Baltimore upbringing was comfortably suburban, the imponderables that concern her now “not ever so important as new saddle shoes.” She began dancing at six, spent summers at the American Dance Theatre Festival as a teenager, went to Juilliard and studied with Anna Sokolow. Shortly afterwards, she married sculptor Philip Grausman and gave up dancing until the couple and their son went to New Hampshire, where Grausman was a sculptor-in-residence at Dartmouth College. There Clarke began to work with the young, all-male company Pilobolus, where she remained for seven wildly successful years. Then, with French choreographer Felix Blaska, she formed a collaborative company called Crowsnest. In 1984, Clarke soloed with *Garden*. Her creative star has continued to soar ever since.

Today, divorced from Grausman, she lives in Connecticut in a two-hundred-year-old farmhouse that once belonged to Arshile Gorky (the painter committed suicide near the property). In New York she lives in Marcel Duchamp’s old apartment. Clarke describes herself as a combination of her parents, her father “a very poetic, melancholy soul” and her mother “the personification of the word ‘survivor.’ She’s cheerful, happy, optimistic, bombastic.” And indeed, in Clarke’s conversation, as in her performance pieces, the weightiest of statements are punctuated with laughter that is robust and genuine.

The past few years have been enormously fruitful for Clarke artistically, but personally they have

Clarke brought Hieronymus Bosch’s painting to life in her first independent production, *The Garden of Earthly Delights*, 1984.

been “very hard.” By this point, however, not should be clearer than the fact that for this all everything is grist for the creative mill. “I think it takes a certain amount of disappointment and to be reflective,” she explains. “As long as you’re happy you don’t have to think about these things that are my subject matter—love and death, and relationships. It takes a certain amount of and incompleteness to make one ponder it.”

Last summer Clarke spent a month in Utah where she had a fellowship to study film directing at the Sundance Institute. “I loved it,” she says, “I look forward to a time when I can go into it fulltime.” Currently, talks are in the works with a number of people about future filmmaking projects. Also waiting in the wings for life after *Miranda d’Amore* is opera. “I would like to direct a traditional opera,” she laughs, “in a nontraditional way.”

“There’s an understanding I have of things that are not logical and that seems inexplicable to me,” says of her artistic quest. “I try to figure it out in these theater works. And what I’ve figured out is that there aren’t any answers for anything. The only way to go about finding things out—except that it can only be true to oneself. My subject matter is too huge to contain an answer. It’s cosmic. But it’s an interesting way to spend one’s time, probably about it through imagery.”

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Cross Country



Art

Surveying Gauguin

You've never seen Gauguin like this before. From May 1-July 31, the National Gallery of Art in Washington, D.C., will host "The Art of Paul Gauguin," the most comprehensive exhibition ever of the artist's works and the first major retrospective in thirty years to focus on all aspects of his career. The collaboration of the three organizing institutions—the National Gallery of Art, the Art Institute of Chicago, and the Réunion des Musées

Nationaux in Paris—has brought together more than two hundred and thirty objects from collections in Europe, Asia, Polynesia, Australia, and North and South America.

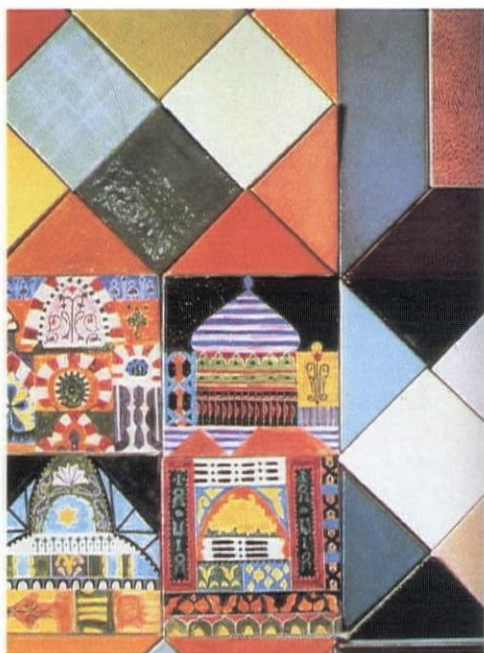
The scope of the exhibition is impressive. Early works, completed during the late 1870s and early 1890s, show the influence of Degas and Pissarro. There are the familiar Tahitian paintings, from Gauguin's first trip to the island, 1891-1893, but also a substantial body of works, augmented by loans from the Soviet Union, from the last years of the artist's life (Gauguin returned to the South Seas in 1896; he died in the Marquesas in 1903). This is the first time these late works have been seen in

the context of the European and American collections. This exhibition also includes works in media: woodcuts, sculpture, works on paper, ceramics, as well as two of Gauguin's surviving manuscripts. Following its showing at the National Gallery of Art, "The Art of Paul Gauguin" will travel to the Art Institute of Chicago September 7-December 10, and to the Grand Palais in Paris, January 10-April 20, 1990. The exhibition is made possible by AT&T.

Partners By Design

Individuals in search of their own identities, and architecture in the century's early years were any ways self-involved. But in the eighties, they are now "having a relationship." In "Art and Architecture: Affirming the Design Relationship," opening May 12 at the American Craft Museum, coupling is shown to be quite serious, even prodigious. In fact, says American Craft Council executive director William Grenewald, the exhibition, which is cosponsored by the New York City Chapter of the American Institute of Architects, is "one of the most important and provocative presentations in thirty-two-year history of our museum."

Considered here are important early encounters between the disciplines, such as Louis Comfort Tiffany's 1915 Oyster Bay, Long Island, home and Edward Trumbull's 1930 ceiling mural for the Chrysler Building. The work of eleven leading figures marking the two today are also examined. Among them *Homage to Louis Sullivan*, Helena Hernmack's



magical, monumental tapestry commissioned for the Fifield Development Corporation's lobby in Chicago; Albert Paley's exuberant polychromed, steel stairway sculptures from Houston's Wortham Center for the Performing Arts; and Edward Carpenter's majestic leaded-glass windows in the Portland, Oregon, Justice Building. And, with works borrowed from the artists' studios—along with photographs, murals, watercolors, and drawings—four site-specific installations are imaginatively interpreted.

To further prove its point that collaboration itself is a creative process, "Art and Architecture" includes an original, dramatic exercise in co-creation. Four young emerging architects from across the country were invited to select artists with whom to transform an eight-square-foot room. Freed from conventional pragmatic constraints, the pairs have merged the disciplines in ways that are rich with

Joyce Kozloff's Homage to Frank Furness (1982), a detail of a ceramic tile installation in the Amtrak Station in Wilmington, Delaware.

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metaphor and meaning. Exploring the phenomenon and the fear of earthquakes, California architect Frederick Fisher and artist Tony Berlant, for example, designed an oversized, sculptural high chair.

Curated by architect, critic, and architectural historian Robert Jensen, "Art and Architecture" is accompanied by a catalogue in which fifteen distinguished architects, artists, designers, and art historians participate in a discourse Jensen calls "fresh, vivid, and even controversial, representative of the still unsettled changes in the visual arts which have occurred over the last two decades."

Photography

Portraits of Poverty

In 1985, before the plight of the homeless had become a major issue, photojournalist Stephenie Hollyman was asked to cover a story on welfare mothers without shelter in New York. It quickly



A poignant portrait of a homeless child in Florida, included in *We the Homeless*.

became Hollyman's major concern. Juggling assignments for the United Nations, the *New York Times*, and other publications, she spent the next three years photographing the homeless when and wherever she could. *We the Homeless: Portraits of America's Displaced People*, published by the Philosophic Library, Inc., is the collection of those

photographs, accompanied by the stories of the people depicted, told in their own words.

Hollyman's quest eventually took her on a ten thousand-mile journey across the U.S. From a Salvation Army shelter in Miami to a tent in the Arizona desert, from a Times Square welfare office to a one-person camp beneath a highway overpass in Salt Lake City, she documented the fate of not only the familiar cases of the mentally ill and substance abusers but also of the "hidden homeless"—families whose members once had jobs and shelter. The publishers are donating portions of the proceeds from the sale of the book to the National Coalition for the Homeless.

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The Suzuki Lear

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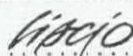
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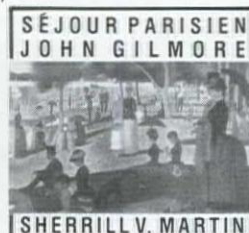
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Cross

Theatre, and Arena Stage joined together to co-produce an English-language debut of Suzuki. It is the first in the history of American theatre.

Suzuki, well known for his Greek classic, *The Trojan Women*, U.S. in 1978, considers *Kyôka* a dramatic work written in the style of Suzuki's *Lear* is a blend of American actors' performance techniques. His training exercises drawn from traditional martial arts, and ballet, the body as an instrument of expression.

The Tale of Lear will be performed by actors selected from the four theaters, who, in the past, have performed ancient Japanese theatrical female roles. The play will be performed in Milwaukee in February, 20-May 15, to Berkeley, California, and at Arena Stage in Washington, D.C.

Op

A Month

May is a month of firsts for the American stages for the first time of Cincinnati College Conservatory of Music presents the American Conservatory of Music's *The Chalk Line* is the date for the world premiere of *the House of Usher*, co-written by Glass and Arthur Yorink and the American Repertory Theatre.

The Conservatory of Music has a close association with Zemlinsky, his quartets regularly performed, known as the "Zemlinsky Quartet" the composer's archives. The Conservatory has never been performed before this production, the girl in fourteenth-century family to the tax collector, then is accused of his murder.

The Fall of the House of Usher in America that a theater company have jointly produced. Based on Poe's tale of a gothic mansion, the opera will premiere on May 18, then open at the

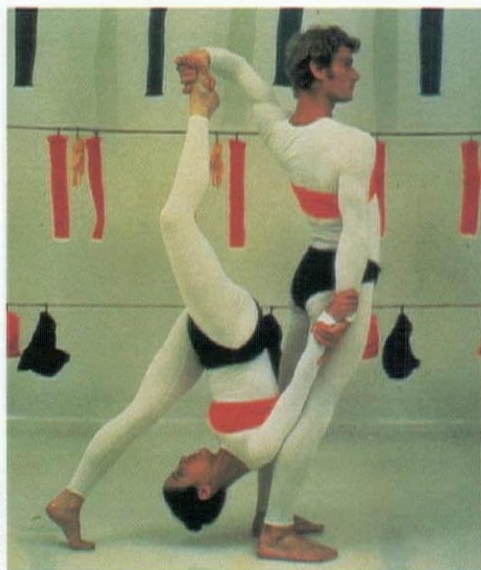
Cross Country

ouisville on May 29. Subsequent performances in Louisville will be May 31, June 2 and 4. The production returns to ART June 8, where it will continue in repertory with John Ford's *'Tis a Pity She's a Whore* through July 10.

Festivals

Spectacular Spoleto

The most romantic of southern cities is alluring in its own right, but when the Spoleto Festival comes to town, historic Charleston, South Carolina, is irresistible. And this year, composer-director-festival impresario Gian Carlo Menotti has done it again. From little-known works like Dvorak's tragic 1910 fairy-tale opera *Rusalka* to *The Warrior Ant*, Part of the epic-in-progress of Lee Breuer and Bob Fosse (of *The Gospel at Colonus* fame), Menotti's Spoleto Festival U.S.A. features a staggering performance events—and a retrospective of



The Lewitzky Dance Company from Los Angeles will perform at Spoleto this year.

American painter Larry Rivers.

Chamber music, *Rusalka*, and a preview of Martha Clarke's new *Miracolo d'Amore* open the festival May 20; orchestral fireworks bring it to a spectacular close June 5. In between, there's theater and dance, opera and jazz, Mozart, Mahler, and a twelfth-century musical drama. Those who attended Spoleto U.S.A. in 1986 will be delighted to know that Circus Flora, which made its captivating debut that year, will be returning to the red-and-white striped "little top" in Marion Square. This time around, the recreation of a nineteenth-century traveling Italian circus goes west, as did its predecessor in 1810. In a performance staged by the Royal Shakespeare Company's Patrick Swanson, Flora, the five-year-old African elephant for whom the circus is named, meets a buffalo just her age.

Correction: In our March 1988 issue, on page 26, we reported that the Gene Autry Western Heritage Museum in Los Angeles would open in June. The museum is actually opening in October.

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Arts Exchange



A Creative Milieu

Business and the arts—they're far more than buzz words when HORIZON publisher **Gray D. Boone** gathers insiders from the corporate and creative communities together for fabulous food and great conversation. These Arts Exchange luncheons at Manhattan's **Algonquin Hotel** are a HORIZON tradition. And they are "absolutely crucial" in creating a climate where the arts can thrive. That's the succinct summation of **Kenneth Lindquist**, director of the Arnot Art Museum in Elvira, New York, and a guest at the January 21 luncheon. He's not alone in his assessment. **Barbara Koz**, president of Realty Advisory Services, points out, "As government becomes less supportive of cultural programs, and as cultural programs proliferate throughout the country, business has got to pick up the slack. These luncheons are a wonderful occasion for people to be gently guided into the opportunities that exist for business to collaborate with the arts."

Much of the discussion explored the ways that this collaboration yields valuable dividends for both sides of arts-business partnerships. American Express's support for the arts was a case in point. "Corporations are making an investment when they support the arts," explains Lindquist, "not just a charitable contribution. Their support can legitimately be advertised—and generate additional support for the corporation as well as the arts event."

Another model examined in the discussions was corporate underwriting of public radio stations, according to **Paula Herman** of the public relations firm Herman and Associates. "It's important not just to support these things, but to have the dollars to advertise that support," she said in response to Lufthansa Airlines advertising director **Werner Storiko's** questions about advertising on classical stations. "There's a real need to go beyond underwriting these events to supporting them with additional marketing. Otherwise moneys are invested and the events happen almost in a vacuum. Additional funds must be used to promote them, much in the way Chubb Insurance Group does for 'American Playhouse.'"

Another topic of great interest was what HORIZON associate publisher **John-Peter Hayden, Jr.** calls "the new way of collecting for the

All left to right. Top, left: Bill Wright, Kenneth Lindquist, and Dorothy and Herbert Vogel. Top right: Paula Herman and The Honorable Viscount De L'Isle. Bottom, left: Sam Beller and Philip E. Foster. Bottom, right: Henry Rogers and Anne Jackson.

museums—from private collectors." Two America's most renowned collectors, **Herbert and Dorothy Vogel**, who over several decades amass a unique and important collection of contemporary art on a relative shoestring, were among guests at the January luncheon. "I enjoyed the whole experience thoroughly," says Herbert Vogel. "The food was good, the company was good, and comments were fascinating. That's what makes interesting luncheon. When you bring together very interesting people like this, you've created a milieu."

Also present in the Algonquin's Stratford Suite were actress **Anne Jackson**; Bill Wright, executive director of the New Brunswick Cultural Center; investment counselor **Sam Beller**; Air France advertising manager **John Bowling**; **Dr. Philip Foster**; **Henry Rogers** of Rogers and Cowan; **The Honorable Viscount De L'Isle**; and HORIZON national sales director **David J. Fandetta**.