July/August 1988 $4.00

HORIZON

The Magazine of the Arts

THE NEW WEST



Lone Wolf, an acrylic work by New Mexican artist John Nieto.

HR8501910213 9001 AP 06 7
EDUCATION HALL LIBRARY
NEW YORK INST OF TECHNOLOGY
ATTN STEPHEN VAN DYK
OLD WESTBURY NY 11568

JOHN NIETO



"Quick Bear" 48" x 60" Acrylic

New Works

Western Images

560 Broadway, New York, N.Y. 10012 212-966-9177

13 89 59NY12 4 390 1 XL 2247



HORIZON

Volume 31 *Number 6* *July/August 1988*

Cover: Lone Wolf *by John Nieto, one of the artists featured in "Windows on the West," page 34. Courtesy of Western Images, New York City.*

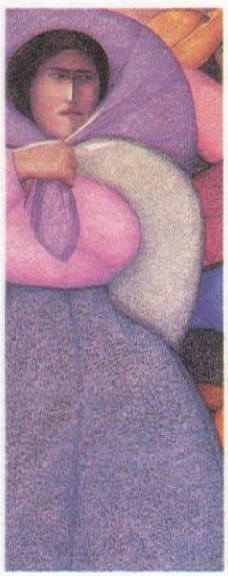
Contents

ACA: A View from the Field 13
Cross Country 66

RECEIVED AUG - 9 1988



Grand Designs By Marcia J. Wade 20
The forms and patterns of Larry Kirkland's massive sculptures soar with the artist's alternative vision, creating works that speak to the site and the community.



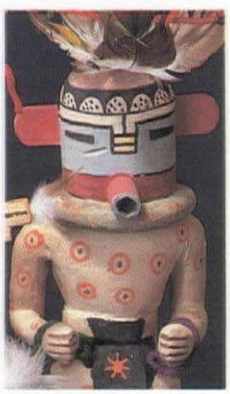
SPECIAL SECTION: ARTS IN THE WEST

Jackson Hole By Kenna Simmons 25
This fifty-mile-long valley surrounded by millions of acres of untouched Wyoming wilderness is a major art center in the West. Here, nature and art exist side by side, from the Wildlife of the American West Art Museum to the Grand Teton Music Festival.

Bach in Sonora By Jane Blue 29
The music of J.S. Bach rings out of Sonora, California, churches and into the hills in the annual Bach Festival.

Mexican Masquerade in Santa Fe By S. Osborne 31
After more than two years of intense preparation, the Museum of International Folk Art in Santa Fe opens a major exhibition of Mexican masked festivals—a celebration of a way of life.

Windows on the West By Marcia J. Wade 34
The West, both old and new, is a wellspring of inspiration for visual artists who respond with light and color, medium and form.



USArts: Discovering America 41
Established and fledgling arts groups create a rich cultural tapestry in Phoenix, Arizona. The Phoenix Art Museum is the largest visual-arts institution between Denver and Los Angeles . . . A major public-art plan will transform the city landscape . . . The Phoenix Symphony Orchestra offers Arizonians a musical banquet . . . The Arizona Theatre Company is a regional theater with a mission . . . The Heard Museum celebrates native American cultures . . .The Herberger Theater Center is the hub of the downtown renaissance . . . Arizona State University nurtures the artists of tomorrow . . . The Arizona Opera builds on its record of sold-out performances.

Phoenix: A Bloom in the Desert By Jon Salem 50
With $200 million earmarked for cultural improvements, Phoenix continues to carefully cultivate quality of life, building on its excellent cultural organizations.

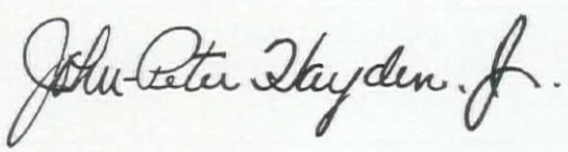
EDUCATION HALL LIBRARY

HORIZON

The New Frontier

We often think of the West as cowboys and Indians in a vast expanse of arid, barren land or high-peaked, rugged mountain ranges. A land that is very hot or deathly cold, sparsely populated, devoid of traditions and the arts since many of the states are scarcely seventy-five years old. Nothing could be further from the truth. It is an area rich in traditions, populated since the sixteenth century with Spanish settlers and for thousands of years before by the native Americans whose traditions and art forms over those centuries are now being widely appreciated, collected, and exhibited. The Hispanic arts mixed with the native American art forms in a land that is perceived as a new frontier with no restraints—a place of fierce independence and self-expression—all bring new excitment to the visual and performing arts.

This is the perfect summer to visit the western states. They are alive with the sounds of the mariachi or string quartets; opera reverberating from monumental rock formations created over thousands of years with the paint brush and chisel of nature; theater in the woods with pine or pinyon trees perfuming the air; paintings, bronzes, or other art forms representing nature, such as the buffalo you've seen in Yellowstone and elk in the Grand Tetons; or, a canvas that recreates the Grand Canyon, a contemporary cactus, or the most elegant landscape that would easily grace a Paris salon. Whichever discipline or area interests you the most, you'll find all the arts thriving in the West—amongst contemporary architecture, ancient ruins, and natural designs—fresh and vibrantly alive in the most excellent of all art forms: nature. Have a great summer, and don't be surprised if you hear English spoken just 40 percent of the time as the world's visitors discover the indescribably rich and boundless beauty that is the American West.



EDITOR AND PUBLISHER
Gray D. Boone

EDITORIAL DIRECTOR
Kellee C. Reinhart

MANAGING EDITOR
Jennifer Wilson Graham

ASSISTANT EDITOR
Kenna Simmons

EDITORIAL DEPARTMENT
Dana Gynther, Marcia J. Wade

ART DIRECTOR
Robin McDonald

ASSOCIATE ART DIRECTOR
Tim A. Cooper

PRODUCTION MANAGER
Sara Carlisle Martin

PRODUCTION DEPARTMENT
Lucy C. Bonds, Phyllis Gamble
Kathy Pitts

CONTRIBUTING EDITORS
Barnaby Conrad III, Judith A. Jedlicka
Norman Nadel, Peter J. Rosenwald

ADMINISTRATIVE DEPARTMENT
Kimberly Monk, Jill R. Simpson
Barbara Styron

ASSOCIATE PUBLISHER
John-Peter Hayden, Jr.

NATIONAL SALES DIRECTOR
David J. Fandetta
ADVERTISING/TRAFFIC COORDINATOR
Susan Todorovich
ADVERTISING SALES REPRESENTATIVE
Constance A. McDonald
INTERIM CIRCULATION MANAGER
Jo Anne Kizziah
CIRCULATION ASSISTANT
Belinda Sherill
CIRCULATION CONSULTANT
Dale Steiger
GRAPHIC DESIGN CONSULTANTS
The Will Hopkins Group
COMPTROLLER
Janet L. Taft
ACCOUNTING DEPARTMENT
Beverly K. Carlisle, David T. Carlisle
A. Sue Price

BOARD OF ADVISORS
James Biddle, *Preservationist*
Robert Bishop, *Director, Museum of American Folk Art*
Clement E. Conger, *Curator of the Diplomatic Reception Room at the Department of State*
Jim Cornfield, *Photographer, author*
Viscount De L'isle, VC, KG, PC, *Author and lecturer*
Agnes de Mille, *Choreographer and author*
Geoffrey Holder, *Choreographer, director, and actor*
Katie Kelly, *Arts Critic, WABC-TV, New York*
Stanley Kramer, *Film director and producer*
Sue Mengers, *Talent agent*
Hope Ridings Miller, *Author and journalist*
Paula Nelson, *Financial author, lecturer, television commentator*
Joseph Veach Noble, *President of the Board of Directors, Brookgreen Gardens*
Milan Stitt, *Playwright and screenwriter*
Mort Walker, *Cartoonist*

ADVERTISING REPRESENTATIVES

NEW YORK OFFICE
570 Seventh Avenue
New York, NY 10018
(212) 354-9876

CENTRAL OFFICE
P.O. Drawer 30
Tuscaloosa, AL 35402
(205) 345-0272

HORIZON (ISSN 0018-4977) is published ten times a year (monthly except bimonthly January/February, and July/August) by HORIZON Publishers, Inc., 1305 Greensboro Avenue, Tuscaloosa, AL 35401. Second class postage paid at Tuscaloosa, AL and at additional mailing offices. POSTMASTER: Send address changes to HORIZON, P.O. Box 96014, Washington, D.C. 20077-7308. Please send all editorial and advertising correspondence to the Alabama address. Subscription cost is $21.95 per year in the U.S., $25.95 per year elsewhere. Single copies are $4.00. Send subscription requests to: Alice Howard, P.O. Box 96014, Washington, D.C. 20090-6014.

The editors assume no responsibility for unsolicited manuscripts or photographs; however, those containing return postage will be returned if unused.
©1988 by HORIZON Publishers, Inc. All rights reserved. Reproduction in whole or in parts is in violation of our copyright protection and is strictly prohibited without the express written permission of HORIZON PUBLISHERS, INC. HORIZON is the registered trademark of HORIZON PUBLISHERS, INC., U.S.A. Newsstand distribution by Eastern News Distributors, Inc., 1130 Cleveland Road, Sandusky, OH 44870.


© 1988 Black, Starr & Frost Ltd.
DIAMONDS AS EXCEPTIONAL
AS THE WOMAN WHO WEARS THEM.
BLACK, STARR & FROST
NEW YORK, NY • TUCSON, AZ • SAN FRANCISCO, CA • SOUTH COAST PLAZA, CA
GREENWICH, CT • HARTFORD, CT • STAMFORD, CT • BOCA RATON, FL
FT. LAUDERDALE, FL • PALM BEACH, FL • BETHESDA, MD • SHORT HILLS, NJ
PLANO, TX • FAIRFAX, VA • MCLEAN, VA • MIDDLEBURG, VA

"Still–in a way–nobody sees a flower–really–
it is so small–we haven't time–
and to see takes time, like to have a friend takes time."
—Georgia O'Keeffe



Red Poppy, 1927 *Oil on canvas 7" × 9", Private collection, Geneva*

Photography by Malcolm Varon

GEORGIA O'KEEFFE 1887-1986

Dallas Museum of Art • July 31-October 16, 1988
The Metropolitan Museum of Art, New York • November 19, 1988-February 5, 1989

Southwestern Bell Corporation

An exhibition organized by the National Gallery of Art and made possible by a grant from Southwestern Bell Foundation.

The International Preview Society

3 COMPACT DISCS, RECORDS OR CASSETTES for just $1

plus shipping and handling with Club membership

With No Obligation To Buy Anything...*Ever!*

Vivaldi, The Four Seasons The English Concert/Pinnock. Archiv *DIGITAL* 115356

Horowitz In Moscow Scarlatti, Mozart, Rachmaninov, Liszt, Chopin, Scriabin, others. DG *DIGITAL* 125264

Perlman: French Violin Showpieces Havanaise, Carmen Fantasy, Tzigane, more. DG *DIGITAL* 115457

Tchaikovsky, 1812 Overture; Romeo & Juliet; Nutcracker Suite Chicago Symphony/Solti. London *DIGITAL* 125179

By Request...The Best Of John Williams & The Boston Pops Olympic Fanfare, Star Wars, more. Philips *DIGITAL* 125360

Brahms, Cello Sonatas Yo-Yo Ma, cello; Emanuel Ax, piano. Grammy Award Winner! RCA *DIGITAL* 154044

Galway & Yamashita: Italian Serenade Flute & guitar works by Paganini, Cimarosa, Giuliani, others. RCA *DIGITAL* 173824

Gregorian Chant Schola of the Hofburgkapelle, Vienna. Hauntingly serene. Philips *DIGITAL* 115434

Slatkin Conducts Russian Showpieces Pictures At An Exhibition, more. RCA *DIGITAL* 154358

Debussy, La Mer; Nocturnes Boston Symphony Orchestra/Davis. Philips *DIGITAL* 115068

Beethoven, Symphonies Nos. 4 & 5 Academy of Ancient Music/Hogwood. L'Oiseau-Lyre *DIGITAL* 115009

André Previn: Gershwin Rhapsody In Blue, Concerto, An American In Paris. Philips *DIGITAL* 115437

Mozart, The Piano Quartets Beaux Arts Trio; Bruno Giuranna, viola. "Absolutely indispensable."—Stereo Review Philips *DIGITAL* 115271

Teresa Stratas Sings Kurt Weill Surabaya-Johnny, Foolish Heart, 13 more. Nonesuch 124748

Tchaikovsky, Symphony No. 4 Chicago Symphony Orchestra/ Solti. London *DIGITAL* 125038



Dvořák, Symphony No. 9 (New World) Chicago Symphony/Solti. London *DIGITAL* 115168

Mendelssohn, A Midsummer Night's Dream Neville Marriner, cond. Philips *DIGITAL* 115546

Ravel, Daphnis et Chloé (Complete) Montreal Symphony/Dutoit. London *DIGITAL* 115520

Mozart, Requiem Leipzig Radio Choir; Dresden State Orchestra/ Schreier. Philips *DIGITAL* 115039

Pavarotti: Volare Title song, Serenata, 14 more. With Henry Mancini. London *DIGITAL* 125102

Handel, Water Music Eng. Concert/ Pinnock. Archiv *DIGITAL* 115306

Rossini, Overtures Barber Of Seville, Tancredi, 6 more. Orpheus Chamber Orch. DG *DIGITAL* 115527

Horowitz Plays Mozart Concerto No. 23 & Sonata No. 13. Giulini conducts. DG *DIGITAL* 115436

Eine kleine Nachtmusik Plus Pachelbel Canon, more. Marriner conducts. Philips *DIGITAL* 115530

The Canadian Brass: High, Bright, Light & Clear Baroque gems. RCA *DIGITAL* 144529

Bach, Goldberg Variations Trevor Pinnock, harpsichord. "Definitive."—Stereo Review Archiv 105318

Rachmaninov, Piano Concertos Nos. 2 & 4 Vladimir Ashkenazy. London *DIGITAL* 125074

Holst, The Planets Montreal Sym./ Dutoit. London *DIGITAL* 115448

Handel, Messiah (Highlights) Musica Sacra/Westenburg. Hallelujah Chorus, more. RCA *DIGITAL* 153586

SAVE 50%

INSTANT HALF-PRICE BONUS PLAN
You'll receive bonus certificates for each album you order. Use them to get additional albums at half price!

This remarkable $1 offer is being made to introduce you to an outstanding classical music membership—with never any obligation to buy.

You'll find hundreds of outstanding albums in each issue of the Society's magazine, which will be sent to you approximately every 3 weeks. That gives you 19 convenient, shop-at-home opportunities a year. But there is no obligation to accept any offering at any time.

You choose only the music you want!
If you'd like to accept the Main Selection, you need not do a thing. It will be sent automatically. If you'd prefer an alternate selection or none at all, just mail back the Notification Card by the specified date. You'll always have at least 10 days to decide.

Substantial savings with our half-price bonus plan.
For every regular purchase you do make, you'll receive bonus certificates good for half-price discounts. A shipping/handling charge is added to each shipment.

3 Compact discs or records or cassettes for just $1!
Begin your membership now by choosing any 3 albums shown here for just $1 plus shipping and handling. Send no money now. We want you to judge for yourself before you decide to buy. If not delighted, return your 3 albums at the end of 10 days without obligation.

IPS/6550 E. 30th St./Indianapolis, IN 46219

IPS 522

The International Preview Society

P.O. Box 91406 • Indianapolis, IN 46291

☐ **YES!** Please accept my membership in The International Preview Society and send me, for 10 days' FREE examination, the 3 albums I have indicated below. I may return them after 10 days and owe nothing, or keep them and pay only $1 plus shipping & handling. I understand that I'm not obligated to buy anything...*ever!*

Please send all selections on ☐ **Compact Disc** ☐ **Cassette** ☐ **Record**

Write Selection Numbers Here:

☐ Mr.
☐ Mrs.
☐ Miss First Name Initial Last Name (PLEASE PRINT)

Address_____ Apt._____

City_____ State_____ Zip_____

Telephone ( ) _____
Area Code

NOTE: Members who select compact discs will be serviced by the Compact Disc Club. Full membership details will follow with the same 10-day, no-obligation, no-minimum purchase privilege.

Limited to new members; continental U.S.A. only. One membership per family. We reserve the right to request additional information or reject any application. Local taxes, if any, will be added.

PAP (PJ) XGPAP (BF)

Audition a small performing arts group from PNM.

PNM's non-profit growth team could be just what your organization needs to help solve marketing, administrative planning, technical, or a host of other problems facing small performing groups.

Maybe you need consultation on setting up a computer system, or a more efficient lighting layout, or a plan to reach your potential audience with an inexpensive P.R. or advertising program. These are just a few of the kinds of assistance we can offer or find for you.

We've always been a key supporter of the arts. And we're continuing that tradition by endorsing the new Arts Endowment Fund—an equitable and streamlined arts funding agency administered by the Albuquerque Community Foundation.

But more important is the contribution we make through our non-profit growth team. Because it is a collaborative effort, the non-profit growth team directly involves PNM specialists in your particular art form.

Call Mira Gonzales, our account rep. to the arts, at 848-4831—and catch our act.

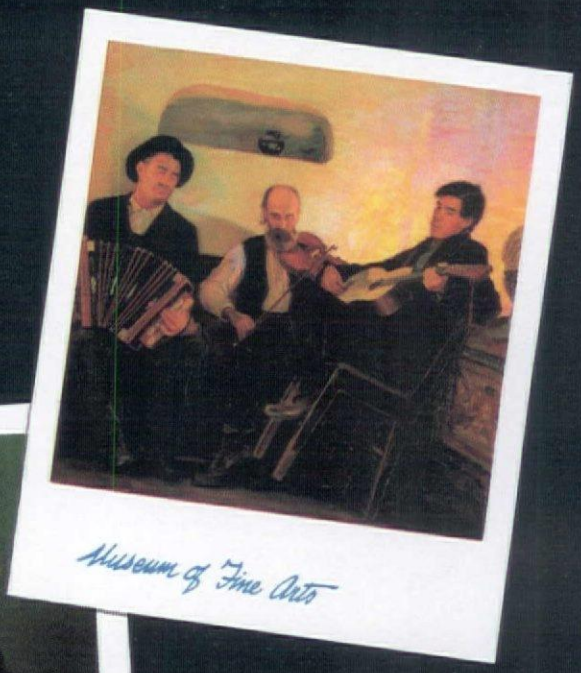
SERVICE · INFORMATION · CHOICE
PUBLIC SERVICE COMPANY OF NEW MEXICO

FAMILY ALBUM

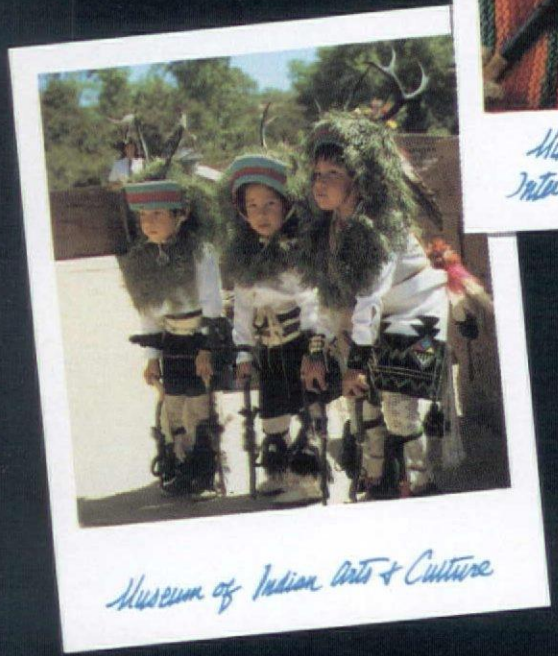
The Museum of New Mexico operates four museums in Santa Fe and five historic site monuments throughout New Mexico.

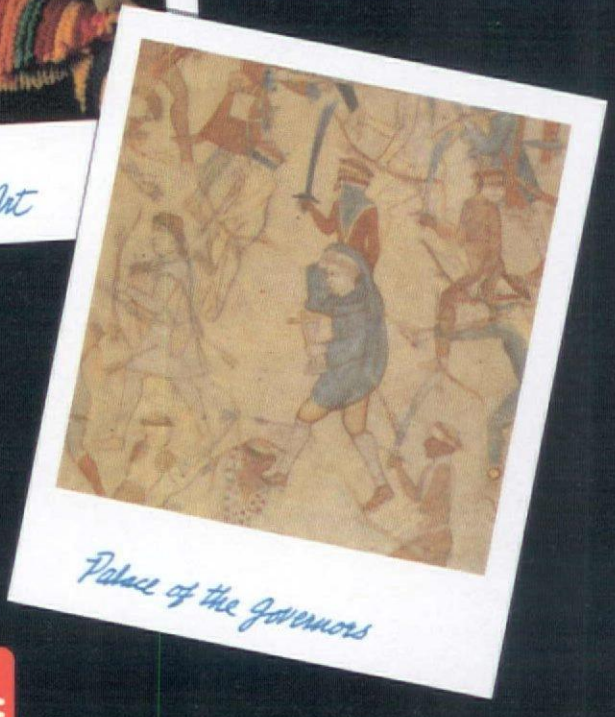
Meet the family.











Museum of New Mexico

PO Box 2087, Santa Fe, NM 87504 • 505-827-6463

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



Fabergé. Perfecting the fine art of candlelight.

Created by the atelier that bears the name and heritage of Peter Carl Fabergé, favored artist to the Czars of Imperial Russia.

The Snow Dove Crystal Candlesticks. Inspired by the Russian legend of lost lovers transformed into snow doves. Flying across the frozen landscape to be reunited. Forever.

Masterpieces blown in full-lead crystal. The delicate fluting…the swirling stems… the softly frosted sculptures of ethereal doves.

Candlelight has never been more elegant. And superb crystal never more romantic.

Shown smaller than actual size of 9″ in height.

© 1988 FM

ORDER FORM

PLEASE MAIL BY AUGUST 31, 1988.

The Franklin Mint
Franklin Center, PA 19091

I wish to order The Snow Dove Crystal Candlesticks, to be handcrafted in France. I need send no money now. I will be billed in five monthly installments of $39.* each, with the first payment due in advance of shipment.

*Plus my state sales tax and a total of $3. for shipping and handling.

SIGNATURE _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE.

NAME _____
PLEASE PRINT CLEARLY

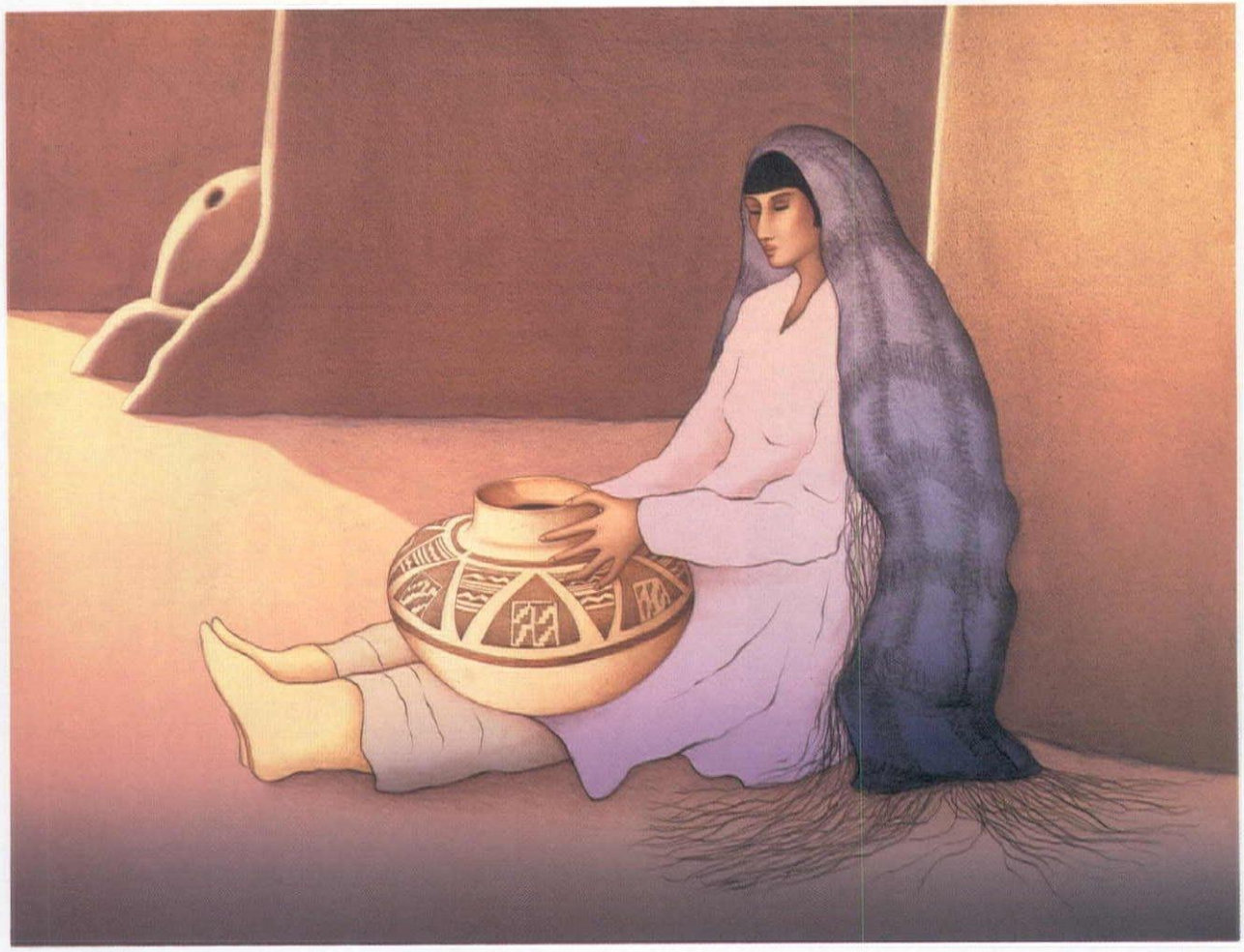
ADDRESS _____

CITY _____

STATE, ZIP _____

11672-40

Crystal candlesticks by Fabergé.



Woman from Third Mesa, lithograph, edition of 200.

NAVAJO GALLERY

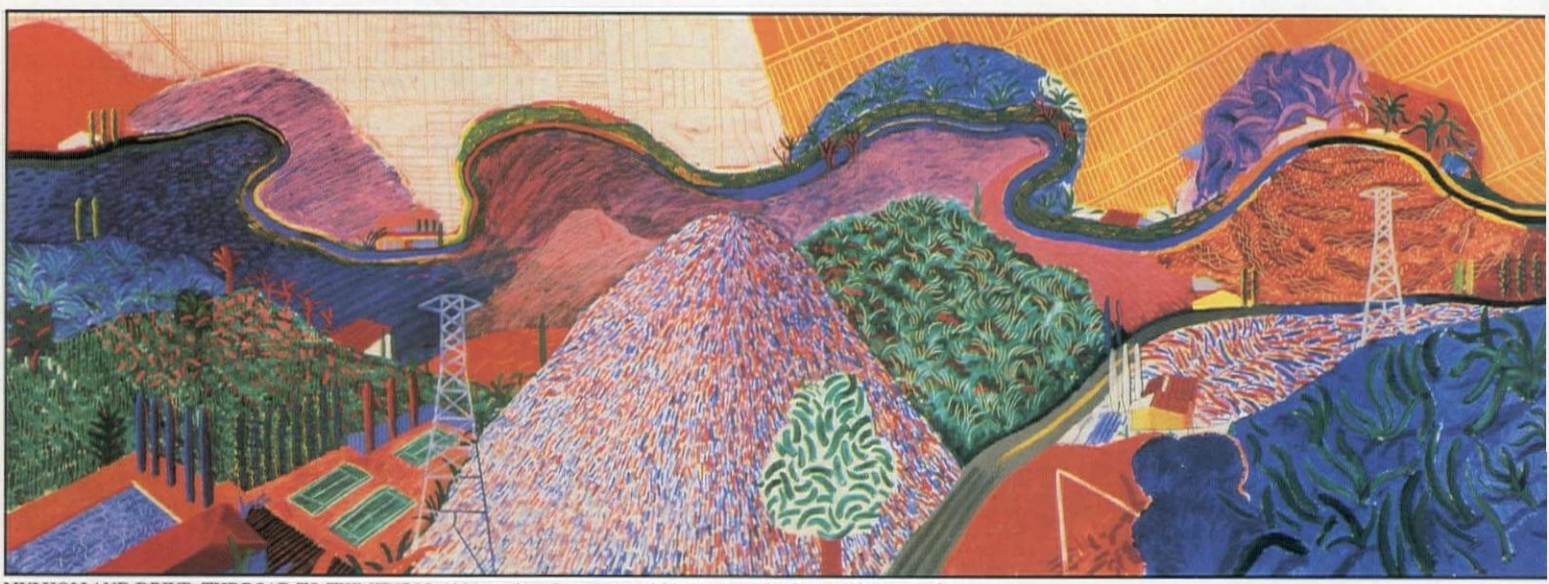
R.C. GORMAN · NAVAJO GALLERY · 1968 TAOS 1988 ·

R.C. Gorman

210 Ledoux Street	323 Romero N.W.
Taos	Albuquerque
758-3250/776-8313	843-7666

"R.C. Gorman: 20 Years in Taos"
Exhibition and reception, August 18, 1988
4-6 pm, Navajo Gallery/Taos

Run aw
David H



MULHOLLAND DRIVE: THE ROAD TO THE STUDIO, 1980. © David Hockney, 1980. Los Angeles County Museum of Art.

DAVID HOCKNEY: A Retrospective
Organized by the Los Angeles County Museum of Art.

The Metropolitan Museum of Art, New York City
June 18-August 14
Museum Hours: Tues./9:30-8:45;
Wed.-Sun./9:30-5:15; closed Mondays.
For information call: 212 535-7710.

Tate Gallery, London
October 26-January 8, 1989
Museum Hours: Mon.-Sat./10:00-5:50; Sun./2:00-5:50.

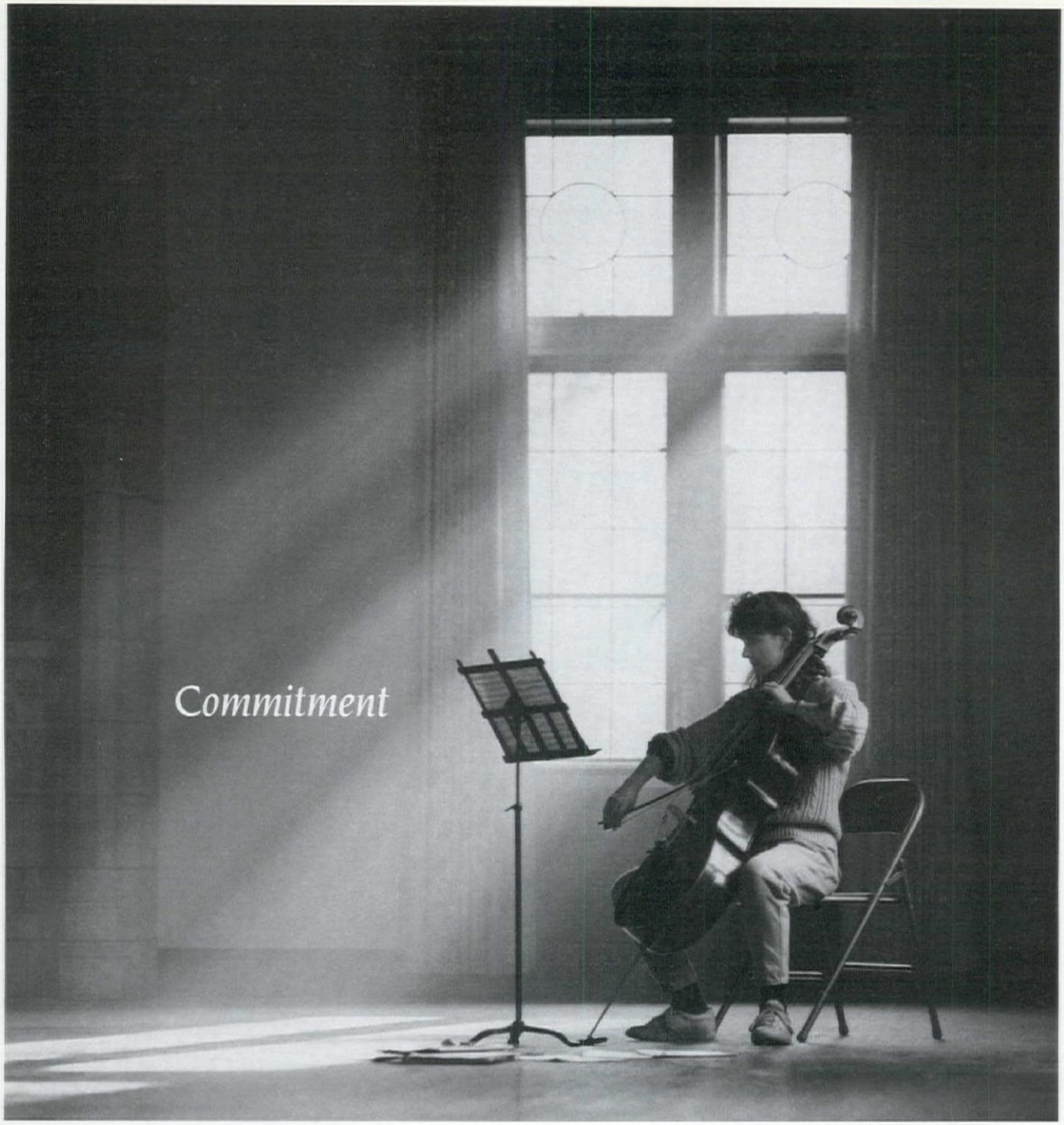
ay with ockney.

Down Mulholland Drive and out onto Pear Blossom Highway, across the Brooklyn Bridge, and under the water in his pool. It's an incredible journey and to celebrate the artist leading the way, AT&T is sponsoring DAVID HOCKNEY: A Retrospective. 150 paintings, 60 drawings, 30 photographs, several suites of prints and illustrated books, as well as examples of Hockney's collaborative work in stage design go on exhibition June 18 at The Metropolitan Museum of Art. In October, the show travels to the Tate Gallery in London. We at AT&T share David Hockney's point of view: that standing still is not an option. When a unique vision expands our horizons—whether the medium is science and technology or oil and canvas—AT&T is there to make the connection.

AT&T
The right choice.

EDUCATION HALL LIBRARY

©1988, AT&T



Talent alone is not enough. General Motors realizes the importance of commitment to success.

In recognition of dedicated, talented performers, GM sponsors the annual CBS telecast of The Kennedy Center Honors.

Since 1982, GM has co-sponsored the *Seventeen* Magazine/General Motors National Concerto Competition. We sponsor weekly radio broadcasts of the Detroit Symphony Orchestra. We underwrite the PBS telecast of Verdi's *Requiem*, with Luciano Pavarotti.

As a result, GM has been named a winner in the Business in the Arts Awards competition. But that's not why we do it. We support excellence in the arts to honor those who are as committed to excellence as we are.

GM

MARK OF EXCELLENCE

Chevrolet Pontiac Oldsmobile Buick Cadillac GMC Truck

ACA: A View From The Field

The Arts and Public Policy

Advocacy Day, held this past April in Washington, D.C., was by any measure a resounding success. As always, one of its more important accomplishments was to encourage greater communication among people who care about the arts in this country.

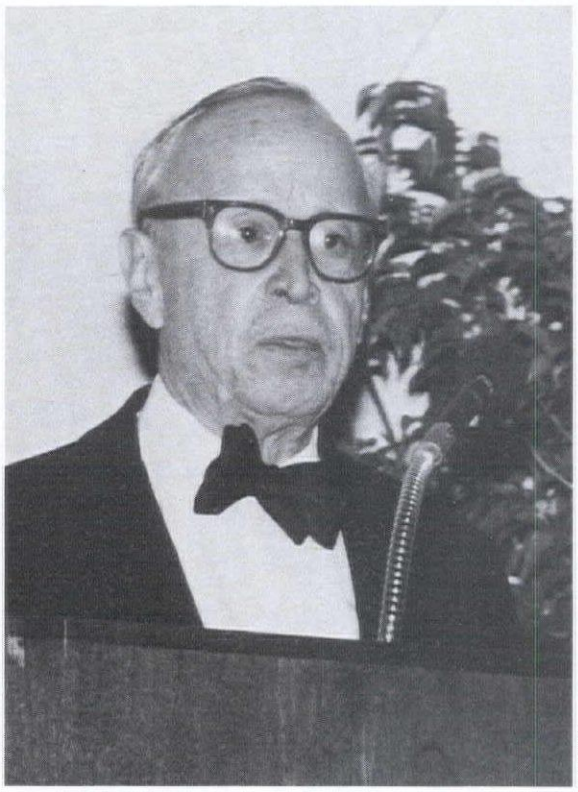
This year, as well, ACA was very pleased to be able to sponsor the first in a series of Nancy Hanks Lectures on Arts and Public Policy, funded by the Gannett Foundation and to be presented as part of the annual Advocacy Day proceedings. The purpose of these lectures is both to generate creative thinking on the arts and our public arts policies and to provide a forum for its expression. It is appropriate, therefore, that they honor the late Nancy Hanks, past president of ACA and former chairman of the National Endowment for the Arts.

Under her dedicated supervision, the budget, programs, and effectiveness of the NEA grew at a remarkable pace, while its challenge grants increased incentives for private giving. Hanks worked tirelessly for a strong and well-articulated federal commitment to nurturing this nation's artistic legacy; among other things, her leadership paved the way for the realization of long-term bipartisan support for the arts. A review of her contributions to the development of a national arts policy makes it especially clear that the time has come to re-evaluate our commitment to that policy for the next generation of Americans.

Given the need for this kind of overarching historical perspective on the issue, ACA was fortunate to have Arthur Schlesinger, Jr., deliver the inaugural address in what promises to be an exciting and fruitful series of lectures.

In his address, Schlesinger gave a brief history of our government's role in support of the arts, particularly during this century when that role took on increasing importance. He asserted that our evolving national policy on the arts has been most effective under the leadership of presidential administrations who have clearly recognized and expressed their responsibility to the arts. But he suggested that while "presidential interest is the surest guarantee of a strong and lively arts policy," that policy can survive an indifferent or even hostile administration, as it did in 1981 when federal arts programs withstood severe budget cuts.

Schlesinger acknowledged the fact that a number of problems face us in the years to come, including a very serious one articulated by Nancy Hanks herself at a panel discussion at Columbia University three years before her death. "First and foremost," she said, ". . . . is our lack of understanding of the individual artist [and of] the importance of creating an environment in which the artist can flourish." Other problems, Schlesinger said, include striking a balance between federal control and decentralization, maintaining a high level of expertise in arts administration, reconciling the rights of the artist and the rights of the audience, preserving artists' control over their own creations, mobilizing government at all levels in support of aesthetic quality, and overcoming economic uncertainty on top of recent tax changes.



Anna Ng

Arthur Schlesinger, Jr., suggests that the 1990s should be the start of an era of governmental innovation and idealism, in which the arts will again be "a major beneficiary."

While no one would challenge the seriousness of these issues, Schlesinger suggested that a historical perspective illuminates cycles in our political life. From this perspective, shifts from private interest to public purpose and affirmative government occur at thirty-year, generational intervals. If this rhythm continues, the 1990s should be the start of an era of governmental innovation and idealism, in which the arts will again be "a major beneficiary."

Meanwhile, Schlesinger called for a number of things that many of us in the field feel should be given top priority if the arts are to move into the future with the energy and vision demanded by Nancy Hanks. He called for a strong commitment on the part of our nation's leaders to clarifying our cultural purpose and providing an atmosphere in which the arts can flourish. He stressed the need for a commitment to upholding the highest levels of artistic quality as justification of our national arts policy. He underscored the need for greater sensitivity to and awareness of the issues that will increasingly affect our cultural climate in the years to come. And he urged that this reappraisal and re-evaluation begin at the highest levels, since "public leadership reinvigorates the understanding of art as a common participation, a common possession, and a common heritage."

As part of our cultural environment, the arts are a legacy that we hold in trust for generations to come. We owe it to more than just ourselves, therefore, to preserve and nurture that legacy. As Schlesinger so eloquently expressed it, "The United States will be measured in the years of posterity not by its economic power nor by its military might, not by the territories it has annexed nor by the battles it has won, but by its character and achievement as a civilization."

All of us who care about the quality of that civilization should heed his words and, with the dedication embodied in the efforts of Nancy Hanks, work toward a strong and enduring federal leadership role in matters of national arts policy.

—Milton Rhodes, President
American Council for the Arts

For the complete text of Arthur Schlesinger, Jr.'s inaugural Nancy Hanks Lecture on Arts and Public Policy, write: Publications Department/American Council for the Arts/1285 Avenue of the Americas/3rd Floor-Area M/New York, N.Y. 10019. Or call us at (212) 245-4510.

Don't forget! ACA's national convention will be held from October 5-7 in New Brunswick, New Jersey. Please call or write us today to obtain registration information.

Ken Morgan

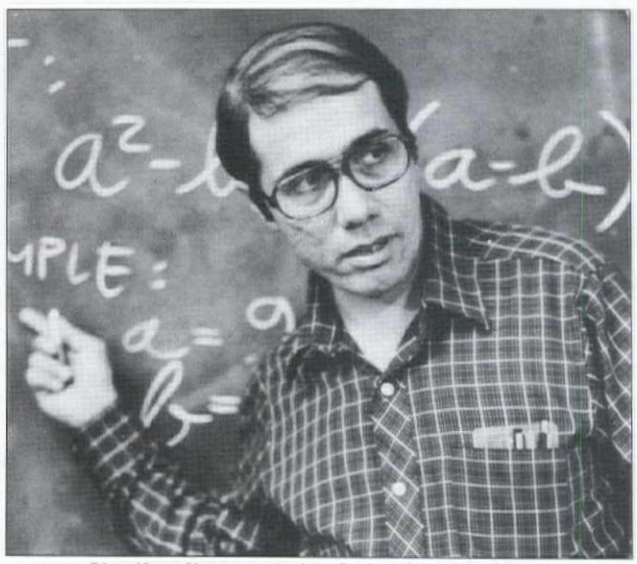
"I once heard a college professor lecturing about one of my pieces. He gave an elaborate, philosophical reason why the picture plane extended beyond the frame. Afterward, I said to him: 'There's another possibility. The artist may have measured the wood incorrectly.' There are no deep, hidden meanings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

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



Ætna

IN 1983, HIS STORY INSPIRED ARCO. IN 1988, IT INSPIRED HOLLYWOOD.



Edward James Olmos portraying Jaime Escalante in "Stand and Deliver."

Since 1983, the ARCO Foundation has been supporting a summer math program for high school students at East L.A. college. The teacher, Jaime Escalante took a group of students from the barrios of East L.A., and taught them the most demanding of all math sciences. Calculus.

His methods were so unconventional, the results so incredible, that Jaime's story was made into the movie "Stand and Deliver."

ARCO is proud to be a continuing part of Jaime Escalante's vision, giving students a better chance in life.

Stand and Deliver

WARNER BROS. Presents
An AMERICAN PLAYHOUSE THEATRICAL Film A MENENDEZ / MUSCA & OLMOS Production
"STAND AND DELIVER" EDWARD JAMES OLMOS · LOU DIAMOND PHILLIPS · ROSANA DE SOTO
ANDY GARCIA Music by CRAIG SAFAN Executive Producer LINDSAY LAW
Written by RAMON MENENDEZ & TOM MUSCA Produced by TOM MUSCA Directed by RAMON MENENDEZ
PG PARENTAL GUIDANCE SUGGESTED

ARCO
The high energy company.

EDUCATION HALL LIBRARY

© 1988 WARNER BROS. INC.

The art is in the performance.

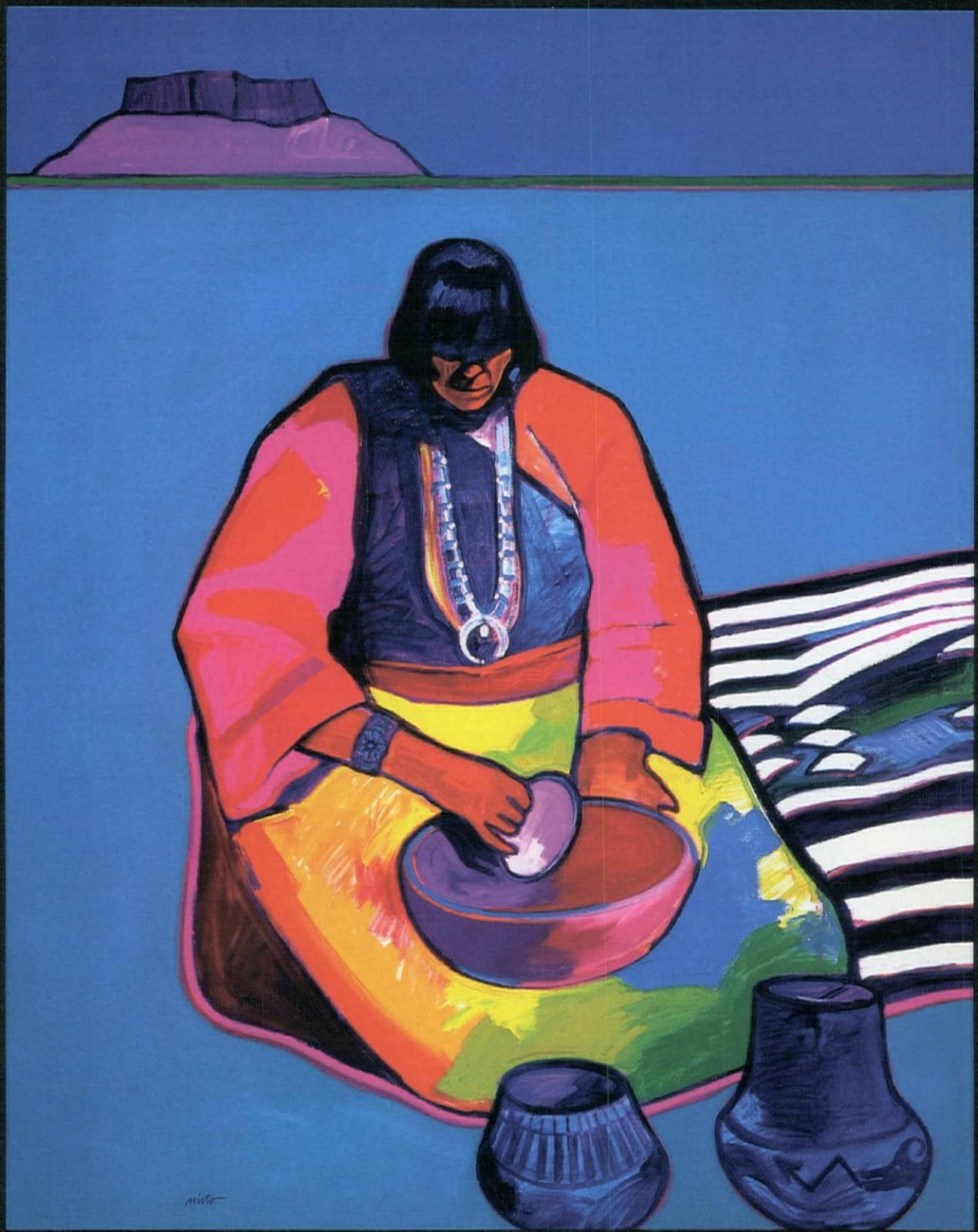


MeraBank

Guy Porfirio, Mixed Media, 16" x 16"

© MeraBank, FSB 1988

V e N T a N a



"Black Mesa" 60" x 48" Acrylic

JOHN NIETO

One Man Show: August 19th, 1988
Reception 4:00-7:00 p.m.

VENTANA FINE ART

211 Old Santa Fe Trail • Inn at Loretto • Santa Fe, New Mexico 87501 • 505-983-8815

ROD GOEBEL



Petaled Impassion, 1988, oil on canvas, 56 x 46 inches.

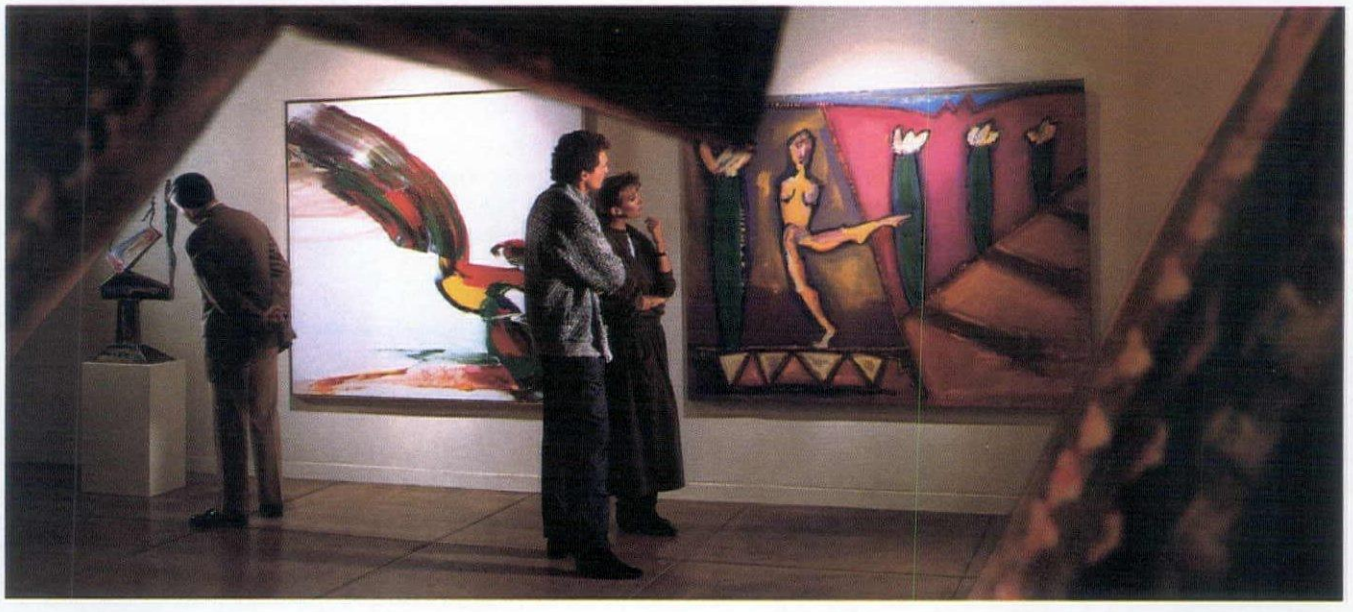
"More than anything I want to feel in my work a sense that there is still passion on this planet . . . with its joy, its mystery, and its special ability to intimately touch the human heart."

ROD GOEBEL GALLERY

Delinda Vanne Brightyn, Director 117 Camino de la Placitas Taos, NM 87571 505/758-2181



PHOENIX. FOR THE THEN AND NOW OF IT.



The art of sand painting, an American Indian ritual for centuries, is still alive today. While in our contemporary galleries, innovative artists excite the spirit and soothe the soul.

Of course, catering to your pleasure is also a fine art in Phoenix/Scottsdale. Where you'll find well over 1000 tennis courts and 92 championship golf courses. And more shops and restaurants than you can wave a credit card at.

In addition, we have more five-star resorts than anywhere in the country, plus hundreds of hotels and inns. And you can reserve rooms, rent cars, book tours, even make reservations to see the Grand Canyon just by calling 1-800-528-0483. In Arizona, call **1-800-221-5596.** Or write: Phoenix & Valley of the Sun Convention & Visitors Bureau, 505 N. 2nd St., Phoenix, AZ 85004.

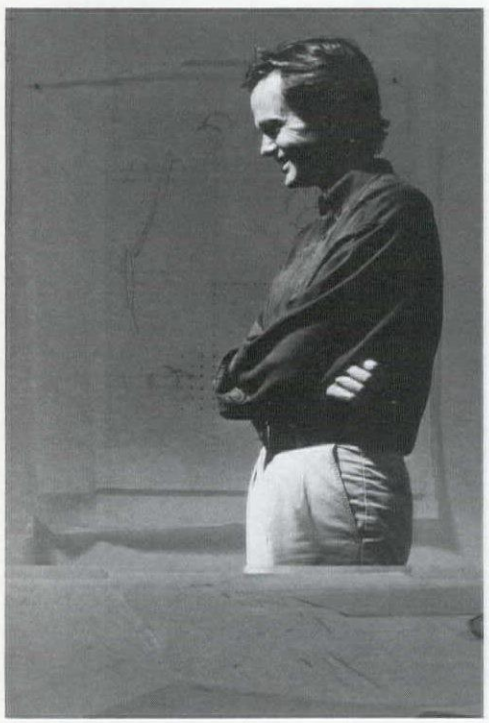
© 1987 Phoenix & Valley of the Sun Convention and Visitors Bureau.

The Valley of the Sun

PHOENIX
SCOTTSDALE

Sculptor Larry Kirkland collaborates with math and metal, space and spirit.
By Marcia J. Wade

GRAND DESIGNS



Above: Larry Kirkland. Opposite: Fandango, *one of two works in the Great West Life Assurance Company headquarters in Denver. The piece was lifted in place completely assembled.*

His works occupy public spaces around the country and across the world. Soaring above the lobbies of the Great West Life Assurance Company's United States headquarters in Denver are *Grand Tango* and *Fandango,* enormous curtains of metal tubes hanging in a hundred feet of space that remind their creator of "the patterned wings of some monumental insect, still encased in the aluminum cocoon." Hovering over the atrium of its state-of-the-art home at the Putra World Trade Center in Kuala Lampur, is *Spirit House,* an invocation of the rich, deep legacy of traditional Malaysian culture. Hanging in Oakbridge, Illinois's Mid-American Plaza is *Aerial Reef:* thousands of shimmering aluminum rods that float through the air like blue and golden geometric fish. *Flight Patterns,* a recent addition to the San Francisco International Airport's seventy-six-work collection of site-specific art, is an intricately patterned arrangement of light and color inspired by radar air-traffic signals.

The young West Coast sculptor who's created more than thirty such large-scale works to date is part of a growing movement. Guided by a sharply alternative vision from that prevailing in the East, Larry Kirkland's art is public not simply by virtue of the sites it occupies: the very way in which it comes into being is communal. These are not the products of a heroic individual working in the isolation of a studio, but pieces made by an artist who sees himself, first and foremost, as an integral part of a larger context. "The artist churning out work alone in his studio—that's the way of the past," he says. "I'm not at all interested in creating a discrete 'body of work' that can be immediately, easily recognized and categorized by critics, art historians, and the art public. I'm interested in pursuing a creative life. It's a very important distinction."

Artists working in every discipline have oft remarked upon the element of discovery intrinsic to the creative process. The discoveries Kirkland brings to fruition are not only formal but contextual, encompassing the nature of his materials and of a particular site, and of the people who are its occupants as well. "I try not to have a preconceived image of anything I want to make happen when I approach a project," he says. "The days of imposing a vision are long gone. Working in public media is different from being alone in a studio. I have to respond."

Thus, his first words when approached about undertaking a new effort are invariably, "Let me see the site. Let's talk. I want to find out who you are, who occupies this space and how it's used, how the sun enters it and how it looks at night, what it looks like from the fifth floor as well as from the ground." Inspiration for a recent work commissioned for the Oregon State University Electrical Engineering Building, for example, came from a day spent observing its inhabitants at work with silicone chips and optic nerve fiber simulations. "These were bright and philosophical people, very sensitive," he recalls. "Many of them spoke to me of their deep love for music. I knew the piece needed to speak directly to an intellectual community trying to get in touch with its place in the universe."

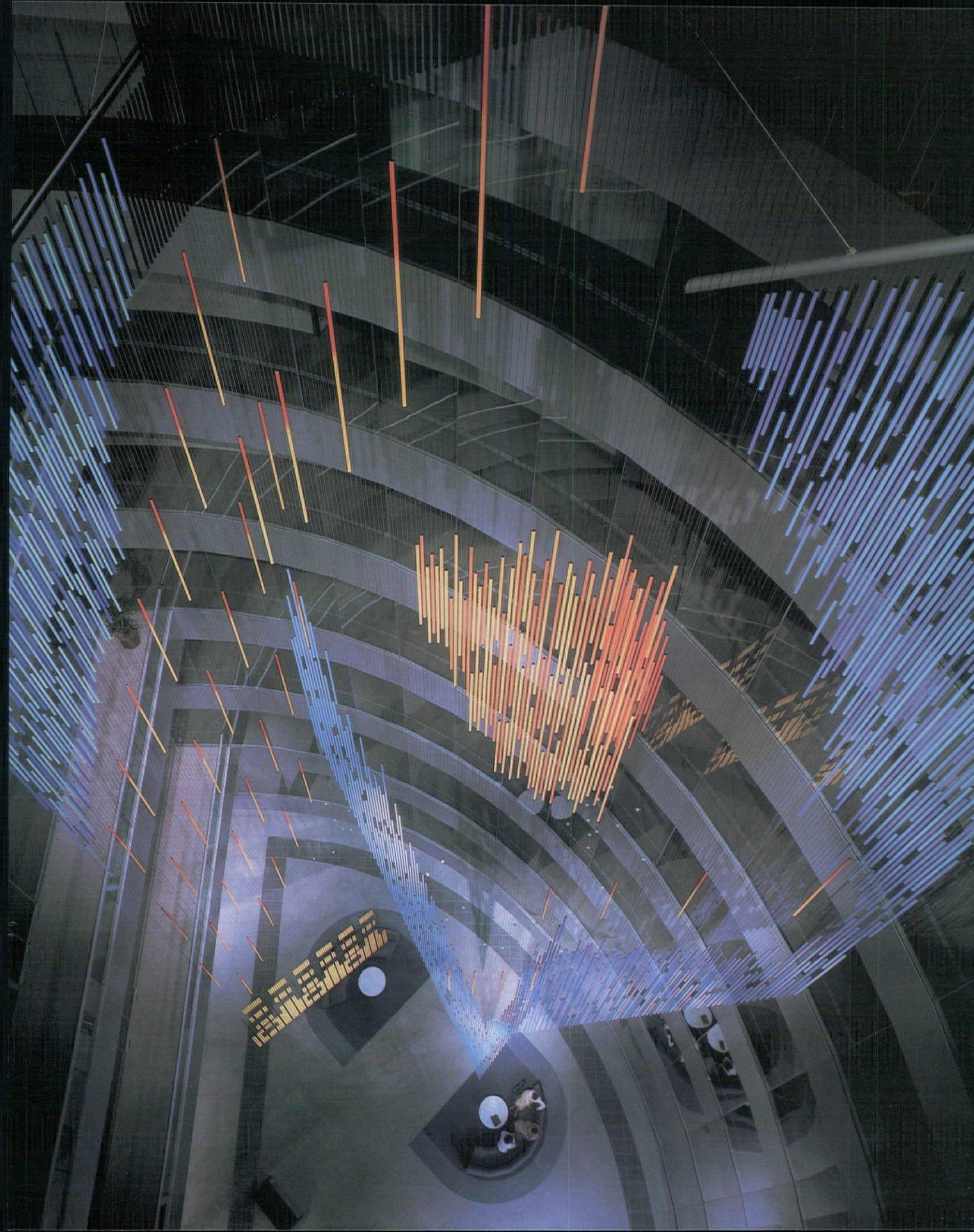
In a departure from the aerial sculptures that have dominated his work for a decade, Kirkland transcribed Maxwell's Equations—four formulas that were, in 1858, the first conceptual positioning of certain light and magnetic field phenomena—into granite and marble. Turned to stone, the equations serve as benches, upon which are sandblasted fragments of the scientist's formulaic language, alongside words of Einstein and Shakespeare describing the universal human experiences that surround the scientific enterprise—aging, falling in love, coming into conflict with one's children.

The roots of his inclination to pursue concept over media—"to be an artist is to be a thinker more than a maker"—run deep, all the way back to his undergraduate training at Oregon State under the mentorship of design professor David Hardesty. "For David, design was a process, a way of approaching problems," recalls Kirkland. From his first day in Hardesty's classroom, he says, "I recognized that the whole world is touched by people who make design decisions." After twenty years, the excitement generated by that insight remains undiminished. "Every project," he says, "is a new beginning."

Pursuing his postgraduate education in design at the University of Kansas, Kirkland found himself surrounded by jewelers, potters, and weavers. The environment was "totally foreign. I had been a solver of problems, not a maker of objects." There he began working exclusively with textiles, a media that dominated his early site-specific works. With his first commission—a flamboyant banner and kite for a Portland restaurant—he turned to three-dimensional forms. When he received his first large commission in 1981, for the Shell Oil Company research center in Houston, Kirkland hired a ceramic artist to construct part of the design. "It taught me I could expand the way I think by going to other people."

A wide and eclectic reader who spends much of his free time exploring the Oregon wilderness, Kirkland frequently depicts forms and patterns found in nature, from the spear-pierced sea of metallic bubbles surrounding an undulating, metallic fish-like form in *Lure and Weir* to the DNA bonds portrayed in a piece created for Merck Chemical Company headquarters. Kirkland locates an important pole of influence upon his work in the Far East. "We face the Orient here on the West Coast," he says. "That gives people a very different sense of what our place is in this world than one has when facing Europe." All of his friends, he notes, have traveled and lived in the Third World, and an integral thread running through the creative community that sustains him is a keen awareness of the traditional role of the artist in the community. "In the old cultures, the artist was a magician. We've forgotten that."

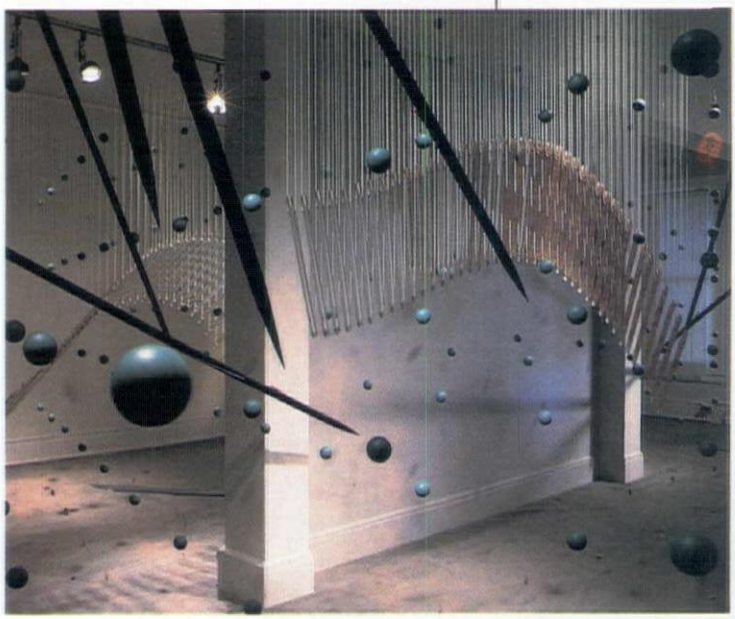
In some of Kirkland's recent works, this influence has become more explicit. *Spirit House* is one. *Soul Boat*—an uncommissioned studio work which stands apart from the rest of his efforts of the last decade—is another. The huge boat suspended from the ceiling has a human shape, and the oars that extend on either side have hands at the ends. On



He pursues concept over media: "To be an artist is to be a thinker more than a maker."

the floor beneath the boat is a "sea" composed of elements from his own life. *Soul Boat* was created after a close friend contracted AIDS. "It's a very personal piece," Kirkland says. "People are dying all around us. We ignore that in this culture. Yet death is part of the life continuum."

Soul Boat—"the only piece I've ever made that I didn't care if anybody saw"—has elicited a response he calls "overwhelming." Next spring it will travel to a major East Coast museum. In the meantime, its maker is on to his next "beginning. I just want to keep on looking." □



© Robert Di Franco

Lure and Weir *(left) evolved out of a fishing experience in Glacier Bay, Alaska, where the "big one," a "four-hundred-pound" halibut got away—after a struggle. It was created in 1985 for an exhibition at the Louise Allrich Gallery in San Francisco.*

ART OF THE ART

"We worked from sunset to sunrise on two successive weekend nights" to photograph Larry Kirkland's *Tango* at the Great West Life Center in Denver, recalls Andrew Kramer. Turning off the interior lights and the building's ventilation system, Kramer and his assistant positioned their own lights on several floors surrounding the atriums where the sculpture hangs, communicating with two-way radios while the rest of the world slept.

It was not an unusual assignment for the Boulder, Colorado, architectural photographer, who frequently finds himself trekking through the dawn and the dusk with hundreds of pounds of photographic equipment, pursuing the perfect light with which to capture his life's passion: the beauty of architecture. "My work," says Kramer, "is an art form of an art form."

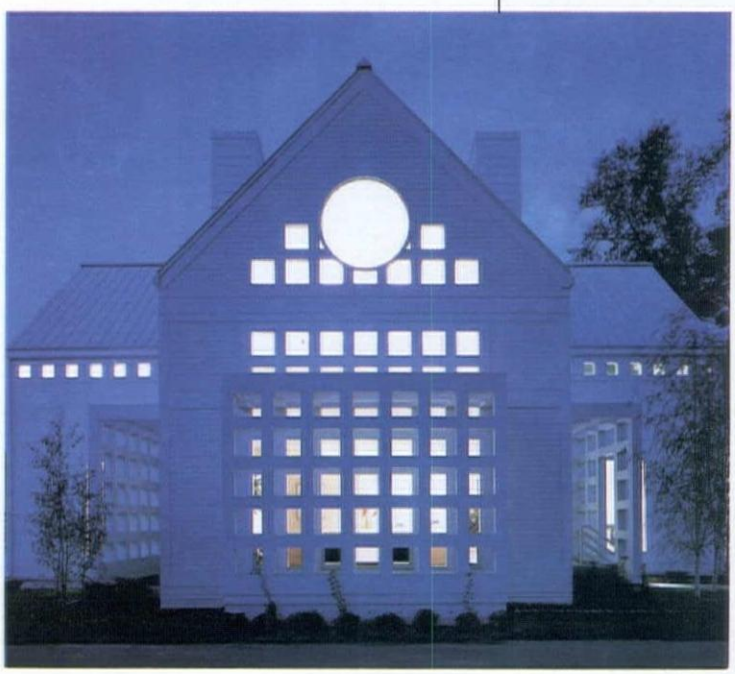
Once he practiced the art of architecture himself. After his training at the Rhode Island School of Design—including a year on its European Honors Programs in Rome—Kramer designed buildings for nine years. But eventually he realized that "only about ten percent of the entire process was truly creative for me." And so he struck out on his own as an architectural photographer, whose images celebrate the capacity of the built environment "to nurture and support us as human beings, touching us at our core." He's traveled with his camera from Boston to Honolulu, from Miami to Calgary.

Kramer's architectural background infuses his work with a keen sensitivity to the design concepts embodied in a structure. Seeking to reveal these in his images, he says that his best ones occurs "when I resonate with the environment I am photographing." It is ultimately that nonrational, intuitive response—the eye of an artist, informed by the mind of an architect—that will lead him, for example, to decide to photograph the ESC Building in Fort Collins, Colorado, at dusk, or the Sundance Institute at dawn.

Each project brings its own challenges—and Kramer invariably finds a response as individual as the buildings themselves. "Sometimes," he comments, "I want to use the light to take 'poetic license.' And sometimes I don't. It depends on the situation." A case of the former is the ESC Building, whose strongly geometric qualities are enhanced by the color distortions created in twilight.

"I did it to have more joy in life," Kramer says of his decision to leave the practice of architecture. "It's important to find what we love to do." His experience has taught him that "when we follow our passion, we align ourselves with the creative power of the universe and unlock the creativity within us." He's learned in his years behind a camera that "we are happiest when we are expressing who we are."

"We are profoundly influenced by our physical environment," he continues. "Well-designed architecture moves us beyond the immediate experience of the environment itself to other dimensions of response. Like any good work of art, good architecture has an intangible quality of abstraction which takes us to higher and deeper levels of awareness—both conscious and unconscious." Capturing those elusive intangibles is what Andrew Kramer's work is all about. —*Marcia J. Wade*

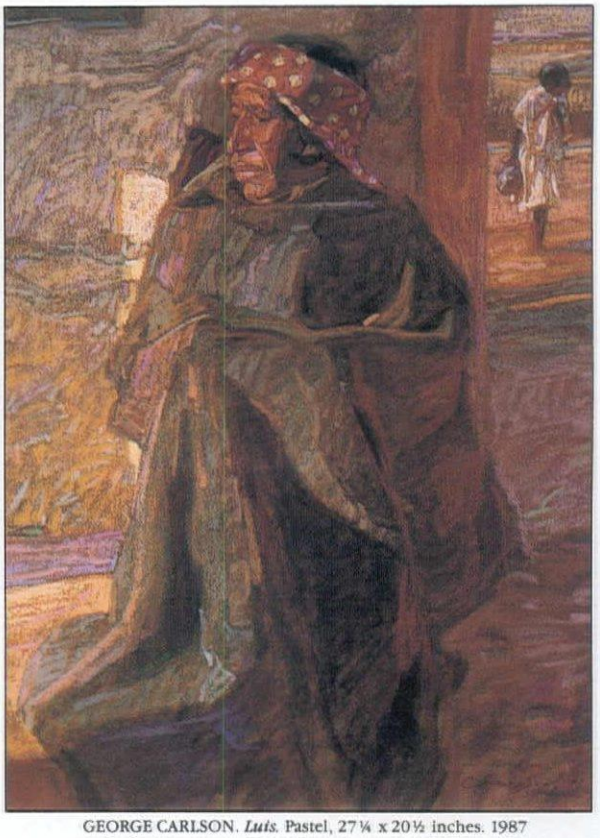


© Andrew Kramer, AIA

Andrew Kramer's background in architecture lends a special understanding to his photographs. For example, he photographed the ESC Building in Fort Collins, Colorado (left), at dusk, enhancing the structure's strongly geometric qualities.



GEORGE CARLSON. *I'm The Drum*. Bronze Heroic 10 feet



GEORGE CARLSON. *Luis*. Pastel, 27¼ x 20½ inches. 1987

GEORGE CARLSON

NEW WORK

August 19-29, 1988

Opening Reception August 19, from 5-7 pm

GERALD GP PETERS GALLERY

439 CAMINO DEL MONTE SOL POST OFFICE BOX 908 SANTA FE, NEW MEXICO 87504, U.S.A. TEL: 505 988-8961

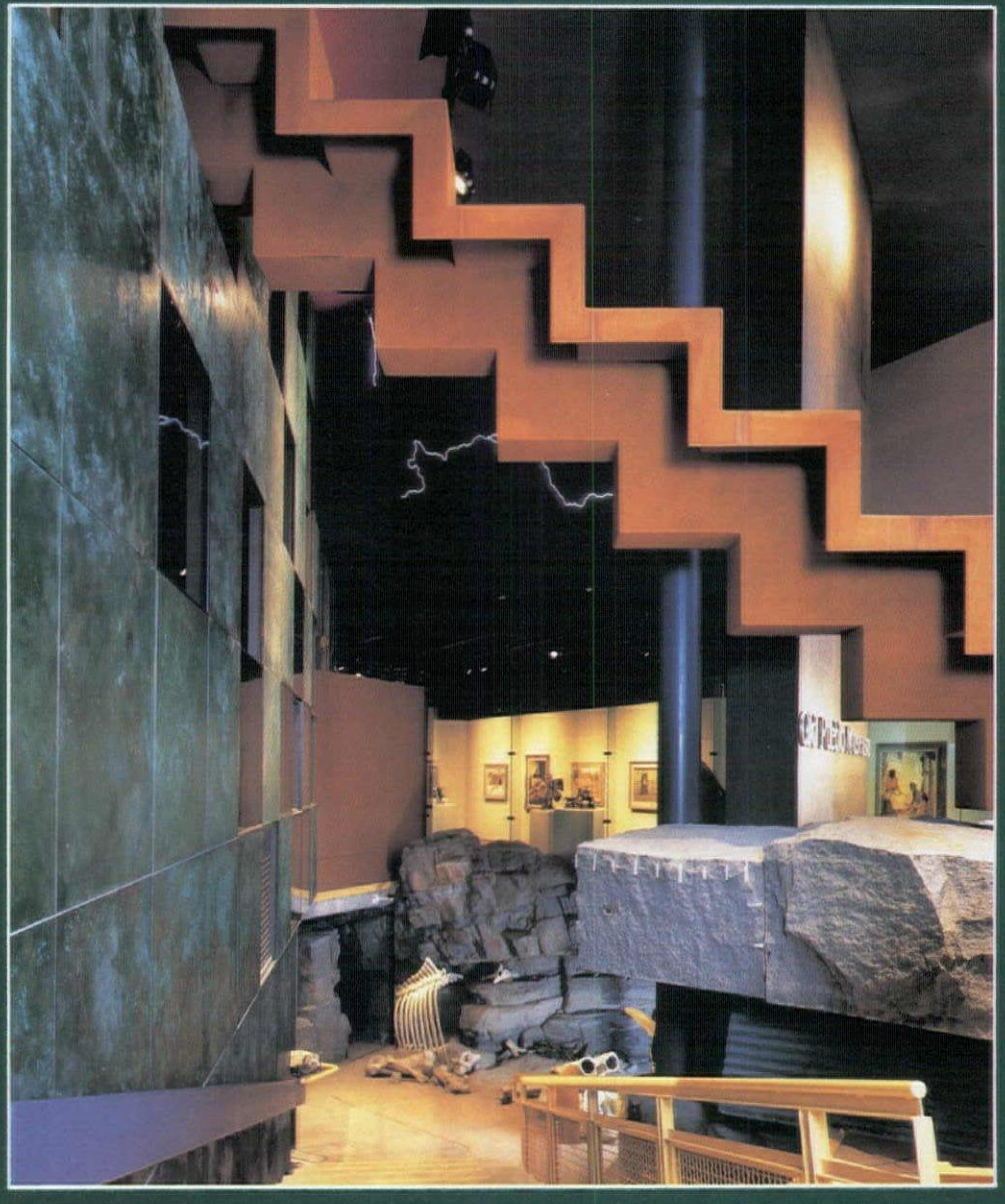
THE CRESCENT 2200 CEDAR SPRINGS, SUITE 320 DALLAS, TEXAS 75201 TELEPHONE 214-871-3535

EDUCATION HALL LIBRARY

Arizona's new experience!

Old Pueblo Museum

In the Foothills Center, Tucson, Arizona



Dedicated to the presentation of science, history, arts and culture, Old Pueblo Museum features a collection of rare Sonoran Desert minerals, a Paleoindian rock shelter, and a multi-image theater presentation.

Changing exhibitions include; vintage bicycles and rare art posters, hand-carved antique carousel animals and Native American Indian dolls.

Old Pueblo Museum / Foothills Center / Northwest Tucson, Corner of Ina & La Cholla / (602) 742-7191



JACKSON HOLE

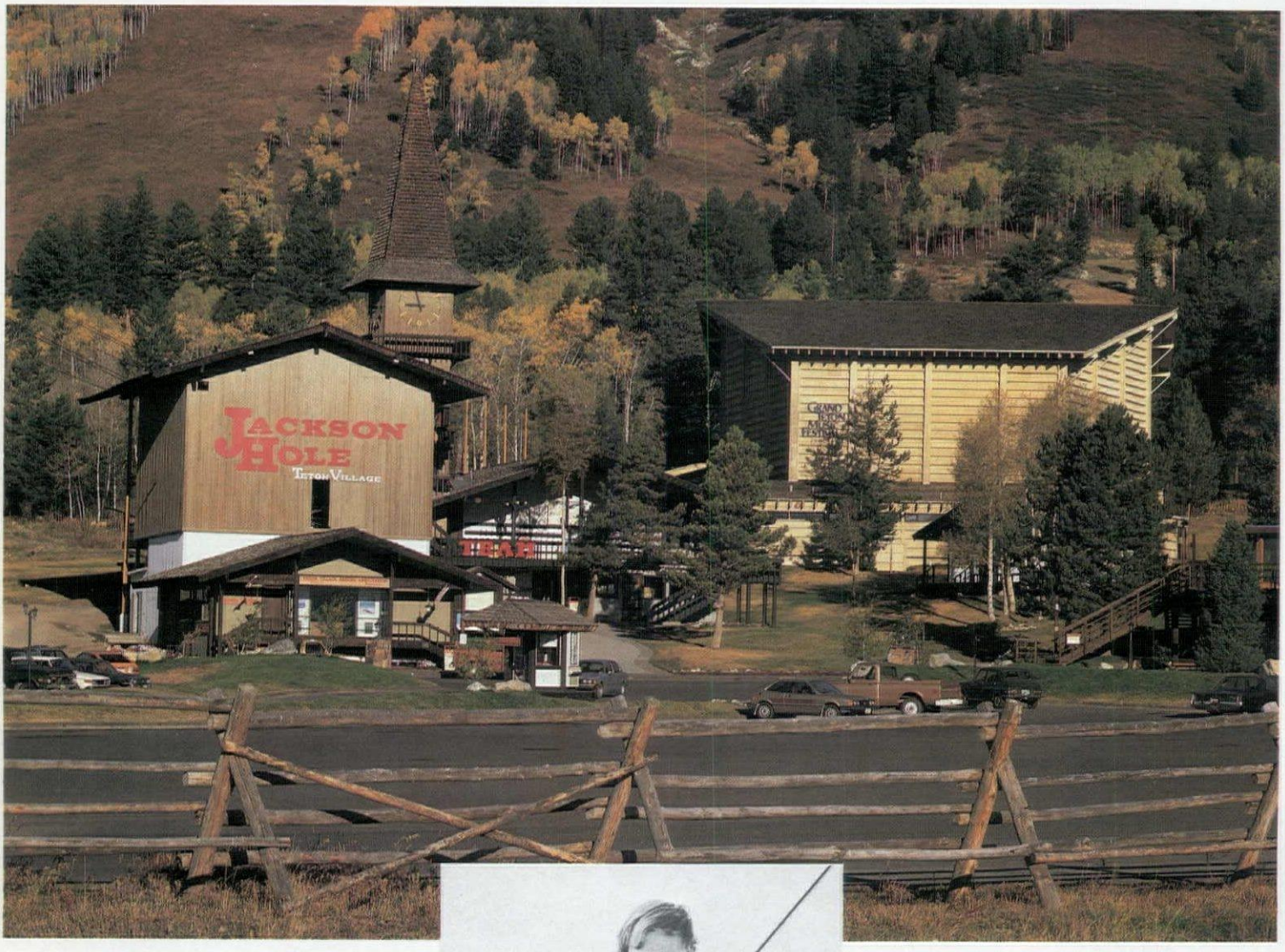
To the west rise the Tetons, one of America's most majestic mountain ranges. To the north lies Yellowstone, a place fraught with the turmoil of the earth's elemental forces. Orchids bloom amid the grass; moose and elk idly wander the land; pristine rivers teem with trout. Nestled in this wild paradise is one of the major art centers in the West: Jackson Hole, Wyoming, a fifty-mile-long valley surrounded by millions of acres of untouched wilderness.

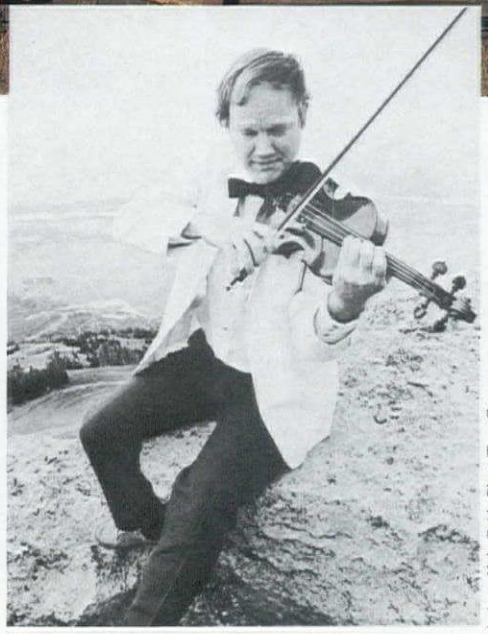
A major center of art in the West is nestled in the Wyoming wilderness. By Kenna Simmons

Old Baldface *by Carl Rungius, in the Wildlife of the American West Art Museum.*

With more than forty art galleries, six museums, an annual arts festival, and a nationally acclaimed music festival, Jackson Hole (the valley, or "hole" is named for trapper Davy Jackson) is as rich culturally as it is naturally. Ever since Thomas Moran's watercolor sketches of Yellowstone in the

Two million visitors find their way to this culture-rich valley every year.





Jackson Hole Guide Photo/Tom Georges

Above: The Grand Teton Music Festival Hall, recognized for its innovative design by an award from the American Institute of Architects. Left: Gregory Fulkerson, one of a hundred resident musicians who perform regularly at Festival Hall.

1870s helped persuade Congress to designate the area a national park, artists have been coming here in droves to paint the sublime landscape.

Several local artists had an indirect hand in the establishment of the Wildlife of the American West Art Museum in the town of Jackson. Oklahoma businessman and museum president Bill Kerr, who built the museum and whose private collection it now houses, began collecting American sporting art as a hobby. Soon after, he was introduced to the works of Carl Rungius, a turn-of-the-century wildlife artist considered to be the greatest artist of the genre, and what was a hobby quickly became an obsession. (Kerr's Rungius collection of forty paintings and more than eighty oil sketches and dry-points is estimated to be the largest and finest in private hands.) A self-taught connoisseur, Kerr honed his appreciation of Rungius's art through regular visits to the Glenbow Museum in Calgary, which houses the majority of the artist's works. There, Kerr joined other artists (among them, Jackson Hole residents John Clymer and Conrad Schwiering) in their evaluation of the works.

It was Schwiering who brought Kerr to Jackson Hole. He and Kerr met while both were trustees of the National Academy of Western Art (of the Cowboy Hall of Fame), and the artist began urging the collector to visit Jackson Hole. When he

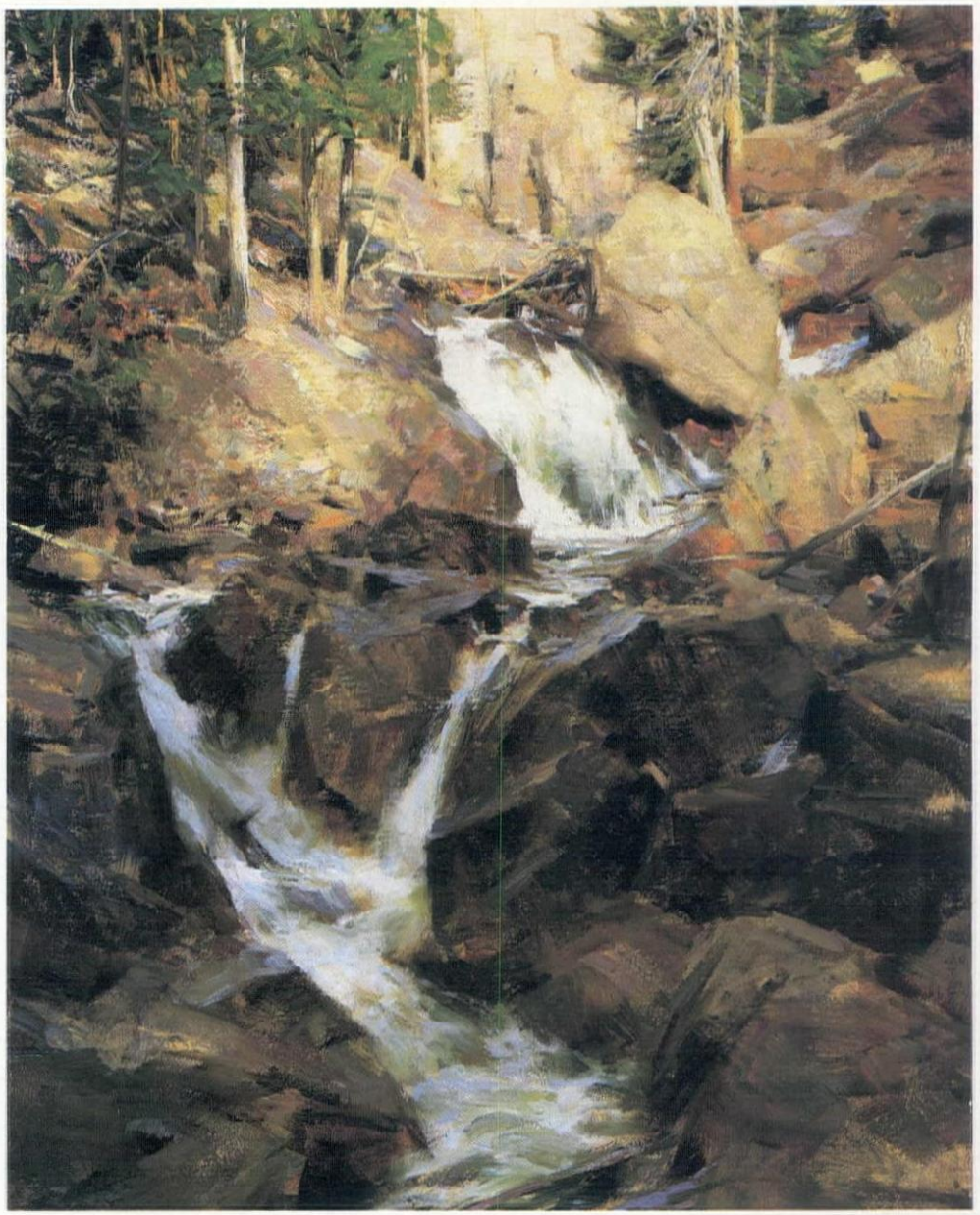
did, he fell in love with the valley immediately.

The location of a wildlife art museum in Jackson Hole, he has said, "is a match made in heaven." Perfectly situated in one of the country's most fabled preserves, the museum fosters an appreciation of the grandeur of the land and the interrelationship between the animals and their habitat. Indeed, viewers are likely to see some of the same big-game subjects featured on the museum's walls roaming about the valley. All species of big North American game are represented in the collection, with more than three hundred paintings, sculptures, and original prints by thirty-one artists, from Rungius to contemporaries Clymer and Bob Kuhn.

In addition to the magnificent wildlife, another thing that attracted Kerr to Jackson Hole was the community's well-established cultural scene. The Grand Teton Music Festival has been a summer tradition for twenty-seven seasons. At first, the accommodations were modest: an orchestra played in the high-school gymnasium, and chamber groups gave Watermelon Concerts (named for the watermelon picnic which accompanied the music) on the lawn of Saint John's Episcopal Church. In 1967, Lin Tung came on the scene as guest conductor, because a colleague had told him, "Once in your life you have to see the Tetons." Tung immediately saw the potential for the festival and, when asked to become music director the following year, he accepted.

The festival moved to Teton Village, a ski resort, and held orchestra concerts outdoors, under a tent; the chamber music concerts moved to the Mangy Moose Restaurant. Still, there was not enough room to accommodate audiences. Tung and festival manager Margot Walk committed themselves to establishing a permanent home for the concerts by the time the tent wore out—their estimate was four years. In 1972, with an enormous amount of cooperation from the community—the ski resort donated the site for the building, Jackson State Bank offered a loan—plans were set for the construction of a concert hall.

The resulting facility, Festival Hall, is a stunning blend of graceful architecture and technical mastery—an amazing accomplishment for a summer music festival. The acoustics are uncompromised. With a sixty-five-foot-high ceiling, thick inside walls, and a wooden floor suspended over an air space, the sound is allowed to travel freely. Architect Robert Corbett has described the structure as "a giant musical instrument, with the orchestra as its sound source." The American Institute of Architects recognized the achievement with an award for innovative design.



Mountain Stream *by Richard Schmid, 1987 Arts for the Parks grand-prize winner.*

ARTS FOR THE PARKS

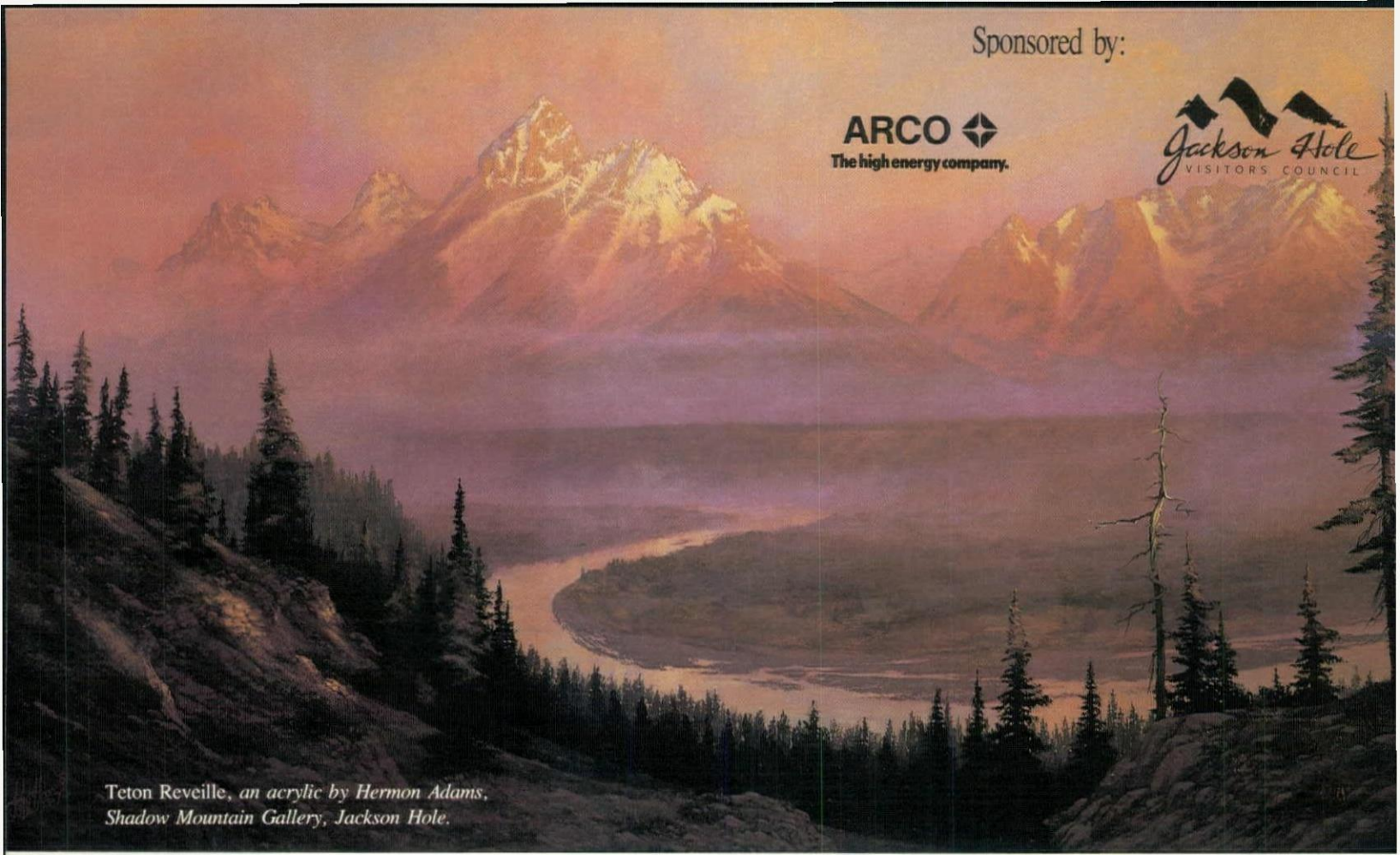
Landscape artists have long fostered an appreciation for America's natural beauty. In the nineteenth century, their paintings gave rise to the idea of a national park system and garnered public support for its establishment. That tradition is continuing through the Arts for the Parks contest. The second annual competition will culminate with an awards ceremony in Jackson Hole on September 17. A grand prize of $100,000 will be given to the artist whose painting best captures the nature of the landscapes, wildlife, or history represented within the national parks. Three regional winners will also be honored with $3,000 prizes. The contest is the brain-child of the National Park Academy of the Arts, an organization formed by Jackson Hole business people, artists, and art collectors, whose goal is to encourage artists to portray on canvas the splendor found in America's national parks. The Academy is joined in presenting the contest by the National Park Foundation.

A portion of the money received from entry fees and from the future sale of prints will be returned to the national parks by the foundation. The top one hundred entries will be on display for sale in Jackson Hole during the Fall Arts Festival. The first-place entry will be donated by the Academy to the permanent collection of the United States Government. The winning image will also be featured on the National Park Service's Golden Eagle Pass, which provides entry to all three hundred units of the park system. □

Sponsored by:

ARCO
The high energy company.

Jackson Hole
VISITORS COUNCIL



Teton Reveille, *an acrylic by Hermon Adams, Shadow Mountain Gallery, Jackson Hole.*

It is an apt setting for the seven-week festival which regularly features principal players from orchestras in New York, Chicago, and San Francisco; professors from Oberlin, Juilliard, and Eastman; and winners of the Van Cliburn and Tchaikovsky prizes. This year there will be thirty-seven concerts between July 6 and August 20, featuring the Festival Orchestra conducted by Tung on Saturdays and selected Fridays; during the week, a variety of small ensemble concerts; and a weekly program devoted to contemporary music.

A new tradition in the valley is the Jackson Hole Fall Arts Festival. Now in its fourth year, the festival features visual, performing, and culinary arts; film; crafts; and historical and native American works in celebration of the arts in the West. Highlights of this year's festival include a special exhibition of twenty-four Thomas Moran paintings, entitled "Yellowstone Poetry of Power," at the Wildlife of the American West Art Museum, September 16 through the middle of October; a week-long series of quilt shows and workshops, "Quilting in the Tetons, " October 2-10; a number of special gallery shows; and the Arts for the Parks Awards ceremony, September 17. The premier event of the festival, The Arts for the Parks Awards are the culmination of a competition inviting American painters to portray the landscape, wildlife, and history of the country's national parks. (See box.) The top one hundred entries will hang in the Wort Hotel in Jackson until early October.

For an area with a resident population of six thousand (two million visitors come to the valley each year), Jackson Hole boasts quite an array of cultural organizations. In addition to the Wildlife of the American West Art Museum, a rich collection illustrating the history of the Plains Indians is on display at the Colter Bay Indian Arts Museum. The museum showcases artifacts such as shields, moccasins, jewelry, and hides. Originally formed by David T. Vernon, this collection, acquired by the Jackson Hole Preserve and given to the National Park Service, is the largest of its kind in the NPS.



Photo by Olan Riniker

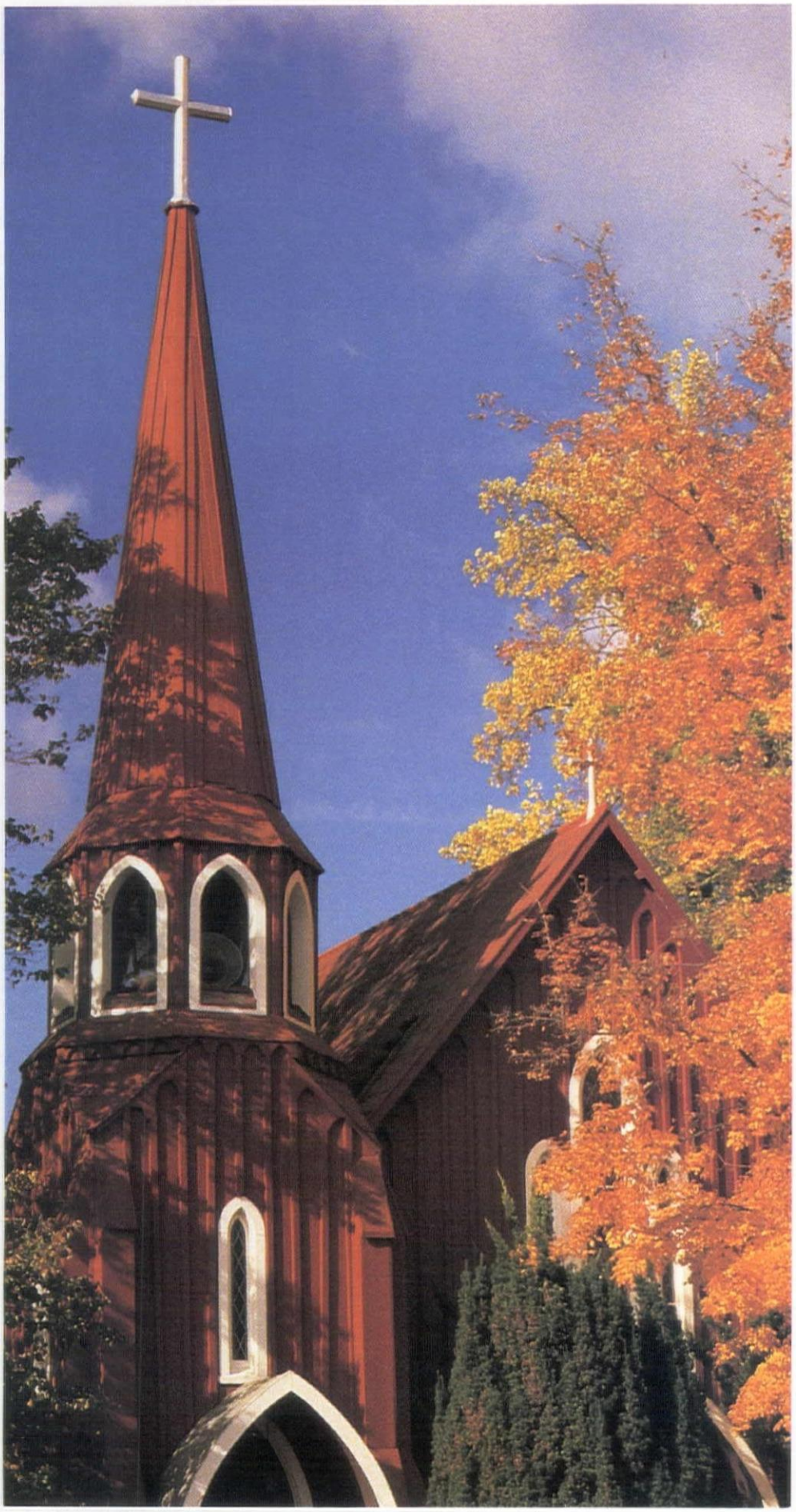
Artifacts from the fur-trade era in Jackson Hole (1807-1840), on view in an exhibit through September at the Teton County Historical Center.

Another attraction in Jackson Hole is the Teton County Historical Center, which houses an eclectic collection including all the newspapers ever published in the valley, along with transcripts of interviews with old-time residents and artifacts from the homesteading era. Other institutions include the Jackson Hole Museum, focusing on the area's history from prehistoric times through the fur-trade era and the early pioneer days; the Wildlife Museum, presenting six displays of regional wildlife; and the Wax Museum, featuring figures of Teddy Roosevelt and Sacajawea.

The performing arts are thriving in Jackson Hole as well. The Dancer's Workshop, a local troupe of professionally trained dancers, perform throughout the year. From late May through early September, Jackson Hole's three theaters (The Pink Garter, Jackson Hole Playhouse, and Dirty Jack's Theater) fill the bill with musical and comedy productions. And in the fall and winter, the local Actor's Co-op presents five productions. Past shows have included *Pippin, Greater Tuna,* and *Extremities.*

There's some of the Old West in Jackson Hole—rodeos, stagecoach rides, a re-enacted shootout on the Town Square every night from Memorial Day to Labor Day—but the New West, characterized by an adventurous spirit of aesthetics, is evident, too. The community has matched its surroundings. It's the blend of natural and cultural attractions that create a place of harmony—man's perfect complement to a magnificent landscape. □

For more information on Jackson Hole, contact the Jackson Hole Area Chamber of Commerce at P.O. Box E, Jackson, Wyoming, 83001; or call 307/733-3316.



BACH IN SONORA

A perfect combination: Bach and the California foothills. By Jane Blue

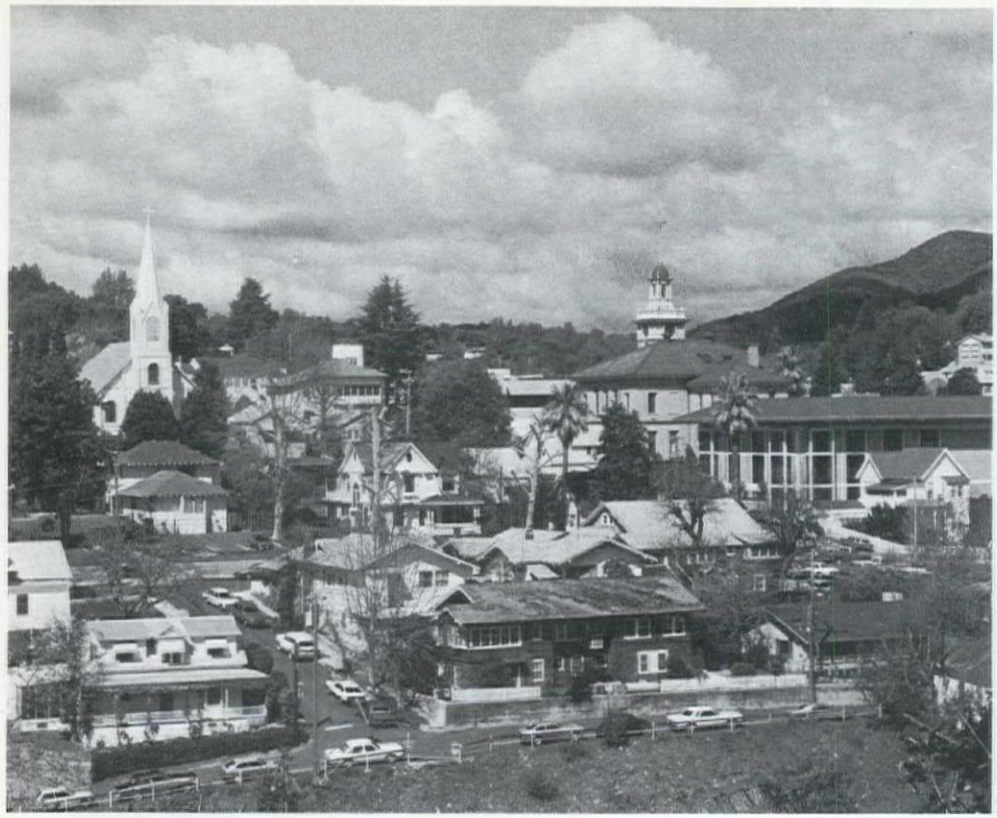
The heat had broken; buttermilk clouds glowed from reflected lightning fires set off up and down the backbone of the Sierra Nevada. It was the first weekend of September in California, 1987. Twain Harte in Tuolumne County was threatened by a crackling inferno consuming the forest. The town and neighboring communities were evacuated; resorts, shops, and government offices stood silent and empty. But down the road in Sonora, under a pall of smoke, the annual Bach Festival proceeded. Evacuees camping at nearby fairgrounds were invited to attend all events free of charge.

First, they were transported to the cathedrals of Europe via a slide presentation and lecture by Steve Grubb, director of music for Grace Lutheran Church in Modesto, as well as professor of music at California State University, Stanislaus. After "Bach's Lunch" they listened to a concert of German baroque organ music by the predecessors of J.S. Bach in the historic and restful "Red Church" (Saint James Episcopal). In the evening, refugees and visitors heard a soothing concert played on the Flemish double harpsichord built in 1984 by Janine and Paul Poletti to antique specifications.

Hopefully, there will be no fires this year, but Sonora's hospitality will continue in the annual Sonora Bach Festival, September 2-5, a Labor Day tradition for twelve years. A marvelous collaboration of area musicians, music lovers, local churches, and the Columbia College music department, the festival exudes a community spirit for the fine arts which typify Sonora, the hub of Tuolumne County.

The historic "Red Church" in Sonora, site of several Bach Festival events.

EDUCATION HALL LIBRARY



© Thad Waterbury

It is a collaboration of musicians, music lovers, local churches, and Columbia College.



© Norman T. Allen

Left: The city of Sonora, site of the Bach Festival. Above: A performer at last year's festival.

This year the festival has added a Friday-evening premiere concert and gala reception. At the gala in the "Red Church," Concerto Amabile, an ensemble of four esteemed early-music specialists from San Francisco, will play chamber music composed for the small rooms of seventeenth- and eighteenth-century European courts. Group members Kathleen Kraft, baroque flute; Elizabeth Blumenstock, baroque violin; Elisabeth Leguin, baroque cello; and Phoebe Craig, harpsichord, are famous for their impeccable scholarship. With its new gala the festival hopes to attract Bach faithfuls, who will support the festival as it grows in size and stature. Coordinated by the Central Sierra Arts Council, the festival is funded in part by the State-Local Partnership Program of the California Arts Council. This year it also received a touring grant from CAC to help defray the cost of bringing in Concerto Amabile.

The program on Saturday kicks off with Bach's Lunch, an unabashed success at its inception last year. A box lunch is served in the courtyard of the "Red Church," under century-old trees, secluded from the busy streets of Sonora. After lunch, Eileen Hadidian, who has performed in the San Francisco Early Music Society and at Mills College, leads a lecture-demonstration on "Musical Styles in the Baroque," assisted by soprano Janet Humberger Lolov, who has studied with Charles Wuorinen at the Manhattan School of Music, and cellist Barbara Blaker, a member of Oakland's Opera Piccola. Afterward, Hadidian, Lolov, and Blaker will present a concert inside the church, with Hadidian doubling on recorder and harpsichord.

That's just Saturday. Sunday at 4 PM, a choral and instrumental concert will take place in the spacious Seventh Day Adventist Church, and in the evening, the popular Youth Concert introduces students of Tuolumne County teachers in an all-J.S. Bach program. Last year's program included piano solos, a clarinet solo, and the *Trio* for cello, flute, and piano. The Strings Ensemble of the Mother Lode Adventist Junior Academy played a stirring finale of the Minuet 3, *Jesu, Joy of Man's Desiring,* and the uplifting first movement of *Brandenburg* Concerto No. 1. The festival will conclude on Labor Day with a demonstration of the mastery of Tuolumne County's talent. Last year Peter Pardee opened the final program with a banjo rendition of J.S. Bach's *Prelude* from the Cello Suite No. 1 and *Bourree* from the Lute Suite No. 1. Since 1976, Pardee has concentrated soley on transposing works of Bach and other baroque composers into a unique literature, classical banjo.

The biographies of local artists are impressive: John Carter, instructor of music at Columbia College, and chairman of the Sonora Bach Festival, graduated from Chapman College and Westminster Choir College and has directed the Modesto Symphony Chorus and the Modesto Junior College Masterworks Chorus. Lorraine Cassina, who served as organizer of the Bach Festival for eight years, is a talented pianist, vocal soloist, and choir director with a B.A. and teacher's credential in music from the University of California at Berkeley. Organist, pianist, and composer Helen Francis graduated with honors and received a Master's degree from the internationally acclaimed music program at Mills College in Oakland.

Since Sonora does not have a peforming-arts center, the Bach Festival turns to local churches to house its concerts. This year all events, with the exception of the 4 PM Sunday concert, are in the "Red Church" (Saint James Episcopal). With the Sierra sun filtering through stained-glass windows, the small church built in 1860 boasts superb acoustics and offers a tranquil refuge from the modern-day hubbub outside—the perfect site for the intimate Concerto Amabile. Located on North Washington Street in downtown Sonora, the church is within walking distance of a number of motels as well as charming bed-and-breakfast inns.

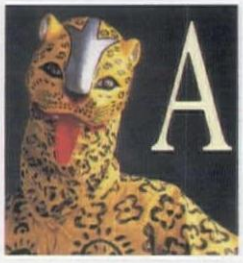
In contrast, the Seventh Day Adventist Church is open-beamed and glass-sided, seating about six hundred. It also has excellent acoustics, and was chosen for the Sunday-afternoon concert principally for the capabilities of its organ, a Rogers Cambridge two-manual, combination pipe and electronic instrument.

The "Red Church" seats only one hundred, so advance reservations are required for the Friday-evening premiere concert and gala reception. The gala's $15 ticket price includes all weekend concerts, although tickets are available at the door separately for the Saturday, Sunday, and Monday concerts at $3 each, or $5 for the weekend. Bach's Lunch is also $5; a ticket for the Saturday lecture can be combined with lunch, with the following concert, or both. Call the Central Sierra Arts Council at 209/532-ARTS for reservations and further ticket information. For information on lodging, including campgrounds, call the Tuolumne County Visitors Bureau at 800/446-1333, or stop by the bureau offices at 55 West Stockton Street in Sonora. □

Jane Blue is a freelance writer living in Sacramento, California.

SANTA FE MEXICAN MASQUERADE

Mexican festival masks and costumes reveal the cultural roots of the people who wear them. By S. Osborne



After more than three thousand hours of work in the field by a team of American and Mexican art historians, anthropologists, and folklorists, a unique exhibition opened in June at the Museum of International Folk Art in Santa Fe. "Behind the Mask in Mexico" is the most comprehensive exhibition on Mexican masked festivals ever assembled by an American museum. Slated to run for two years, it is part of the Museum of New Mexico's ongoing celebration of the Columbian quincentenary.

Marsha Bol, museum curator of Latin American Folk Art and project director, emphasizes that this exhibition is not about Mexican masks, which have been collected for more than one hundred years by museums and folk-art aficionados. Rather, it is about the festivals in which the masks—and the rest of the costumes and accessories—are used. Bol, who is an art historian, says the exhibit underscores that these festivals, hundreds of which are celebrated in Mexico every year, help to define a community as they reinforce and pass on the social order and the beliefs and customs of the people.

Santa Fe's Museum of International Folk Art is part of the Museum of New Mexico system that includes three other Santa Fe museums and five state monuments. This eighty-year-old institution enjoys many direct and indirect ties to Mexico. A rich Spanish legacy from the colonial period survives in the material culture and folk traditions of Northern New Mexico. The Museum of International Folk Art houses one of the largest and most comprehensive collections of Hispanic folk art in the world. For years, its collection of Mexican masks was impressive; but curators were eager to enhance the collection, adding complete costumes and researching contemporary Mexican masked festivals. As the quincentenary approached, museum director Charlene Cerny decided that field research on masked festivals in the post-conquest period could offer insights into the way the Spanish influenced Mexican folk customs.

Masked dances are always part of a holiday observance—religious or secular—that includes tremendous community preparation and involvement. The traditional dances have specific roles which might include death, the devil, animals, hunters, clowns, ranchers, and many more. The six festivals in this exhibition are religious and include Carnival, Lent, Holy Cross Day, Holy Week, Corpus Christi, Day of the Dead, and Winter ceremonies. While these are Catholic holidays, pre-Christian influences are present in all.

When the Spanish arrived in Mexico in 1519, they found Aztec priests and warriors who wore masks and costumes for special observances. In turn, religious dramas, such as passion plays, were important manifestations of religious beliefs in sixteenth-century Spain. Soon after they arrived in Mexico in 1524, Spanish friars introduced European-style religious dramas to the Indians. Thus, a blend of these indigenous and European influences exists in many masked festivals.

For instance, one of the featured fiestas is Corpus Christi in Suchiapa, in the state of Chiapas, bordering Guatemala. Here, villagers celebrate Corpus Christi with a masked dance that tells two stories simultaneously. A lively chase sequence involves masked dancers representing wild animals including jaguars—a common pre-Hispanic figure in many masked festivals—a deer, and the plumed serpent. At the same time, a second dance tells the story of David and Goliath as a small boy portrays David, and the plumed serpent represents Goliath.

While the origin of the layering of these two tales is unclear, it illustrates the mixture of Biblical and indigenous heritages. The plumed serpent is familiar as the pre-Hispanic deity of Quetzalcoatl whose form is seen in the remains of Toltec, Aztec, and Mayan civilizations.

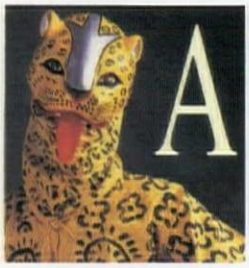
The appearance of "negritos," or black men, is another vestige of the Spanish period. Performers dressed as black men are found particularly in Michoacan, Oaxca, Puebla, and Guerrero. During the colonial period, the Spanish imported slaves from Africa who often were in charge of Indian laborers. By 1821, when the colony won its independence from Spain, Mexico had nearly two million residents of black-African and part-African descent.

During the winter fiestas in San Lorenzo, a small highlands village in the state of Michoacan, one of the dance groups that performs is the dignified "negritos," who wear precisely carved, black masks with long colored ribbons draped down their backs.

San Lorenzo is a Tarascan Indian community, and historically the Indians associated blacks with the wealthy Spanish colonists. Researchers also find evidence of a pre-Columbian influence with the "negritos." In pre-Columbian times, black was connected with divine power and riches; priests blackened themselves to obtain power, and warriors blackened themselves to become valiant. So observers watching these January dances see influences of the pre-Hispanic and Hispanic cultures.

Top: Tigre, *a jaguar mask used in Suchiapa, Chiapas, for the Feast of Corpus Christi.*

The meticulous attention to detail for the exhibition included bringing back paint pigments from Mexico to guarantee exact color matching.



As curator Marsha Bol describes the complex process leading up to the opening of "Behind the Mask in Mexico," one is struck with its similarity to the very festivals it highlights. According to Bol, each of the featured fiestas involves the whole community in preparation, planning, and execution. So, too, did this exhibit involve an entire community of museum curators, exhibition designers, videographers, and outside consultants from both Mexico and the United States.

Like the Mexican celebrations which are financed by community-wide contributions, this exhibition was supported by a number of contributors. Operating support came from the Museum of New Mexico, and outside grants totaling more than a quarter of a million dollars came from the International Folk Art Foundation and the National Endowment for the Humanities.

Visitors to the Museum of International Folk Art for the next two years will see an architectural exhibition evocative of the villages in which many of the masked festivals take place. To achieve this, the museum sent two exhibition designers to Mexico on several of the field expeditions, and Christopher Beisel, chief designer on this project, successfully re-created portions of a village chapel, a Tarascan Indian *troje* or traditional house, a mask maker's workshop, a community kitchen, and a street scene in the four-thousand-square-foot exhibition space. Beisel's intense attention to detail included bringing back paint pigments for the exhibition from Mexico to guarantee just the right colors.

The museum also sent its videographer, Tom McCarthy, to Mexico to document all the festivals. McCarthy videotaped hours of mask and costume making, food preparation, cleaning and decorating of churches, cemeteries, and streets, and the always vigorous dances. Portions of the invaluable footage will be shown on six monitors placed throughout the exhibit, providing a context for the objects on display. The museum hopes to raise funds for a documentary using McCarthy's work.

Besides video documentation, photographs by field researchers and text by project consultants are combined in a stunning 360-page book published by the Museum of New Mexico Press. Designer Jim Miho and editor Dr. Janet Brody Esser have created a book to entertain the reader with the riotous colors, patterns, and often jolting juxtapositions of the village festivals. (MNM Press; P.O. Box 2087, Santa Fe, New Mexico 87504. $31.45 paper; $46.50 cloth bound, includes shipping.)

After more than two years of preparation, Santa Fe visitors can now have a visual and a learning experience in one of the most in-depth exhibitions ever assembled on Mexican masked festivals. As Maria Teresa Pomar, director of Mexico City's Museo de Artes Industrias Populares del Institute Nacional Indigenista, has written: "We should admire Mexican masks not only for their intrinsic sculptural value but because they are so closely linked to the fervor, the ethic, and the vigor with which a town dresses itself in order to define itself—to show in the thousand faces of its masks its expressive capacities and its deep cultural roots." □



All photos by Michele Monteaux

Above: The plumed serpent mask and headdress, worn by dancers for the Feast of Corpus Christi in Suchiapa, Chiapas. Opposite: Negrito, *a mask and costume used in Winter Festival dances in San Lorenzo, Michoacan.*

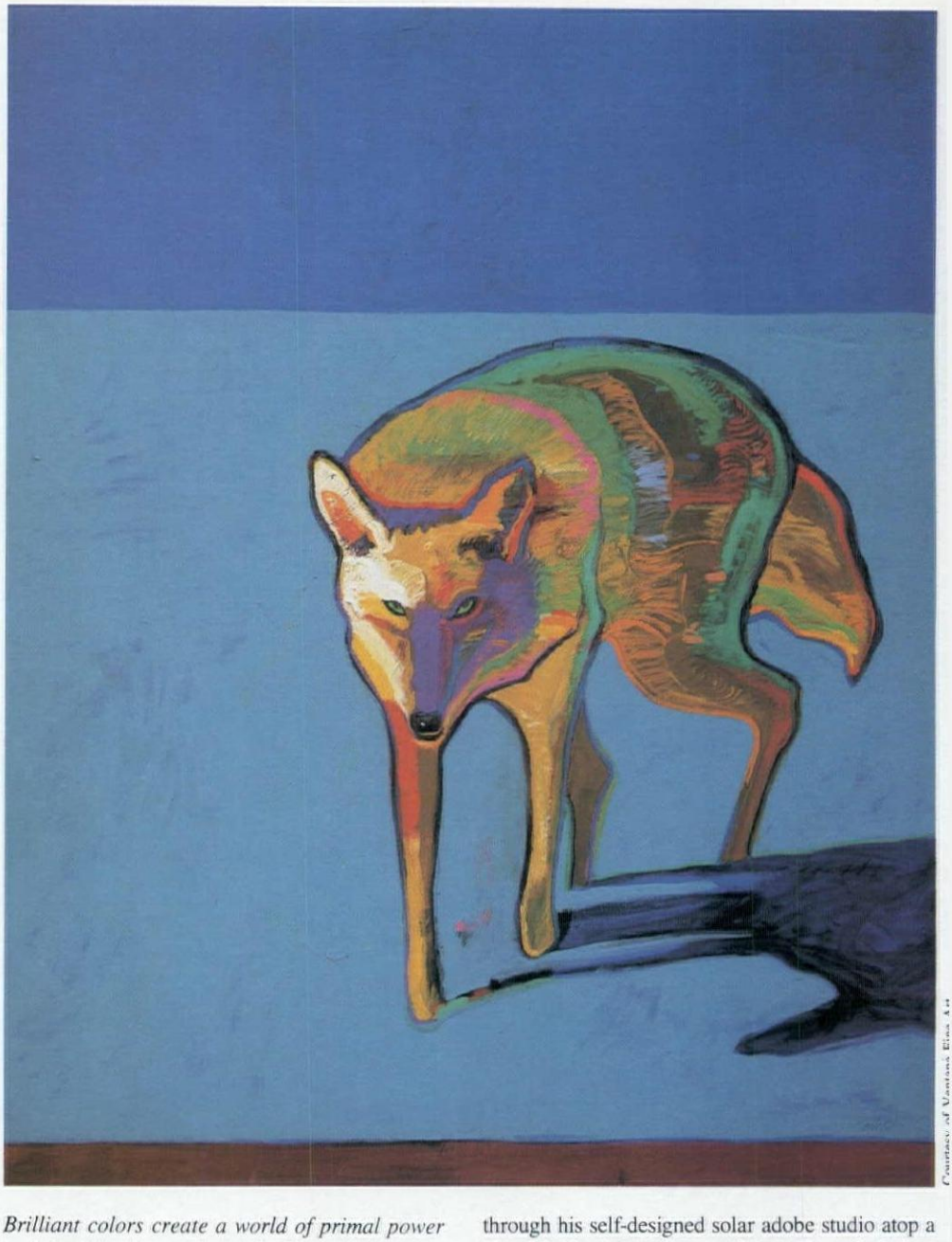
S. Osborne is a freelance writer living in Santa Fe.



WINDOWS ON THE WEST

The West provides a wealth of inspiration for visual artists. By Marcia J. Wade

They are risktakers and adventurers, inspired by the wide-open spaces and untamed wilderness of the Western landscape. Often intuitive and emotional in their responses to the panorama of natural grandeur around them, they are passionate and intense in their embrace of color and light. These are artists of the new West, who explore on canvas and in sculpture the inexhaustible mysteries of nature and its relationship to human reality.



Brilliant colors create a world of primal power in John Nieto's acrylic work, Coyote.

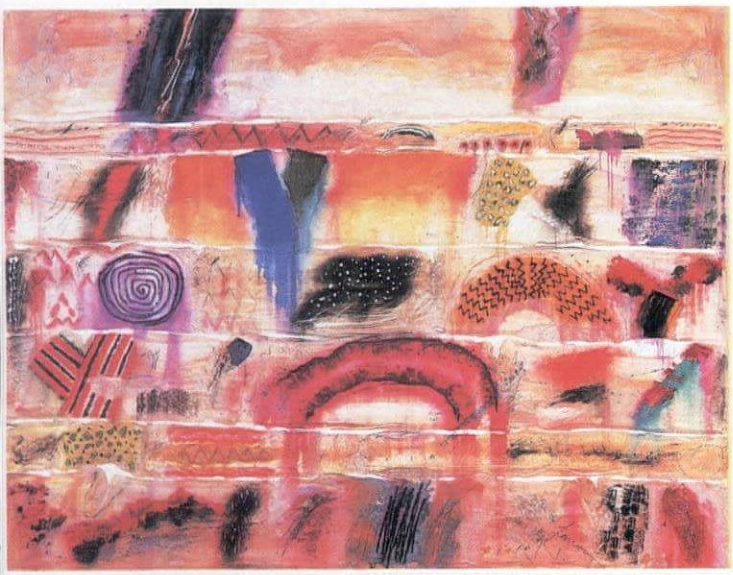
"I want," painter **John Nieto** has said, "to explore and document in an honest and sensitive way the ways of my ancestors." His images are powerful and compelling portrayals of a traditional, all but vanished lifestyle, rendered in a brilliant, contemporary palette. The feather dancers, chieftains, warriors, potters, and sand painters in Nieto's paintings are proud and intense. They stand, sit, and ride against simple backgrounds of vivid color—backgrounds from which a bleak history of conquest and poverty has been drained completely so that only the grandeur remains. As critic Jay Scott has written, "Nieto does not paint reservation Indians drooling over Coors beer cans; he paints them as icons of self-contained ecstasy, as beings capable of reconciling, if only for the instant in which Nieto paints them, matter and spirit . . . They are voices from the past, speaking eloquently in the language of the present."

Born in New Mexico into a Mescalero Apache and Spanish heritage, Nieto studied art at Southern Methodist University with John Bearden, who "encouraged me to paint a picture not of something but about it." Bearden's instruction set the young artist on his creative course, and a subsequent trip to Paris helped him define it. Profoundly influenced by the fauves' open embrace of color and by the German expressionists' abandoned plunge into the subconscious, Nieto returned to America to express with the aesthetic vocabulary of the Old World the essence of an experience indigenous to the New—his own cultural heritage, a reverence for which had been carefully nurtured by his parents and his grandmother in boyhood.

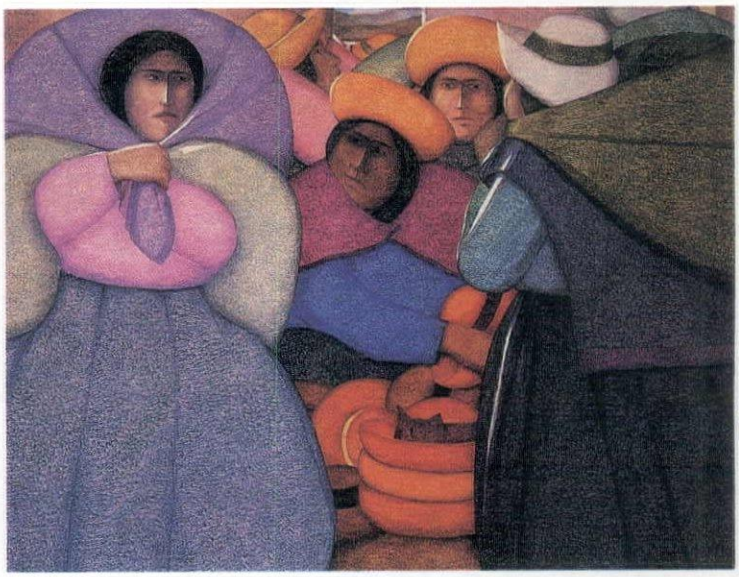
Nieto has been called the preeminent native American colorist working today. Purple, magenta, indigo, turquoise—with brilliant color, the artist creates a world of primal power. The very act of painting itself is a ritual to Nieto, one often undertaken in the hours before dawn, rock music surging through his self-designed solar adobe studio atop a New Mexico mountain east of Santa Fe, as he brings the past to life again in a timeless, mythic dimension.

Nieto's subject matter is historical, and much of his inspiration comes from photographs of native Americans taken in the late-nineteenth and early-twentieth centuries. He is frequently in attendance at ceremonials at the pueblos and reservations, which he sketches to supplement the historical documents and his own personal connection to the world of his ancestors (a link he's called subliminal).

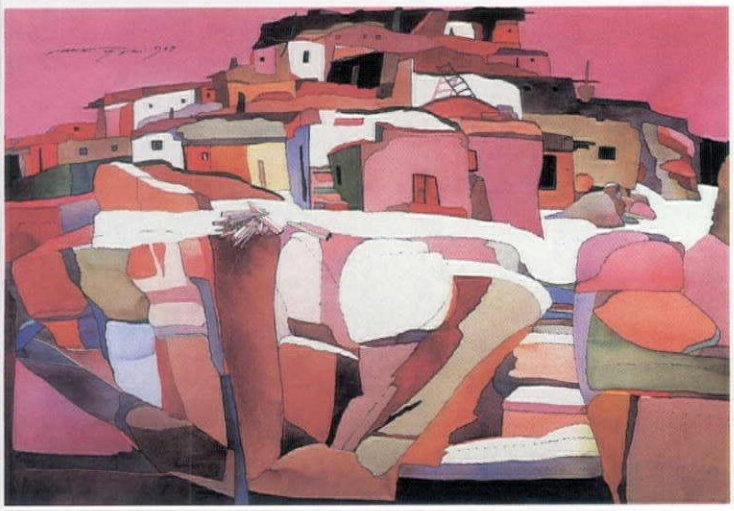
"The spiritual is what Indian culture is all about," he has remarked, "what has made it survive. There was no desire for industrial conquests, but rather a sense of unity and respect for the environment—physical and spiritual harmony with the universe." On his passionate canvases, painted with abandoned brushstrokes, John Nieto creates a space in which the past can speak to—and tranform—the present. Nieto's paintings can be seen at Ventana Fine Art in Santa Fe and Western Images in New York.



Courtesy of Elaine Horwitch Galleries



Courtesy of Enthios Gallery



Courtesy of Gallery of the West

Left: Los Angeles painter Sari Staggs uses geometric bits of color in her paintings, exemplified in Morning Rise, *a watercolor. Above, left: Dick Jemison's* Dream Work II, *a mixed media on canvas that juxtaposes colors and shapes. Above: Ernesto Guiterrez's* Feria #3, *an oil inspired by the artist's Peruvian heritage.*

"I am very much driven by a vague, abstract notion and ideal of beauty," says **Dick Jemison.** Like many artists in the region, Jemison paints from an intuitive level of aesthetic response. "The way my paintings look, and the feelings that they reflect, is not the result of a self-conscious decision, but the result of a deeply felt need, and a given use of formal means. Both the need and the formal means are rooted in an extreme intensity of experience." Using a rich and vivid palette, the Alabama-born artist's canvases are collage-like juxtapositions of hue and shape, often employing archaic symbols to produce an evocative, dream-like effect. And, like the artists from tribal cultures with whom his work resonates, he says, "I make no separation between the many meanings of art and the many meanings of life." Jemison's paintings can be seen at Elaine Horwitch Galleries in Scottsdale and Sante Fe.

Ernesto Guiterrez grew up in the Peruvian mountains, where his grandfather farmed. As a teenager in school in Lima, he began sketching and then painting, setting up his easel on the street on weekends and selling his work to tourists. His easy success at the endeavor prompted the decision to become an artist.

In 1971, Guiterrez came to the States on a Fulbright to study art at the University of Wisconsin, where he graduated with a degree in fine art. Eighteen years later, he's still painting—and though far away from the Andes, the villages and markets, mountains and people of his homeland remain an abundant source of inspiration. Drawing on his Inca and colonial Spanish heritage, the artist has devoted most of the last eight years to portraying the Indians of Peru. With characteristically tiny, rapid brush strokes—a method that incorporates pointillist elements—he recreates the colorful life of his people. Guiterrez's gentle, soft-hued images are dominated by large rounded forms, wearing hats that represent different villages. His work can be seen at Santa Fe's Enthios Gallery.

The native American influence has been a primary one upon Western culture, offering a rich vein of inspiration for the region's creative artists to mine. One contemporary artist who draws upon this indigenous legacy is Los Angeles painter **Sari Staggs.** "I've found I can be ten times more expressive and emotional painting Indians," she comments. "As a culture, we are so determined to be emotionally bland. We're completely afraid of craziness, and therefore of magic—but we're hungry for it. So we look at native Americans and assume they're bathed in pain and wisdom. We project everything we're afraid of onto the Indians."

Fracturing her subject matter into geometric bits of color, this artist's work is an ongoing exploration of the interdependence of color and form. Depicted with Staggs's brush, a pueblo becomes a multi-hued tumble of color and shape, an Indian chief appears as an intricate, brilliantly toned interplay of pattern. Her method of bordering the dominant forms in her paintings with thin, broken lines further accentuates the primacy of fundamental forms in her works.

Watercolor is the favorite medium of Staggs, who began drawing at an early age and spent her childhood exploring the southern and central California deserts and mountains. Her work can be seen at the Gallery of the West in Jackson Hole, Wyoming.

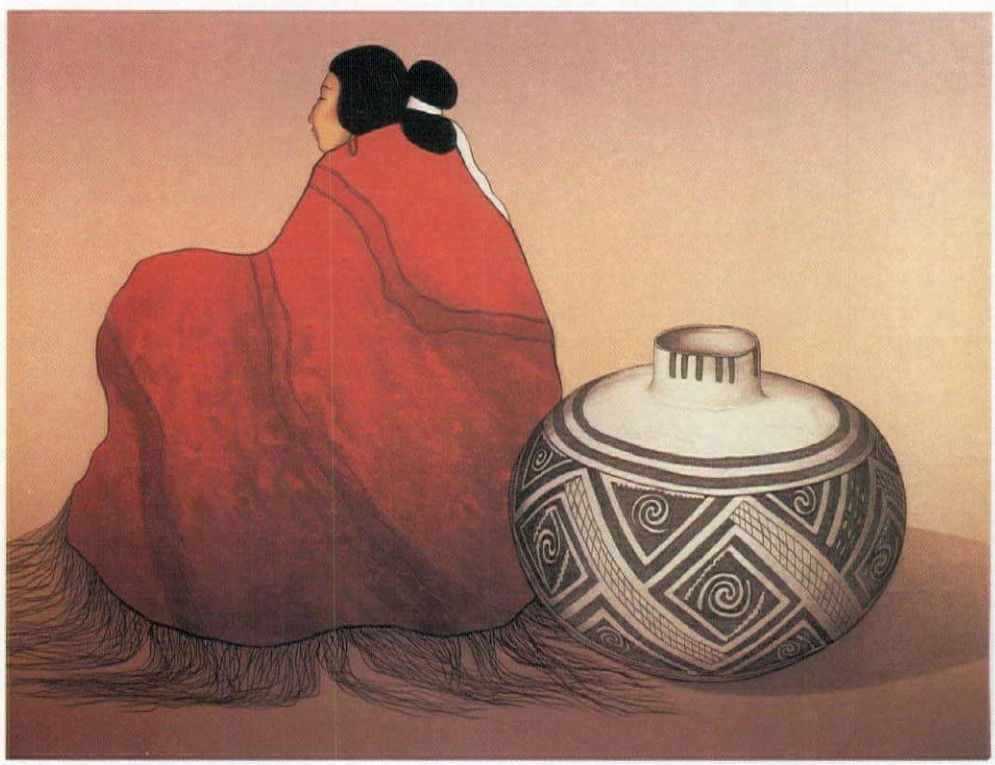
When he was twenty-five, **George Carlson** quit his job and left his native Chicago behind him, heading West to be an artist. More than twenty years later, the painter-sculptor's work stands as a continually unfolding revelation of his deep affinity with life in the Western landscape. The resonance of human life with the natural world is one of Carlson's most powerful themes. "Nature has its own rhythm," he's said, "and I want to show man's oneness, his harmony with this rhythm, not his competition with his fellow man. I try to express the diversity in which people live on this planet, how they survive, and what becomes essential to them—what gives their life meaning."

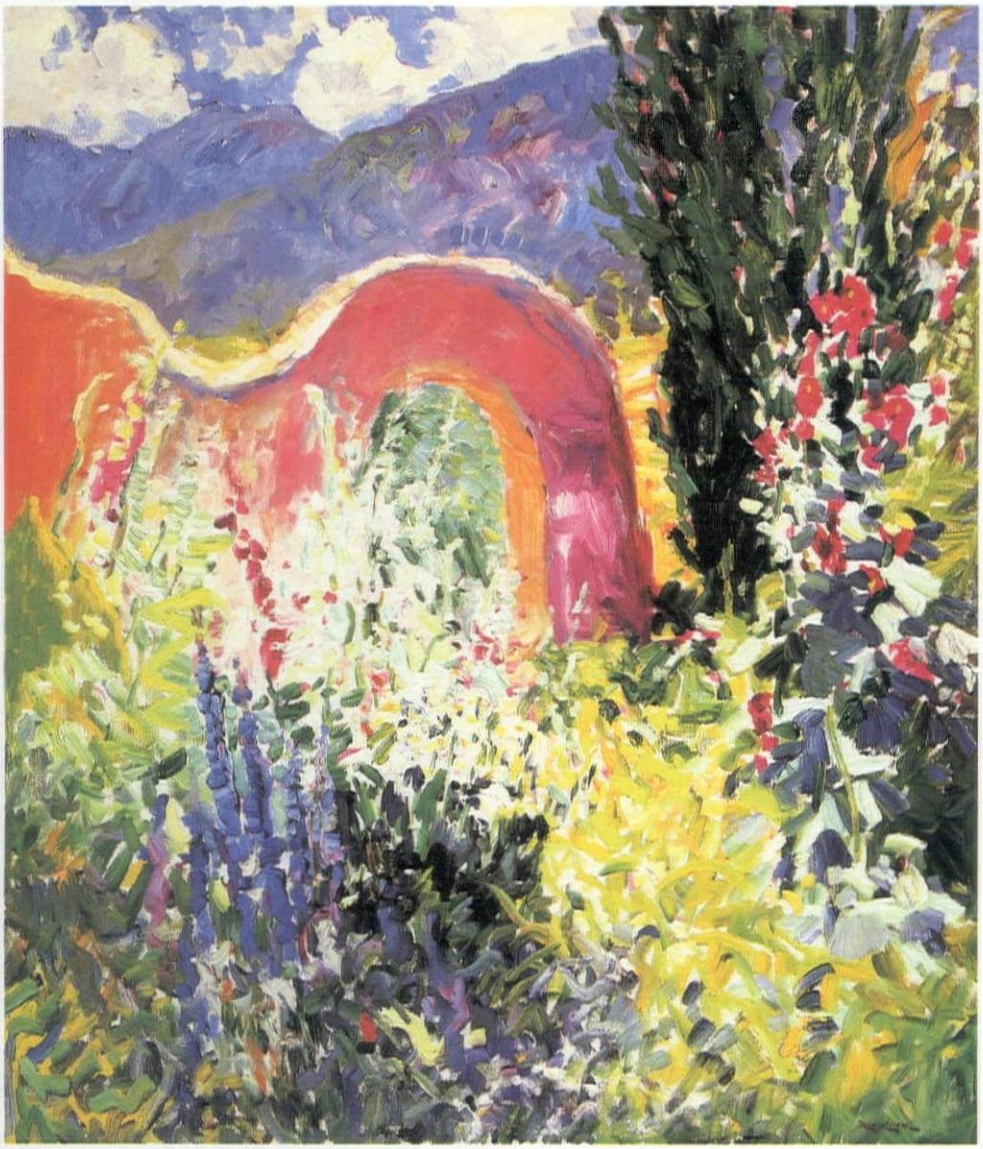
Carlson's stirring images of Mexico's Tarahumara Indians, recording a timeless way of life in the isolation of the Sierra Madre Mountains, is his best-known work on this theme. "Working with primitive cultures can reveal the core and meaning of life in its purest form," he's observed. His strong, vital sculptures of native Americans and animals are inspired by the same response, which the artist says is ultimately an emotional one. "I'm trying to share with you the experience I've had and I'd like to show you the moments and to clarify them in terms of the intensity that I felt." Carlson's work can be seen at Gerald Peters Gallery in Santa Fe.

One of the most colorful, flamboyant personalities in the West, **R.C. Gorman** is renowned for his lunches ("lunch is my life," the Navajo artist has quipped) and parties, outrageous remarks, and eclectic art collection. Gorman is celebrated as well for his paintings, especially his lyrical portrayals of native American women, rendered with fluid lines and poetic simplicity. "It is very easy to overdraw, to overdo, like overcooking or overeating," he has noted. "In my art I try to keep it at a minimum." He's also painted abstract Indian masks and rug and pottery motifs, along with landscapes and cityscapes.

Primarily self-taught and self-trained, Gorman studied in Mexico on a first-ever grant from the Navajo Tribal Council in the fifties ("I went to Mexico and discovered Diego Rivera, and myself," he once remarked with characteristic aplomb), followed by a sojourn in San Francisco, where he worked days as a nude model (for classes taught by the city's leading artists) and painted at nights. In the sixties and throughout the seventies and eighties, Gorman's star has risen steadily. He was the only living artist included in the Metropolitan Museum of Art's "Masterworks of the American Indian" exhibition in 1973, and his work has drawn wide-ranging critical acclaim. It can be seen at his own Navajo Gallery in Taos, New Mexico.









This page: Rod Goebel's garden outside his hacienda in Taos, New Mexico (right), has inspired the artist to produce some of his most beautiful paintings, such as Fire and Flower *(above). Opposite, bottom:* Snowflake Olla, *a lithograph by R.C. Gorman. The self-taught artist is famous for his lyrical celebrations of native American women. Opposite, top: Painter-sculptor George Carlson's bronze* Frivole.

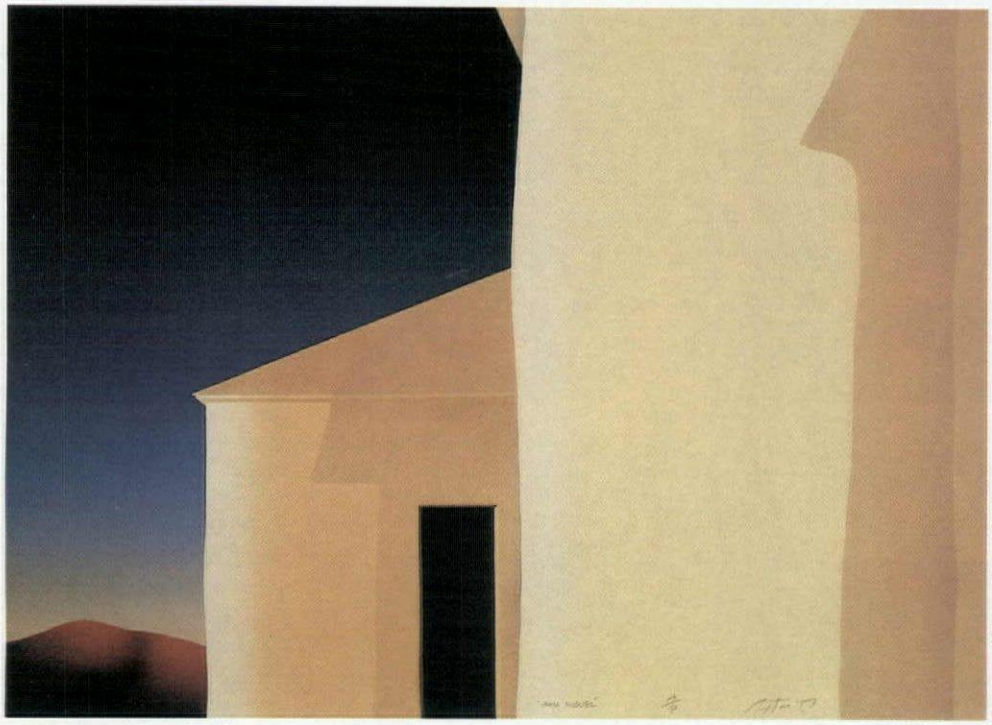
A garden full of lush blossoms creates an artistic environment for painter Rod Goebel.

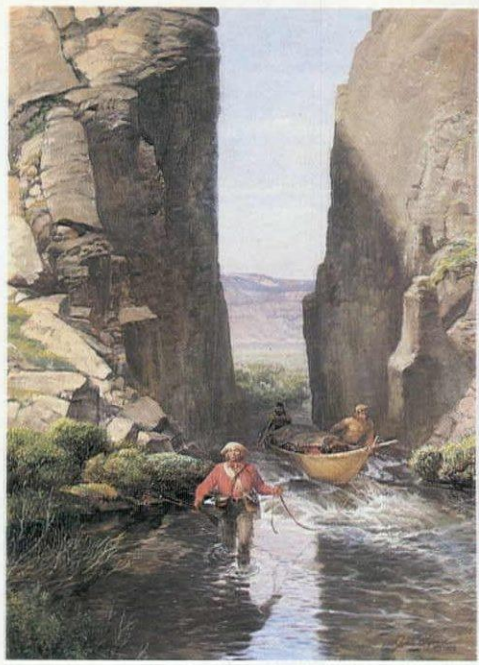
His eye for color—rendered in shimmering play with light over the New Mexico landscape—has been compared to that of Claude Monet, whose gardens at Giverny inspired many exquisite paintings. **Rod Goebel,** too, has his garden, a riotous profusion of color tucked in a wide green pasture at the foot of New Mexico's Sangre de Cristo Mountains. Hollyhocks stand in regal splendor against the adobe-hued walls of the artist's self-designed hacienda outside Taos. Lavender spills onto the flagstone paths behind the house, and geraniums bloom exuberantly around a pair of old Mexican fountains. An arc of vari-shaped conifers about one of them echoes its graceful shape. Clematis trails over the trellised arbor. Beneath the turquoise sky, delphiniums, roses, sunflowers, nasturtiums, poppies, and phlox create a sumptuous palette of color, enough to make a committed colorist of anyone whose predilection is for a paintbrush.

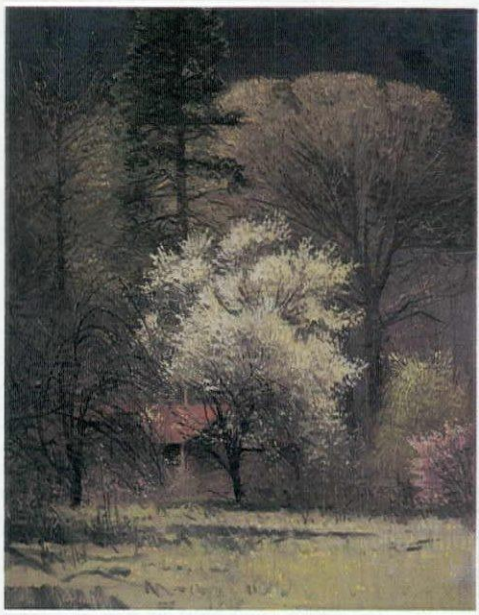
"Why flowers?" Geobel asks the question himself, and then proceeds to answer it. "The reason is that flowers possess the most intense color that occurs in nature—and also the most maddeningly subtle. What a thrill to work with these colors! It is one of the greatest challenges in painting . . . the great strength of form of the blossom, the incredible softness of its petals." From the very beginning, Goebel's intention was to plant for color. In the garden upon which he has lavished his attention for ten years, the artist has created an abundant, fertile source of it: yellow, magenta, lavender, crimson, and pink, in every shade and shape. On the drawing board for the future are color theme gardens: barberry and purple plum to provide a spectrum of reds, sunflowers and day lilies to offer a sampling of yellows.

The blooms Goebel cultivates—"these gems of nature which had dazzled great painters before me"—provide not only inspiration but subject matter as well for the artist. Often he paints them en plein air, against the adobe walls of his house or the brilliant azure sky. On other occasions he gathers a bouquet and takes it inside to his studio, where he explores "each blossom [as] a world of color and mystery in itself, encompassing a cosmos of light and darkness."

Goebel has spent twenty years at the easel. But he says that his best paintings "remain a surprise" to him, "usually unexpected. I try as much as possible always to be in a state of openness, of receptivity, to the unanticipated." In his garden of visual delights at the foot of the mountains, Goebel the gardener has created an environment where Goebel the artist can flourish. His works can be seen at the Rod Goebel Gallery in Taos.







Courtesy of Ventana Fine Art

The images are simple, serene meditations upon a mystery. In the subtle, minimalist world of **John Axton,** the forms of the New Mexico landscape and the shapes of its architecture are purged of extraneous detail and transmuted into profoundly eloquent images in which opposite realities—matter and spirit, reason and intuition—coexist in tranquil harmony. His renderings of arroyos and adobes are timeless and mysterious, evoking the unseen which one senses behind a door or a wall, around a corner or in a shadow.

Axton's formal training as a designer informs his painting, which is typified by clean form and strong composition. The artist worked a gamut of jobs, from billboard designer to exhibition mounter, after his graduation from Southern Illinois University, painting all the while—until 1976, when he proclaimed his own declaration of independence, became a fulltime artist, and moved his family from Denver to New Mexico. First in Albuquerque, then in Santa Fe, Axton's work has flourished. It can be seen at Ventana Fine Art in Santa Fe.

For four decades, **John Clymer** was a magazine illustrator. In the years before the reign of the photograph, Clymer's paintings filled the pages of *Good Housekeeping, Cosmopolitan,* and for twenty years, the covers of *The Saturday Evening Post.* "They weren't little drawings," he notes wryly. "They were big oil paintings."

And on the side, the illustrator who carried on the tradition of N.C. Wyeth (for years he took his work to Wyeth for comments and criticism), Howard Pyle, and Stanley Arthurs painted for himself as well. On the annual trips West he made throughout his career with his wife Doris (an avid history buff), Clymer found his subject matter. "Doris would say, 'This year I want to cover a certain section of the Oregon Trail.' We'd find the old gravesites, the names carved on the rocks," and Clymer would paint the historic events that had taken place at various sites, chronicling the adventures of pioneers and the lives of native Americans.

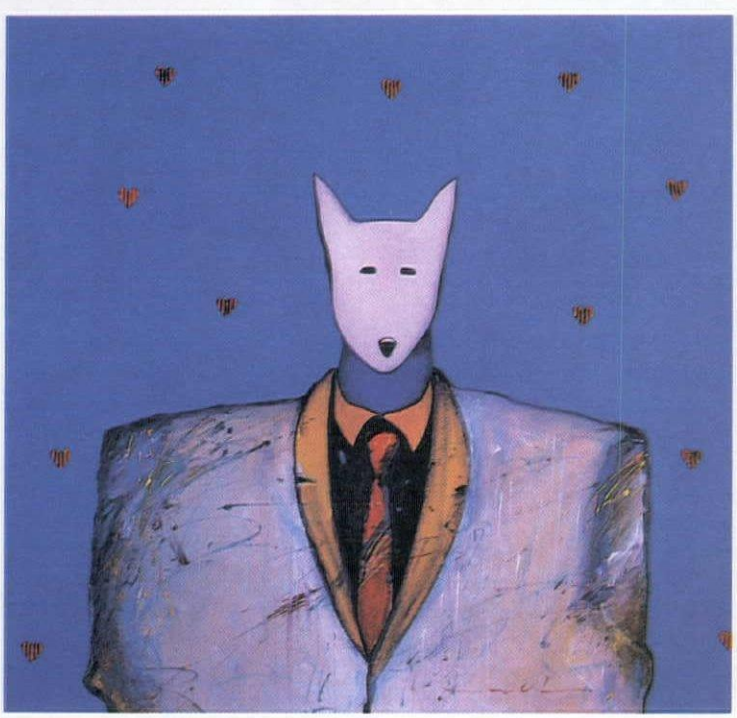
As the demand for illustrations began to decline in the sixties, he found that people began to buy these paintings in growing numbers, and so he moved West himself and took up his second creative career as one of the foremost history painters in America. His canvases document with a historian's accuracy and an artist's sensibility the events and the people that shaped the past and present of the American Northwest. In the paintings of John Clymer, they live on. Clymer's work is carried by Trailside Galleries in Jackson Hole, Wyoming.

About the time that **Curt Walters** started painting, he made his first trip to the Grand Canyon. He was fifteen, and still remembers the deep impression the experience made upon his youthful sensibilities. "I had a feeling of awe," he commented recently. Twenty years later, Walters is still painting the splendors of the Canyon, along with the Arizona countryside surrounding Sedona, where he makes his home. The sweeping vistas across the deserts and canyons, the rhythmic appearances of flowers and foliage, the panorama of the shifting seasons—these are Walters's perennial subjects.

While his source of inspiration remains constant, the artist's paintings themselves have a twin nature, depending on whether they are painted in the studio, from the head, or en plein air, from the heart. Working on location, Walters creates from a deeply felt emotional level, working rapidly on images that possess an intense, abandoned quality that leaves him with a "high" at their completion. In his studio, the work becomes more controlled and precise, a highly disciplined but equally dramatic response to his subject matter. The studio paintings are done on larger canvases, typically with the use of maps to aid his grasp of form and scale. Walters's work can be seen at The Taos Gallery.

These artists respond intensely to the tremendous variety of subjects in the West.





Opposite, bottom left: The Red Roof—Springtime, *an oil by Arizona artist Curt Walters. Opposite, far left:* San Miguel, *a lithograph by Santa Fe artist John Axton. Opposite, top left:* Devil's Gate, *an oil by John Clymer. This page, above:* Sunflowers, *an oil by Robert Daughters. Right:* Portrait of an Executive in Front of the Faded Heart Hotel, *an acrylic work by Rhett Lynch.*

Courtesy of Elaine Horwitch Galleries

"Every mountain is different, and it changes with light, which looks different on each mountain. You can paint the same area over and over—if you move fifty feet, it's a different landscape." **Robert Daughters** is discoursing upon the unlimited inspiration offered by the stunning New Mexico landscape. Calling himself a "composist" ("Instead of taking a landscape verbatim, I compose it to make the best design."), the artist recreates the beauty of nature in canvases that are symphonies of vivid oranges, blues, greens, and lavenders.

For twenty years Daughters was a commercial artist who painted for himself on the side. His early work, he says, was representational and essentially academic. In 1970, he moved to Santa Fe, and two years later to Taos, where he began to develop an expressionist painting style uniquely his own. Painting en plein air gives him the chance to capture exactly what he sees and to collect the material with which he will compose.

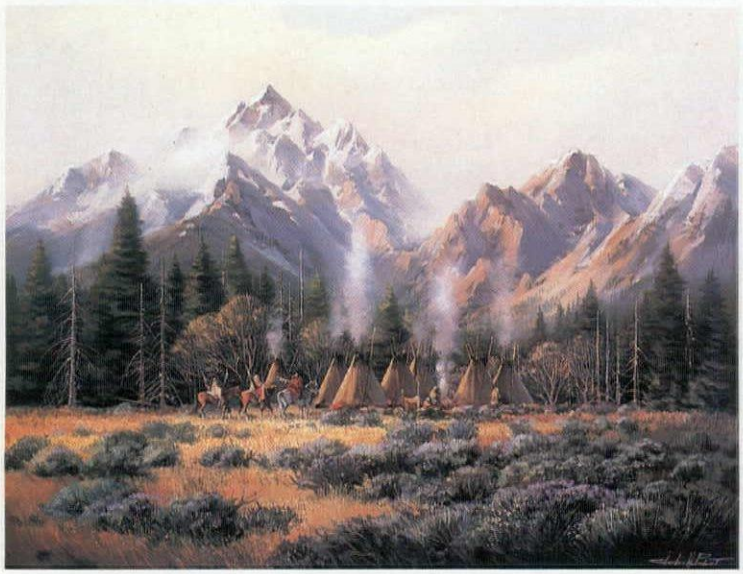
Daughters lives and works in the house that was once the residence of celebrated Western artist Oscar Berninghaus—"our living room was his studio for years and years"—and is a frequent stop for visitors to the area. His paintings can be seen at Western Images in New York.

"In September of 1985, a stray dog walked into my studio. I began to experiment with monotypes the following week and the stray dog, Blondi, began to appear in the work." Three years later, that same dog lives in **Rhett Lynch**'s Santa Fe studio. In the interim, he has completed a "Black Dog" series, "reflective of a very difficult time in my life," and a "Dog Portrait" series that provided "the balance I needed to the darker works."

When the young Texas-born artist first arrived in New Mexico, he spent months driving around the state "just looking." One of the things he noticed was dogs. "Everyone seemed to have a dog in the back of a pick-up truck," he remembers. When Blondi appeared, Lynch began to forge a new direction for his art.

He's still painting dogs. In his recent work they're becoming magicians, acrobats, and jugglers. A triptych in progress portrays a dog entering Botticelli's *Birth of Venus* while a red plane soars overhead. Through this light-hearted subject matter, Lynch observes, his work "is becoming more and more 'me'." He's also painted a series of flowers and hearts. Much of the inspiration for his free-spirited art he attributes to New Mexico itself. "There's something about the landscape here, and the light, the architecture, the people, that promotes that kind of energy." Lynch's work can be seen at Elaine Horwitch Gallery in Santa Fe and Scottsdale, Arizona.

Some are born in the West, while others are drawn here by a powerful creative desire.



Courtesy of Buffalo Trail Gallery

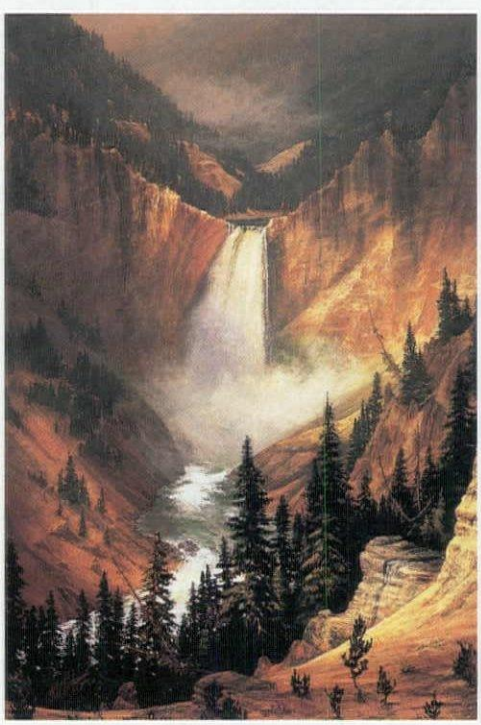


"I like to work with light," says **Charles Pabst**, to evoke "that quality of drama and emotion" that drenches the majestic landscapes of the West. The subjects of his paintings—the grandeur of Monument Valley, the majesty of the Grand Canyon—reflect his desire to recreate the mystery of nature.

Painting comes naturally to Charles Pabst. His grandmother was an artist as well, and as a boy, he spent occasional weekend afternoons painting with her. When she died, she left her oils and brushes to him, and at thirteen, Pabst began to paint in earnest. Those early works were landscapes and seascapes of his native northern California. As an art major at Arizona State University, Pabst's exploration of graphics and abstraction yielded hard-edged paintings with a strong design quality. Six years ago he returned to oils and the soft, luminous palette that is typical of his work today.

The relationship of human beings to the stunning beauty of the Western landscape is a theme of growing fascination for Pabst. Human figures, he notes, are becoming more important to his work, as is the challenge of expressing a spiritual reality in increasingly explicit ways. Pabst's work can be found at the Buffalo Trail Gallery in Jackson Hole, Wyoming.

To **Fred Lucas**, painting is a "splendid adventure," a quest whose aim is nothing less than "understanding true beauty . . . a wonderfully exciting and laborious journey into the essence of things." The subject matter through which he makes this search is varied, ranging from dramatic Western landscapes to portraits, from wildlife to historical events. His canvases combine a romantic treatment of light with a classic emphasis on draftsmanship. His own painting technique—in which layer upon layer of paint is applied to carefully prepared Belgian linen canvases, and painstakingly varnished with Damas and beeswax upon completion—is based upon years of study of the Dutch masters.



Courtesy of Shadow Mountain Gallery

Above: Yellowstone Mist, *an acrylic by Hermon Adams. Top, left:* Peaceful Times, *an oil by Charles Pabst. Top, right:* Barney Well Branding, *an oil by Fred Lucas.*

"Foremost, the painting artist follows inward urging," Lucas comments, "to convey an enlarged sense of beauty by recreating, reforming, and disclosing in the work that which inspires, charms, renews, and enriches."

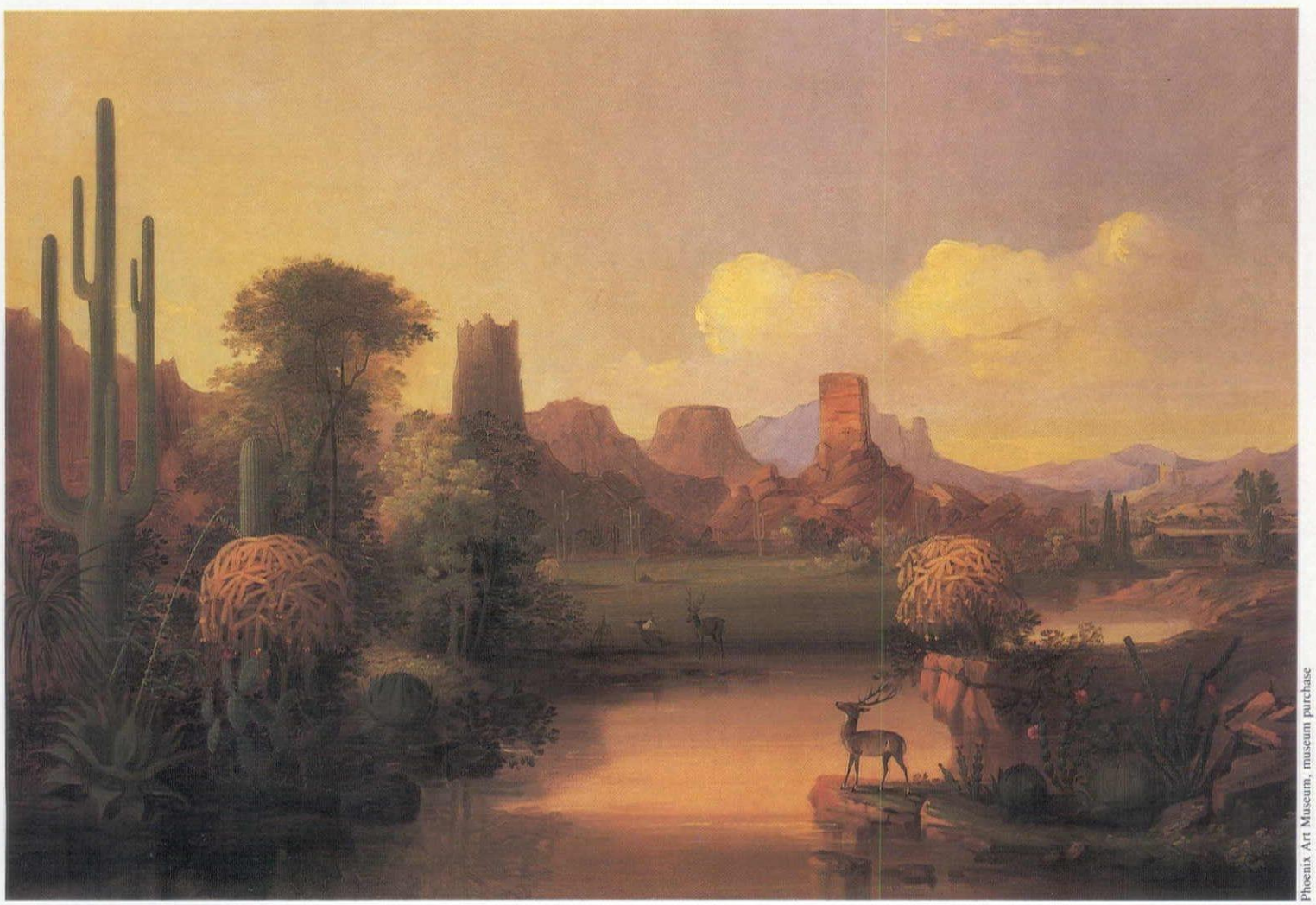
Born in Tacoma, Washington, Lucas has been painting since childhood. A fulltime artist since 1970, he has studied throughout the United States and lives today near Prescott, Arizona. His work can be seen at Franci Fine Arts in Chino Valley, Arizona, and Scottsdale's May Galleries.

"In 1959 my family took a trip to New Mexico that greatly influenced my life, though I didn't realize how much until much, much later," remembers **Hermon Adams.** The Mississippi native doesn't remember beginning to paint. "I've always drawn, and I've always painted, and I've always drawn and painted Indians," he says.

Growing up, Adams heard over and over again that he could never make a living as an artist. "I believed it, and I'm sorry, because I wasted several years." But after eight years as a commercial artist, he took the plunge into a fulltime painting career. Five years later, he moved West with his family. "I love the green trees of the East," he says, "but being from a different part of the country gives me a fresh perspective on the landscape here. I'm struck with the fascinating, amazing rock formation—and with the light, how it goes purple."

Adams's paintings are suffused with rich color, and reflect his desire to eliminate all unnecessary detail in order to allow the eye to wander about the canvas. "Art needs to be beautiful before it's interesting," he explains. "Too much detail is inhibiting." Adams's art can be seen at the Shadow Mountain Gallery in Jackson Hole.

PHOENIX



Phoenix Art Museum, museum purchase

Chain of Spires Along the Gila River 1855, *an oil on canvas by John Mix Stanley, from the Phoenix Art Museum's permanent collection.*

Like the city itself, the Phoenix Art Museum is set to become a model for the future.

When the Phoenix Art Museum opened its doors in 1959, the entire population of Maricopa County was under 200,000. Today, the metropolitan area of Phoenix claims two million citizens. It is, says museum director James Ballinger, poised to become the model for the twenty-first century. And the Phoenix Art Museum is determined to keep pace.

Thirteen years ago, when Ballinger came on board, PAM's budget stood at $346,000; now it is more than $2 million. The museum is the largest visual-arts institution between Denver and Los Angeles, with more than 18,000 works in its permanent collection. It's about to get even larger. In April, the voters of Phoenix approved a $1.1-billion

EDUCATION HALL LIBRARY

bond issue that includes expansion of the current PAM facility to double its space.

"When I first came here, people were talking about the potential of Phoenix," Ballinger recalls. "The potential is now here. People are realizing how important the quality of life is to a city. I think the museum should reflect that adventuresome approach." That's certainly been its policy. In December of 1986, PAM invited Keith Haring to create an improvisational mural—with a little help from the five hundred people who showed up to take part. "That was exciting because he got a whole segment of the community involved that normally was not museum-oriented." says Ballinger. "And Keith got so excited about the energy in Phoenix that he did a series of lithographs and donated half the edition back to the museum, to be sold to benefit the contemporary-acquisitions fund. We sold about $13,000 worth of prints."

The Haring workshop typifies a characteristic that is both blessing and bane to PAM: its youthful audience. "The state of Arizona has one of the youngest populations of any state in the country," Ballinger explains. "In Phoenix, because of its newness, you don't have long-time family collectors. There isn't any one person, place, or company that becomes the leader. We've had awfully good support, but it's come from all kinds of places."

One reason the permanent collection is so good is that the museum concentrates on its areas of strengths—from the eighteenth century to the present. "We're not trying to be a general museum," Ballinger emphasizes. "We have six areas of focus that have evolved as the community has evolved." Indeed, these concentrations are derived from early donations to the museum. Among those areas of focus (eighteenth- and nineteenth-century European, Asian, Western American, contemporary, and costume) there are several stand-outs. The Asian collection, built around the 1964 Wong donation, includes an extensive assemblage of Chinese porcelain and cloisonne, "one of the two or three best in the world," says Ballinger. The nineteenth-century collection is formed around a core of impressionist and post-impressionist paintings donated to the museum, also in 1964, by Mr. and Mrs. Donald Harrington. Western art is one of PAM's strongest areas: the Roy Wayland Gallery of Western Art includes works by Moran, Bierstadt, and Remington. Every October the museum hosts the "Annual Sale and Exhibition of the Cowboy Artists of America," one of its most popular events.

PAM also houses the Arizona Costume Institute, one of only sixteen such organizations in the country. It features a collection of more than six thousand articles of clothing from the eighteenth century to the present. One of ACI's major articles is a Spitalfields silk dress (circa 1760), a handwoven, brocaded silk court gown made in Spitalfields, England.



Phoenix Art Museum, gift of Mr. and Mrs. Norman Hirschl

The Laundress *(circa 1910), an oil on canvas by Robert Henri, from the museum's excellent collection of twentieth-century art.*

The museum shows particular interest in contemporary art. Its collection includes *Pink Abstraction* by Georgia O'Keeffe; *Flowers, Italy,* by Joseph Stella; a subcollection of Mexican art, including Rufino Tamayo's *Pareja en Rojo* ("Red Couple"); and a powerful Mexican retablo by Frida Kahlo, *The Suicide of Dorothy Hale.* It's an emphasis that fits well with PAM's audience, and with Ballinger's spirit of adventure. "We're putting a lot of effort into that area for the future," he says. "We're not going to become a contemporary museum that tries to deal with just the avant-garde, but I think that is an aspect of this community that should be reckoned with. And we should reflect that, at the same time we're doing other things."

Those other things include organizing and hosting major exhibitions, something that has become possible for the museum, says Ballinger, in the last seven or eight years. "In the last few years we've matured. We have curatorial people who are recognized nationally, even internationally. We are able to organize exhibitions here that travel to all kinds of places." A show of eighteenth-century Chinese paintings, "The Elegant Brush," traveled to the Metropolitan Museum of Art and then to Hong Kong. "Diego Rivera: The Cubist Years" traveled to the IBM Gallery of Science and Art in New York (one of the gallery's inaugural exhibits) and to the National Museum of Art in Mexico City. Shows PAM has hosted include the Picasso sketchbooks and "Craft Today: The Poetry of the Physical."

Attendance soared for Richard Avedon's "In the American West," which the museum hosted a few years ago. His photographs, which documented the denizens of the West—gravediggers, prison inmates, carnival workers, drifters—did not draw universal praise. "Controversy is part of the role of an art museum," says Ballinger. "Avedon had a great attendance here. People were forced to their limits. It turns them on. They start talking about things."

Ballinger's assessment of support for the arts in Phoenix as "pretty darn good" is certainly borne out by the passage of the $1-billion bond issue, $200 million of which was for quality-of-life projects. The voter turnout was the second-highest for a bond election in Phoenix's history—further proof of grass-roots arts support in the city. One of the items passed provides for construction of a new library (it currently shares space with PAM and the Phoenix Little Theatre). The museum and theater will expand, renovating the vacant space. At present, only about 10 percent of PAM's permanent collection is on view; the expansion will allow greater display of the collection and also enhance the museum's ability to host traveling shows.

Both institutions will work with the same architectural firm, to create a visual and structural unity. "It will look like a new building," says Ballinger. "If you look at the way architecture has developed around buildings—MoMA and Boston are good examples—they're really becoming community centers where a lot of things go on besides 'the museum.' That's one of the nice things about having the Little Theatre as part of our complex, because we complement each other well."

Ballinger sees only bright days ahead for the museum and for the city. He ticks off an impressive list of cultural offerings. "The Heard Museum is one of the finest institutions of its type in the world. The symphony is as good as any around. The exhibitions we do are the same ones that show up at LACMA. Arizona State University is recognized as very fine, or we wouldn't be in the running for the supercollider and things like that which depend on the university for qualified people. The Herberger Theater Center and ASU's new fine-arts center will not only increase facilities but make a statement architecturally." With the passage of the bond issue, and the continuing support of Phoenicians, the cultural community is, as Ballinger says, "going to be light years better."—*Kenna Simmons*

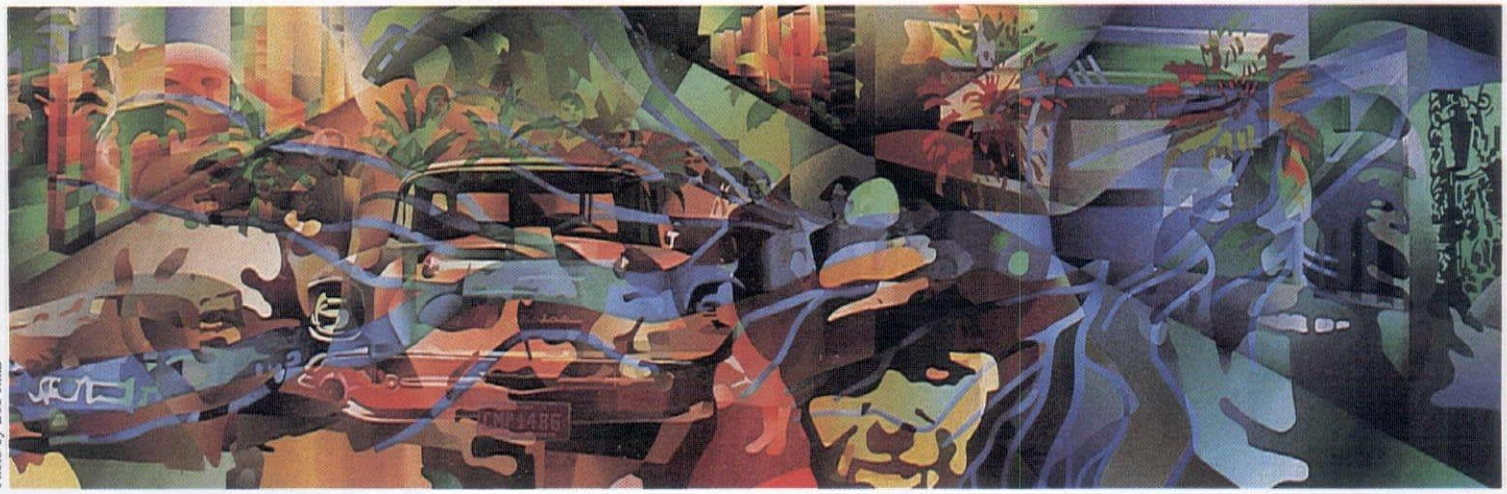


Photo by Bob Rink

A Cultural Bond

An innovative public-art plan will transform the city landscape into an urban work of art.

One of two murals painted by Roberto Delgado on the Squaw Peak Parkway overpass. The murals are the first works commissioned through the Percent for Art Program.

Deborah Whitehurst, executive director of the Phoenix Arts Commission, calls it "the button story." During the campaign for the bond issue earlier this year, a local supporter of the arts, Edward "Bud" Jacobson, came up with a unique polling method. Estimates were that it would take thirty thousand "yes" votes to pass the bond issue, which provided $1.1 billion for a number of cultural improvements. Jacobson's idea was to distribute thirty thousand sequentially numbered buttons, one for every person who signed their name as an intent to vote yes. If the buttons were all distributed, there would be enough votes to pass the bond issue. "And they were," says Whitehurst. "People wore them all over town. It became a real conversation point—'What number do you have?' And it went a long way towards raising awareness and making people feel that something concrete was happening."

The bond issue, she says, is a case in point that illustrates the incredible amount of support for the arts in Phoenix, support that has allowed the arts commission to pursue a number of innovative projects. Those include everything from requiring private developers to set aside one percent of the tenant-leasable value of their building for art (they can commission a work of art, provide ongoing cultural programming such as a lunchtime performance series, or establish a cultural facility—a small gallery, for instance—within the building) to creating an arts district by encouraging artists to set up shop in some of the vacant spaces downtown. The commission has also received a challenge grant from the National Endowment for the Arts that will be used to bring art into the public schools.

By far the most ambitious project is the Percent for Art Program, one that's sure to have as profound an effect on the city's landscape as the desert that surrounds it. Percent for Art began with a city ordinance setting aside one percent of the city's annual capital improvement budget (the money used for construction of city projects) for artistic enhancement of city property. In that, Phoenix was following the lead of cities like Seattle and Los Angeles. But it didn't stop there. Unlike those cities, Phoenix is very much a new place, still under construction—"We're just laying the water lines in many places," says Whitehurst—and the goal is to get the artists involved with building projects from their inception. "We are involved in the initial stages of design of whole new portions of the city," she explains. "That's an incredible opportunity for us.

"What we're trying to do is move away from the concept of artwork stuck on as an afterthought. We would like to be able to hire the artist at the same time as the architect or engineers, so that the artist is right there as a member of the design team from the start. And the artist's aesthetic viewpoint is incorporated into the design of the whole facility. In some cases, it may be so thoroughly incorporated that you would never be able to point to the building and say, 'There's the artwork.' In other cases, artists might make a work of art that would be placed in the building itself."

The commission started by hiring Citywest, an urban-design firm, and artist Grover Mouton to analyze the city, identifying the areas where art projects would have the most impact. As Whitehurst points out, in a city the size of Phoenix (four hundred square miles) "you could do public-art projects here and there and nobody would ever see it." The design team identified five systems that were integral to the city's fabric: the water system, the vehicular system, the pedestrian system, the landmark system, and the parks and open spaces. Using those systems as an overlay on the city's urban topography, they noted the places where they intersected or created high-traffic areas. These became the fifteen working zones, areas where the arts commission is concentrating its planning and energy. Within each zone there are plans for both large-scale projects for mass viewing, (such as the first project, two murals by Roberto Delgado painted on the Squaw Peak Parkway overpass, which was completed in May), and for smaller, more interactive works. The zones can expand or contract as the systems shift, and new zones can be created.

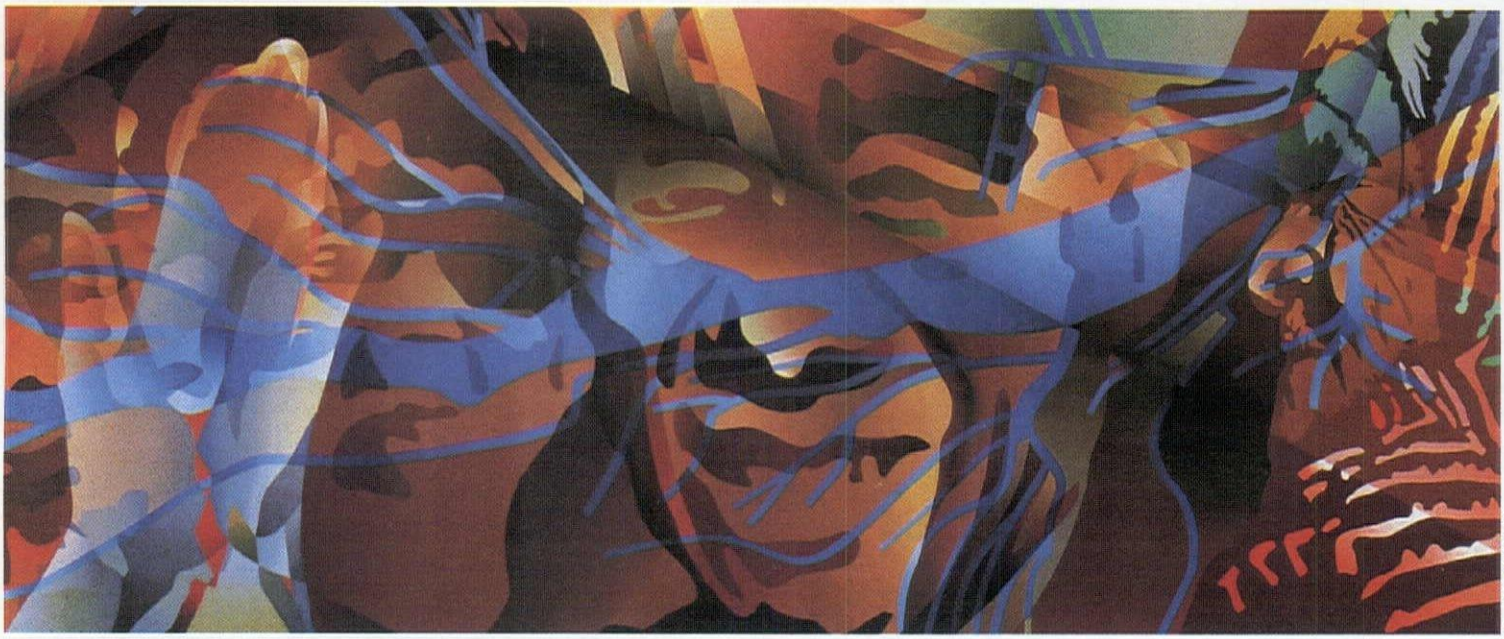


Photo by Bob Rink

There are about twenty projects in progress right now; next year, the commission would like to start on fifty more. Some will be completed within a matter of months. Others, such as the Terminal Four project at Sky Harbor International Airport, may take four years. "We have tremendous work ahead of us at the airport," says Whitehurst. "They are adding a fourth terminal. That's a big facility. We don't know how many artists we'll have yet—maybe ten or fifteen who will be doing a real variety of works."

Another project involves a solid-waste transfer station. (A solid-waste transfer station is a central location where trucks carrying garbage from the city unload their cargo. The refuse is then compacted and transferred to a landfill.) That may seem a strange project for public art. "Seems odd, doesn't it?" Whitehurst says. "But, first, it's a progressive facility, and it's kind of a showpiece for the city. Second, people will be visiting the site, because it will be a recycling center. It is also within the flight path of the airport, so people will be looking down at it. It's a good example of how we can take what might appear to be a relatively mundane facility, and turn it into something special." Two artists will be part of the design team, offering suggestions on all aspects of the station's development.

Other projects in the works include having artists design entranceways and signs in Papago Park; design and fabricate hatch covers for certain pedestrian sites; provide artwork for the various police stations throughout Phoenix; and create seats, sidewalk designs, and signs for Sky Harbor's Terminal Two. The commission maintains a slide bank, representing works by both local and national aritsts. Any artist who submits slides will be considered for future projects.



Top: The second of Roberto Delgado's murals, which trace the history of the city, depicting a prehistoric irrigation system, street scenes from the fifties, and faces of various cultures. Above: Mayor Terry Goddard at the Phoenix Art Museum's twenty-fifth anniversary.

This kind of comprehensive approach to integrating art into the very structure of the city could only happen in a community where people realize the necessity of art. The extraordinary amount of support comes, Whitehurst believes, from a variety of factors. "We have a mayor and city council that have been tremendously supportive of the arts. They see that the arts are an important part of building the image of the city. More than that, though, they have, under Mayor Goddard's administration, taken a strong position for citizen involvement. Phoenix is a fabulous volunteer city. Many people come here from other places where the arts are an established part of life. They've brought that sensibility with them. They look around and say, 'this kind of art form that I liked isn't here, so let's bring it in. Let's make it happen here.' "

She echoes Phoenix Art Museum director James Ballinger's assessment that Phoenix is likely to provide the model for other cities' development in the next century. "As far as we know, we are the only city in the country that has taken this kind of city-wide, urban-design approach to analyze the city from the fabric up, and then integrate it into the infrastructure the way we've done it. We're very proud of it." Ballinger and Whitehurst have plenty of reasons to be proud of their city. With its strong support and ambitious plans for the cultural well-being of the city, Phoenix is already a model for other communities. —*K.S.*

Forward Momentum

It's been a busy summer for Theo Alcantara. By the time August rolls around, the Phoenix Symphony Orchestra's music director and principal conductor will have taken his baton not to one, two, or three continents, but to four. The summer began for Alcantara with a trip to San Diego. Then he was off to Caracas, where he led Venezuela's first performance of Mahler's Eighth Symphony (the massive *Symphony of a Thousand*, scored for two hundred and fifty musicians, a one-thousand-member adult chorus, one-hundred-member children's chorus, and eight vocal soloists). This month, Alcantara visited his native Spain to conduct the inaugural concert of Barcelona's Festival de Musica International; his August destination is Taipei.

As you'd expect, world-class is the word not only for Alcantara's touring schedule, but for his home court in Phoenix Symphony Hall as well. In a decade under the maestro's accomplished baton, the PSO, which celebrated its fortieth birthday last year, has risen to the heady heights of orchestras deemed "major." But its eighty-two full-time professional musicians, under the direction of Alcantara and resident conductor James Sedares, aren't resting on their laurels. This symphony works hard to offer Arizonians a musical banquet with something to please every ear in the valley—with artists from Rampal to Rita Coolidge, and bills of fare encompassing Gounod to Gershwin.

The PSO's concert core is its Classic 16 series, featuring a star-studded cast of guest soloists and conductors and presenting classic symphonic works at their finest—Beethoven and Handel, Glazanov and Kabalevsky, Vaughn Williams and Copland. Smaller series such as the Friday-morning Coffee Classics and special festival programs ensure a full and diverse menu of classics. This fall, for example, will feature a Thanksgiving Tchaikovsky Festival, preceded by a Beethoven Festival in September that includes performances of the Third, Fourth, and Sixth symphonies and a concert version of *Fidelio*. The Phoenix Symphony Chamber Orchestra travels a circuit from Scottsdale to Sun City to Mesa, performing with rising young American artists and soloists drawn from the orchestra itself.



Theo Alcantara of the Phoenix Symphony Orchestra.

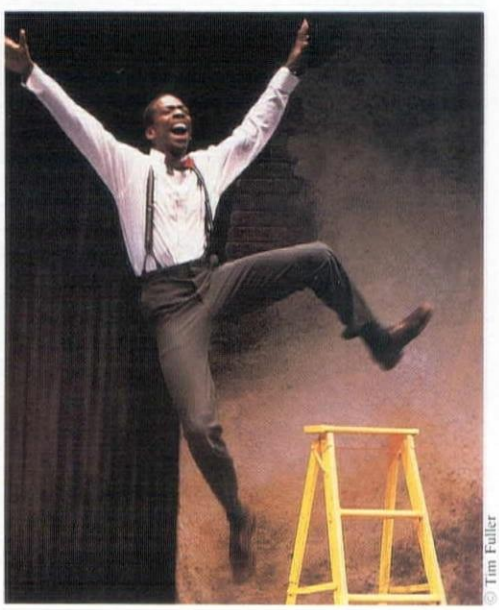
But the PSO shines not only with the classics. An ambitious Pops series, under the leadership of principal pops conductor Doc Severinsen, offers concerts ranging from Broadway and opera favorites, to movie and television themes—and even "Pops in Space," with music from the likes of *Star Wars* and *Star Trek* accompanying a multi-screen slide show. Severinsen himself conducts "Doc at the Pointe Tapatio Outdoor Amphitheatre," a free-wheeling sampling of Latin, jazz, and country sounds, among others.

The PSO's 1988-89 season will be Alcantara's last—the end of an era at the symphony. He'll continue to be an important part of the orchestra's future, however, in his new position as its conductor laureate and in the legacy of success he'll leave behind. And for the Phoenix Symphony Orchestra itself, one thing is clear. The momentum in Symphony Hall is forward. —*Marcia J. Wade*

A Communal Experience

Last season it was *Candide*, *The Tempest*, Athol Fugard's *Sizwe Bansi is Dead*, and *Dreamers of the Day*, an original production of an adaptation of two of Studs Terkel's novels. On tap for the 1988-89 season, beginning in October, are *Cat on a Hot Tin Roof*, *I'm Not Rappaport*, Dylan Thomas's *Under Milkwood*, Shaw's *The Doctor's Dilemma*, and Robert Herring's *Steel Magnolias*. With its wide-ranging repertoire and ambitious two-city production schedule, the Arizona Theatre Company has achieved recognition as one of the premier professional regional-theater companies in the country.

Serving both Phoenix and Tucson as a full-time company, ATC performs for a combined audience of more than one hundred thousand people each year. It will soon be moving into new homes in both cities—the Herberger Theater Center in Phoenix and the renovated Temple of Music and Art in Tucson. Founded in Tucson in 1967, the company presented its first season in Phoenix in 1978. The dual-city project was a successful venture, and ATC has been growing ever since.



© Tim Fuller

The Arizona Theatre Company's 1987 production of Athol Fugard's Sizwe Bansi is Dead.

It boasts a balanced operating budget for each of the past five years and a solid base of support, with ticket sales of $1.3 million last season. That foundation allows the company to explore exciting new projects, such as the Studs Terkel musical, last year's smash hit. The culmination of a four-year endeavor by ATC artistic director Gary Gisselman, the script was developed, with Terkel's blessing, by ATC and written by Michael Grady, using *American Dreams, Lost and Found*, and *The Good War* as sources. Grady describes the play as "an American montage," with more than eighty characters taking the stage to describe their lives and times, accompanied by a variety of music including blues, country and western, Depression-era tunes, and original compositions.

The company serves a particular need in Arizona, where the population is so young, by creating a sense of community. Gisselman sees this as part of the mission of a regional theater. "The regional-theater movement presents a community with a reflection of its needs, desires, wishes, and dreams," he has said. "Although all the plays presented need not be regional (in the sense of being set or written in the area), play selection and interpretation should have regional relevance. Theater is a communal experience, and should always challenge us to examine our sense of community." —*K.S.*

Sharing the Wealth

The mission of the Heard Museum is to share the extraordinary wealth of native American cultures.

The Heard is reaching out. This Phoenix museum combines comprehensive exhibitions and highly viable programs with risk-taking strategy to create a resource for people of all ages and cultures.

Known for its extensive collection of native American art in every medium, the Heard Museum of Anthropology and Primitive Art is a voice for both traditional and contemporary native American artists and craftspeople. "The purpose of this museum is to be the orientation center to the Southwest—an introduction to the peoples of this region, the culture and arts of native Americans, ultimately resulting in visitors' gaining a different understanding and even respect for the native American," explains museum director Michael J. Fox.

Founded in 1929 by Maie and Dwight B. Heard, the museum is among the top privately funded institutions of its kind, drawing both national and international acclaim for quality exhibits and a dedication to the education of and about native American cultures of the Southwest, as well as cultures worldwide. Originally established so the Heards could share their treasures (and to relieve an overflowing household), this is no ordinary museum. Its Spanish colonial design and warm atmosphere beckon you to leisurely browse, but even the most casual museumgoer won't resist one of the hands-on exhibitions. In fact, Fox hesitates to use the word "exhibition" because "its connotation is so passive, whereas this is an active, participatory, and really collective experience."

One part of this experience is the Heard's three-pronged installation program which includes its permanent collection, "Native Peoples of the Southwest," the largest permanent exhibition of its kind. A comprehensive look into the museum's extensive ethnographic and archaeological collections, "Native Peoples of the Southwest" is a journey through history. An audio-visual presentation, "Our Voices, Our Land," introduces this exhibit, featuring slides and music along with Southwestern native Americans who speak about their lives, cultures, and future. Following this, a time-line traces major events in Southwestern history, beginning with the Paleo-Indian era. Photomurals, diagrams, shelter reconstructions, texts, maps, and thousands of other artifacts create a rich overview of family life, land, food, religion, and the arts of twenty-three prehistoric and historic regional tribes.



Copyright © The Heard Museum. Photograph by Jeffrey Crespi

Selections from the Heard Museum's impressive collection of Hopi kachina dolls.

The Heard is also well-known for the extraordinary array of specific collections. Among the best-loved is the Hopi kachina doll collection, one of the world's largest. Made possible by private donations from, among others, Senator Barry Goldwater (whose donated collection numbers nearly one thousand dolls), the exhibit is showcased in a special gallery where the dolls appear to float in midair. Also featured are the Heard's native American artists-in-residence, who demonstrate their crafts in the museum's galleries.

One of the most delightful aspects of the museum is the variety of hands-on activities. "May This One Grow" is one such exhibit that Fox describes as "a total hands-on, participatory exhibit where the participant follows different projects—whether it's

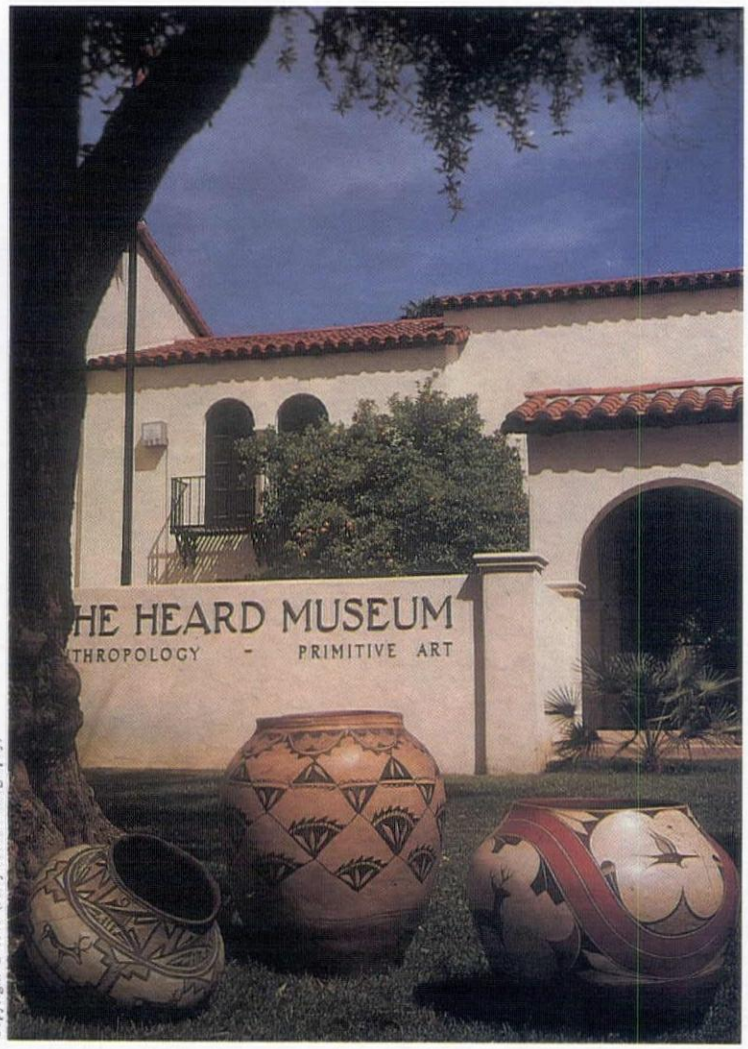
the puzzles, weavings, musical instruments, storytelling, or making cornhusk dolls." In fact, approximately thirty-one thousand museumgoers have experienced the exhibit. Fox recalls: "The senior-citizen visitors would be the first in line, standing three to four abreast . . . waiting to make their cornhusk dolls while the children stood behind them patiently. So I've often thought that on refrigerator doors in thousands of childrens' homes nationwide are these wonderful cornhusk dolls that their grandmothers and grandfathers made."

The Heard has also developed a menu of outreach programs designed "to give the public a true, sensitive portrayal of the cultures of this region that stimulates them to want to continue this learning process," says Fox. "Cases For Understanding" is one of those programs, in which portable units, called Suitcase Exhibits, are loaned at no cost to schools and community groups for a two-week period. In the past year, 142 exhibits have reached nearly four thousand schoolchildren. These self-contained learning packages are filled with instructional materials, teachers' aids, artifacts, graphics, films or slides, and maps on a variety of Indian crafts such as Arizona basketry, Navajo weaving, and Mexican pottery.

The museum also created "Artists on the Road," in which a native American educator spends at least one week in a classroom working with students. A Hopi poet, for instance, taught creative writing, incorporating his instructional methods to bring students a better appreciation of the Hopi culture. Since the concept was created three years ago, three traveling artists have visited more than two hundred and sixty classrooms across Arizona, involving upwards of thirty-five hundred students.

Another curriculum program developed at the museum is targeted at children in grades two to six. The first of its kind, this multimedia instructional material series is beginning to be marketed nationwide. Fox describes it as "a social-studies program that provides cultural variations through audio and visual segments, overhead transparencies, student readings, and artifacts."

The "Biennial Native American Fine Arts Invitational," held in the fall, is a gathering of eleven emerging artists from throughout the nation whose works are showcased in the museum. According to the Heard's deputy director and chief curator Peter H. Welsh, "The biennial format has permitted us to perceive trends and to identify artists who are exploring those forms of expression and taking them to new levels of excellence. The eleven artists whose work appears in this exhibit offer an exciting combination of styles, techniques, and insights." Lillian Pitt, a ceramicist featured in the Heard's recent third biennial event, is part of the Yakima tribe of Warm Springs Oregon; her Indian name is Wa'ka mu. She states, "I was named after a stubborn root that won't let go of the earth. My work allows me to express how I feel about the Earth, the spirits of nature, legends, petroglyphs, animals, and birds . . . There is a fragile strength in this mutual involvement that we, the piece and I, must resist and endure together. Every piece is special. I love clay and the way it moves me."



Copyright © 1979 (Jerry Jacka Photography)

The exterior of the Heard Museum reflects a Spanish colonial design. In the foreground are examples of Pueblo Indian pottery.

The Heard's collection is indeed moving, as is its dedication to native American cultures. Describing the Heard's goals, Fox comments, "We are identifying new opportunities and taking risks, sharing the wealth of the institution and its important historical collections." With the opening of the Center for Cross Cultural Communications and *Native Peoples*, a new quarterly magazine that uses photographs and verse, the Heard underscores a commitment to "sharing the wealth" by teaching "not merely about the art, but the *life ways* of these cultures," says Fox. The Heard has also computerized its entire collection and released a video so people around the world can glimpse its resources.

The Heard further supports the native American culture by purchasing upwards of $2-million worth of crafts annually from local artists and craftspeople for retail purposes. Museum funding comes from traditional memberships, bequests, admissions, museum-shop sales, and a unique series of fabrics designed exclusively for the Heard by Waverly Division of F. Schumacher & Co.

In addition to its impressive roster of special activities and exhibitions, the Heard played a very important part in hosting the Pope's visit to the Southwest last September. A major undertaking for both the museum and the community, this three-day extravaganza required an entire summer's preparation. And the result? Sixteen thousand native Americans gathered in Phoenix in an unprecedented celebrational cultural exchange that even included a pow-wow.

For Michael J. Fox and others, the Heard Museum's programs and exhibits represent "a coming together of cultural groups sharing comparative cultural experiences . . . bringing out in all of us—whatever age we are—an interest in wanting to be stimulated or moved in some way to react. And these participatory events are causing people to react to experience, to want to experience . . . to want to play a little." —*Nelle Bashinsky*

A Theatrical Core

The Herberger Theater Center is a vital part of the renaissance of downtown Phoenix.

Like its mythical namesake, downtown Phoenix is rising again. The area had suffered a fate common to big cities: the growth of the suburbs came at the expense of the central core. There was plenty of daytime business activity, but, as Herberger Theater Center executive director Gary Moore puts it, "At five o'clock the sidewalk folded up." That's all changing. Downtown is experiencing a physical and cultural rebirth, and the Herberger Theater Center, a state-of-the-art complex featuring two fully equipped stages that's scheduled to open in April 1989, is at the heart of it.

The need for the theater was evident: despite the lack of a proper facility for dramatic productions, theater in Phoenix was booming. Companies were making do with storefronts, college auditoriums, or large, multipurpose facilities that lost much of the intimacy their productions needed. The primary consideration for the construction of the Herberger Center, says Moore, was "that we needed to be a place, first and foremost, for the presentation of the spoken word." In a facility with a thousand seats or more, actors have to use microphones to amplify their voices, distorting the sound, and it becomes difficult to see gestures, as well. Thus the larger of the two theaters in the complex, Center Stage, was designed for eight hundred seats. The last row of the balcony will be about sixty feet from the stage.

The smaller theater, Stage West, was originally intended to be an addition. But when an updated feasibility study was done in 1984 (the first was in 1980), it projected more than five hundred performances in Center Stage and four hundred in the smaller theater. Moore explains, "If we didn't have a small theater, half these productions were going to go somewhere else or not exist at all. So we decided to include both theaters from the inception."

The flexibility of Stage West is amazing. It can go from proscenium to thrust to arena stage; the time involved for the transformation from one to another is one hour. The seats can also be removed and tables and chairs set up for a cabaret atmosphere. Actors Theatre of Phoenix, which will be Stage West's resident company, currently produces a Brown Bag Lunch Hour series of one-act plays for downtown crowds. Stage West will accommodate those performances, beginning in June 1989. ATP will also do evening performances; Stage West is perfect for them, Moore says, because "their whole purpose is to do smaller, more contemporary shows."



© Robert Reck 1986

An architectural model of the Herberger Theater Center. Set to open in April 1989, the complex features two fully equipped stages.

In fact, with Arizona Theatre Company in residence at Center Stage, he predicts that there will frequently be two productions going on at once. ATC is a dual-city company, performing its season both in Phoenix and Tucson. While maintaining its home in Tucson, the new complex will provide a full-time home in Phoenix, as well. "They can even mount a rotating repertory season that will play the fall in Phoenix and then flip to Tucson, while the one that's playing in Tucson will move to Phoenix," explains Moore. While Actor's Theatre is concerned with new shows, Arizona Theatre's repertoire covers the whole range of dramatic literature. The two companies complement each other perfectly.

"In Phoenix," says Herberger Theater Center president Richard Mallery, "we have been free to study, design, build, and then operate a performing-arts facility, synthesizing the best ideas from all over America and Europe and, at the same time, learning from the mistakes of others. We are trying to achieve artistic excellence, economic soundness, and financial efficiency. Though our facilities have been designed specifically for the needs of our community, our methods are applicable to any city."

Plans for the Herberger Theater Center were put in motion by a $2-million challenge gift from the Herberger family. When plans for the construction of the second theater were moved up, the Herbergers added another million. That is to be matched by a like amount from the private sector, and the total will be matched by the City of Phoenix. The entire cost will be $13.5 million. The complex has already raised $2 million from the private sector and is beginning a unique campaign to raise another $4 million. By selling seats, eleven hundred of them at $3,500, it should meet the $4-million goal. Patrons can have their names inscribed on a plaque in the lobby; have first option on season tickets and tickets for individual performances; and receive an invitation to the opening gala. There is also a gift book, with items ranging from grand pianos to the Center Stage orchestra lift, for donors who wish to establish memorials. "I sold an elevator," Moore says, "which I never thought I'd sell. I just threw it in there anyway." The pianos were "hot items. I've already sold all four." If the theater exceeds its $4-million goal, the money will be used to set up an endowment fund.

In an innovative partnership with the city, the center has already been relieved of some financial burdens. In addition to providing 49 percent of the construction costs, the city will pay for the utilities, security, and maintenance, allowing the center to keep rental cost low. "It's a significant pledge for continuing support," Moore says. "The city wants this building." With an expected six hundred performances a year—from theater companies, Ballet Arizona, a modern-dance company, a children's theater—and audiences of around 350,000, it's clear that the citizens of Phoenix do, too. —*K. S.*

Nurturing the Arts

"As a center for arts research and study," says Seymour L. Rosen, dean of the College of Fine Arts at Arizona State University, "We help to mold the future of the fine arts by nurturing artistic experimentation and energy, while at the same time training new artists by the highest professional standards of the present." Rosen, a former managing director of Carnegie Hall in New York, certainly knows what he's talking about.

ASU's art students experiment with innovative techniques such as medium collaboration and computer-arts programming. They also run many of the nine on-campus art galleries, including an exclusively photographic gallery and Woman Image Now, a gallery/organization promoting women in the arts. Various works by the art faculty, such as the paintings of Leonard Lehrer, are in the National Gallery of Art and the Museum of Modern Art.

The performing arts are another major force at ASU. The School of Music has a diverse wealth of talent, including the University Symphony Orchestra and award-winning Lyric Opera Theatre. The multifaceted theater department works on programs from experimental mime to backstage design and technology. It also boasts an internationally acclaimed Child Drama program. The dance department specializes in modern dance with Daniel Nagrin, a nationally recognized solo performer, serving as an instructor for the company. The College of Fine Arts's strengths are indeed innovation and growth.

This expansion is epitomized by the construction of a lavish Fine Arts Complex that will open its doors in the Spring of 1989. The multimillion-dollar project will benefit all fine-arts departments. The University Art Museum will have a new home here for its outstanding collection, including works by Georgia O'Keeffe, Edward Hopper, and Winslow Homer; Latin American art; an extensive print collection; and the finest collection of contemporary American ceramics west of the Mississippi.

The Fine Arts Complex has also earmarked an area for the dance department. The facility, which includes video and computer labs, will greatly aid this ambitious dance company, which creates twenty-five works annually. The Galvin Playhouse will provide much-needed room for expansion and innovation for the theater department.



Roy DeForest's Inside the Bull, *a painting from the Arizona State University Art Museum.*

The Fine Arts Complex has been designed to complement the neighboring Gammage Center for the Performing Arts, designed by Frank Lloyd Wright twenty-five years ago, where the School of Music will continue to perform.

Together, the two buildings complement ASU's exciting artistic environment. —*Dana Gynther*

Opera with Panache

"*Romeo* is spectacular." "Marvelous *Boheme*." "*Rigoletto* is superb." The local press has lavished nothing but praise on the Arizona Opera of late, and the tickets keep selling and selling. *La Boheme, Barber of Seville,* and *Romeo et Juliette* sold out last year, and this year *Rigoletto, Cosi fan tutte,* and *Turandot* joined the list.

The first year Glynn Ross took the helm at the opera, back in the days it was struggling for its life, a series of television commercials promised Arizonians that its productions would "blow them away." That was five years ago, and there's no question about it. Phoenix has definitely been blown away by the most extravagant of art forms, packing the house night after night to see the Chinese princess who ruthlessly decapitates her suitors until a mysterious prince seduces her with a kiss (Puccini's *Turandot*), or the deformed jester whose mockery of a decadent court brings a fatal curse upon the head of his daughter (Verdi's *Rigoletto*).



Donald Hamrick and Ealynn Ross in the Arizona Opera's production of Turandot.

It was 1983 when Ross headed to Phoenix, after twenty years as the founder and director of the Seattle Opera (to which he brought international renown for its annual festival stagings of Wagner's four-opera Ring Cycle). The first year of his tenure as general director had a few strings attached—namely, that the organization's $187,000 debt load be paid off and an additional $100,000 for operating expenses raised by the year's end. He offered to raise a third of the amount himself. Within nine months, the deeds were done. The opera has gone on to build a record of consistently sold-out productions, a balanced budget, and a zero deficit. It's been done with a combination of hard-headed dollars-and-cents thinking on the part of the general director ("You have to survive before you can succeed"), superlative artistic quality, and promotional panache. A man who's been dubbed opera's P.T. Barnum, "hip huckster," and the "wizard of AZ," Ross calls himself "a closet elitist and professional populist."

The closet elitist relies on a balanced programming strategy—he chooses from a list of "ten basic operas," supplemented with "the secondary twenty," esoteric, unusual revivals, and new works. The professional populist will do just about anything to get people into a seat at Phoenix Symphony Hall—from appealing to latent cultural insecurities to offering "Singles Night at the Opera," which debuted this year with the Valentine's Day weekend performances of *Cosi fan tutte.* This spring, he said that "you must get them to like you, and you must be able to meet their expectations." Ross's Arizona Opera has not only met expectations—but exceeded them. —*M.J.W.*

PHOENIX

A Bloom in the Desert

Phoenix brings a spirit of adventure to the urban cultural frontier. By Jon Salem

Like the mythological bird for which it is named, Phoenix has taken flight, spreading its colorful wings in the world of urban culture. Since 1879, this vibrant metropolis has been growing, and today is the ninth largest city in the country. Now encompassing four hundred square miles and twenty communities, the metropolitan area is dubbed the Valley of the Sun. The city holds its personal history and ethnic diversity close to its heart. Many large cities forfeit traditional charm in favor of futuristic reverie. Phoenix, however, administers both with unexacting abandon. Yesterday is treasured by the collections resting in the Phoenix Art Museum, while tomorrow is anticipated with the construction of the multimillion-dollar Herberger Theater Center. Evidence of Phoenicians' support for the arts is seen in the passage of a $1.1-billion bond issue, the largest in the city's history. Approximately $200 million is earmarked for cultural improvements and quality-of-life issues. Visitors to Phoenix will find themselves in the midst of cultural excitement. (The area code in Phoenix is 602.)

MUSEUMS

The true essence of Arizona and the entire Southwest is captured in the city's multiple array of museums. What began as a private collection by Maie and Dwight Heard developed into one of the finest organizations in the world celebrating native American art. The **Heard Museum of Anthropology and Primitive Art** (22 East Monte Vista Road, 252-8840) demands attention with its authentic Spanish colonial architecture. Once inside, visitors will be mesmerized by "Native Peoples of the Southwest: The Permanent Collection of the Heard Museum." This major exhibit begins with "Our Voices, Our Land," a unique half-



A scene from the Phoenix Little Theatre's production of Man of La Mancha.



Young musicians perform at the annual Celebrate Youth festival, held in October.

hour audio-visual presentation toasting the life, beauty, and history of the Southwest. Spanning from the Paleo-Indian era (circa 15,000 B.C.) to the present, the exhibit features items made exclusively for the museum by the San Carlos Apache tribe and Hopi reservation. Artifacts, poems, songs, photomurals, and house reconstructions further applaud generations of native Americans.

Another institution dedicated to native Americans is **MARS** (1201 South First Avenue, 253-3541), which primarily promotes the works of Mexican-American and Chicano artists. Movimento Artistico Rio Salado, a nonprofit organization, is a cultural community center directed by artists for artists. Several core and satellite artists introduce their exhibitions, performance art, and literature regularly; however, MARS also hosts visiting artists such as Carmen Lomas Garza, a nationally noted Chicano artist, who will be appearing this fall.

Many of the artists whose work appears in these and other centers are aided by **ATLATL** (402 West Roosevelt, 253-2731), a nonprofit service organization committed to promoting native American artists. In addition to sustaining a communication network between the artists and art centers, ATLATL provides technical and artistic training for artists, publishes a quarterly newsletter, and has a traveling exhibition service.

The **Phoenix Art Museum** (1625 North Central Avenue, 257-1222) features a permanent collection that includes galleries dedicated to artists from the eighteenth to twentieth centuries, a junior gallery praising young artists of Arizona, a Costume Institute featuring apparel from 1750 to the present, and an Asian gallery saluting Chinese, Japanese, and Indian cultures. Every October the Mens Arts Council, a community support group that has been active for two decades, sponsors the "Annual Sale and Exhibition of the Cowboy Artists of America." That, coupled with the traveling Frank Lloyd Wright exhibit scheduled to return in 1990, will draw visitors from all over the continent. Funds for renovation and expansion totaling $20 million have just been awarded to the museum by city voters. The resulting facility will more than double the museum's current space.

To experience the rich history of Arizona, visit the **Arizona Hall of Fame Museum** (1101 West Washington, 255-2110) and the **Arizona Historical Society** (1242 North Central Avenue, 255-4470). Restoration has returned the **Arizona State Capital Museum** (1700 West Washington, 255-4675) to its condition at the turn of the century. This free tour is only available on weekdays. Also worthy of attention is the **Arizona Museum of Science and Technology** (80 North Second Street, 256-9388). City voters recently passed a law that allows plans

EDUCATION HALL LIBRARY

to begin for the construction of a new $20-million museum of science and technology.

Founded by Martha Evvard Shemer, the **Shemer Arts Center and Museum** (5005 East Camelback, 262-4747) provides an opportunity to both see and feel the wonder of the arts through exhibitions of local artists and traveling showcases, as well as lectures, classes, and workshops for children and adults.

LIVELY ARTS

Anyone investigating the lively arts in Phoenix will uncover a wealth of treasures for every taste. Standing out in this assemblage is the **Arizona Opera Company** (4350 East Camelback, 254-1664). Under the much-praised direction of Glynn Ross, the company has blossomed into a hot-ticket draw backed by a swarm of eager financial supporters.

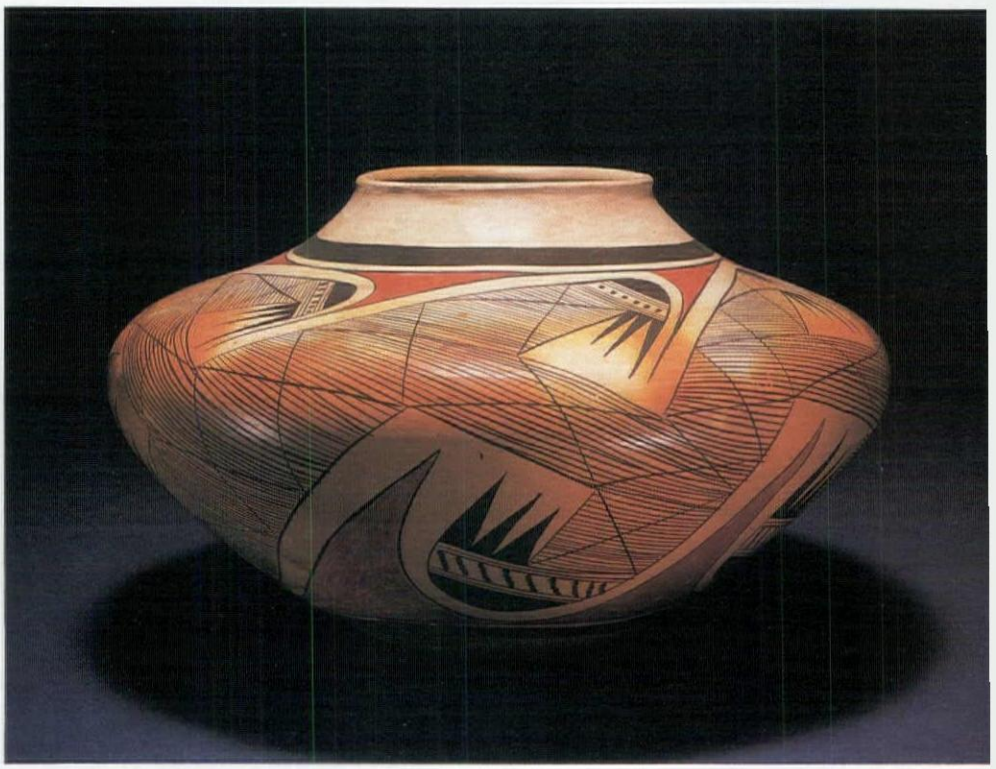
The **Phoenix Symphony Orchestra** (3707 North Seventh Street, 264-4754) is the state's largest performing-arts organization, performing all over Arizona. Its lineup includes a Classics Series which allows guest conductors and musicians to accompany the orchestra, Discovery Family Concerts, and pops concerts. Since 1983, "Tonight Show" music director Doc Severinsen has assumed duties as principal pops conductor. The fall and spring of 1988 and 1989 will find him working with major talents such as Oscar-, Emmy-, and Tony-winner Rita Moreno and Grammy-winner Rita Coolidge. Another organization offering regular concerts to the community is the **Phoenix Chamber Music Society** (P.O. Box 34235, 266-3524).

Originally part of the Phoenix Symphony, then quintet-in-residence at Arizona State University, the **Southwest Brass Quintet** (P.O. Box 37194, 863-9165) has finally taken off on its own and has been enjoying quite a success. Not only does this group tour all over Arizona and the Southwest playing classics, jazz, and pops, it has also developed an innovative education program. These popular performances for children, "The Dinosaur Show" and "Music from Outerspace," incorporate slides and music to explain pre-history and the solar system with a sense of humor and a good beat.

Despite a rocky start, **Ballet Arizona** (3645 East Indian School Road, 381-0184) now dances confidently under the artistic direction of Jean Paul Comelin. Although the company can always be counted on for a spectacular season of dance, the 1988-89 season is indeed an impressive one. For example, October's rendition of *Swan Lake* will feature a guest appearance by the internationally acclaimed Houston Ballet.

The **Kawambe Drum and Dance Ensemble** (P.O. Box 23925, 233-9716) is dedicated to the preservation and preservation of the dance and music of Africa. Kawambe, which means "beautiful music" in Swahili, has performed all over Arizona, entrancing audiences with rhythms and dances drawn from Nigeria, Senegal, Mali, and other African nations. The company also conducts classes and workshops, teaching dance techniques as well as how to play its various traditional instruments.

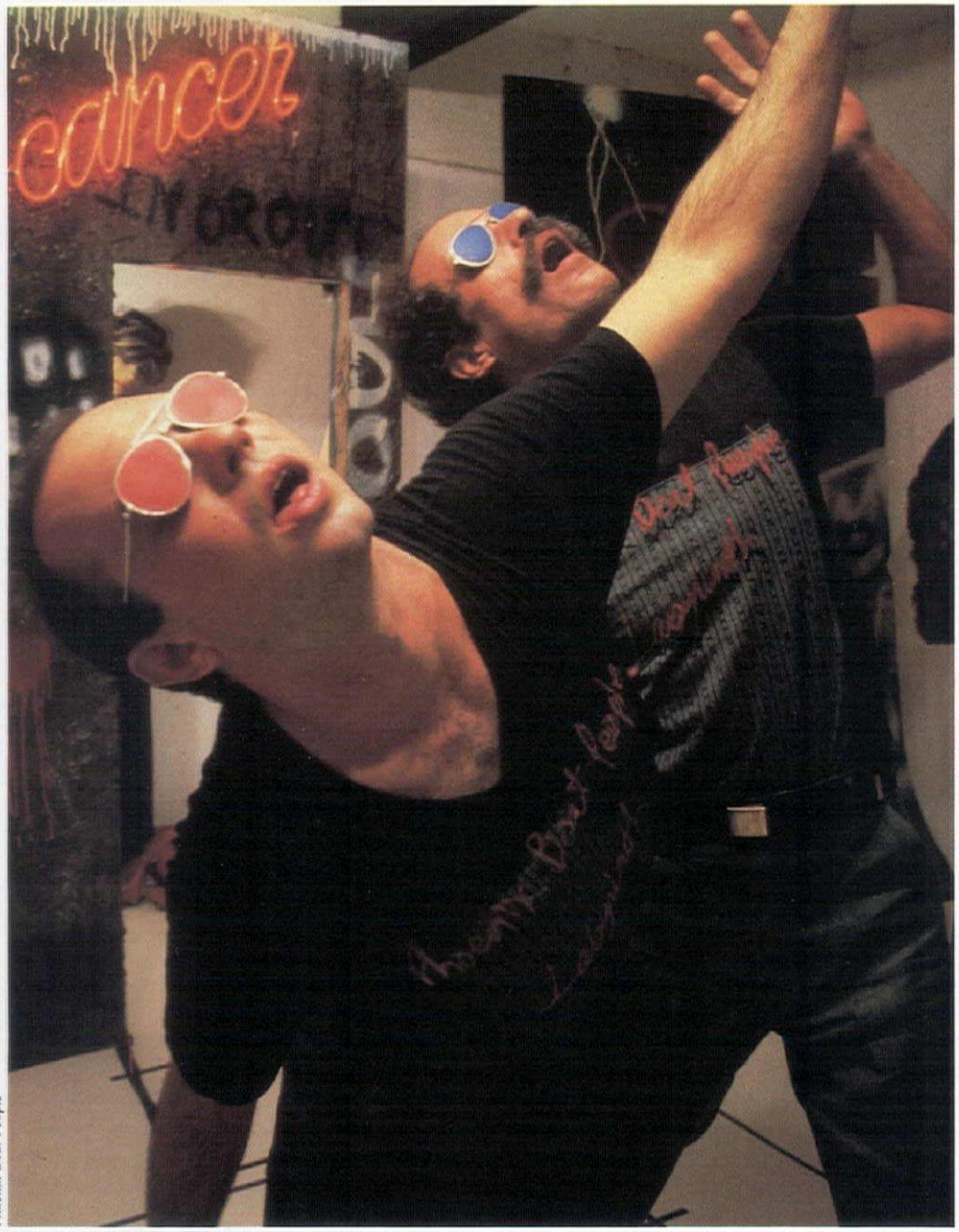
Arizona's oldest arts organization, the **Phoenix Little Theatre** (25 East Coronado Road, 254-2151), is considered to be one of the best community theaters in the country with top-notch directors, actors, writers, and designers. Spellbinding productions of such classics as *Annie, Children of a Lesser*





Above: A Hopi jar, made in the 1930s in the Sikyatki revival style, from the Heard Museum of Anthropology and Primitive Art. Left: Barry Olson, principal double bass player with the Phoenix Symphony Orchestra. Opposite: The Phoenix Boat People (Randall Becker, left, and Robert Farwell), a performance-art ensemble, in Labyrinth, *presented at the J.D. Cline Gallery.*

The traditional and the avant-garde exist side by side in this young, vibrant metropolis.



God, and *South Pacific* have graced the stage that was once home for film star Nick Nolte. The Phoenix Little Theatre has many stars in its future. $3.5 million from city voters for renovation and expansion should further solidify its position as a nationally acclaimed performing institution.

Its hub resides in Tucson but the **Arizona Theatre Company** (17 East Thomas Road, Suite 15, 234-2892) shines equal light on Phoenix. That light will be shining even brighter when the company moves into the new **Herberger Theater Center,** opening in April of 1989. The center will house two theaters: Center Stage, seating 820 in traditional Broadway style, and a smaller theater, Stage West, seating 350. The public and private sectors of Phoenix have joined hands to make the Herberger Theater Center the crown jewel in the city's cultural tiara.

Actors Theatre of Phoenix (320 North Central Avenue, 254-3475) is a small nonprofit group of professionals that is dedicated to its community. It is unique in that it nurtures local talent and creates an artistic community-within-a-community. The company also brings children to its intimate stage so that the youngsters can experience true theater. This group, which concentrates on contemporary and experimental plays, will be moving to the Herberger Theater Center this spring to become the resident company of Stage West.

Children's theater has not been forgotten, as the **Great Arizona Puppet Theatre** (P.O. Box 7001, 995-4760) attests. A traveling puppet theater based in Phoenix, the organization has transformed *Little Red Riding Hood, Goldilocks and the Three Bears, The Three Little Pigs,* and many original plays into puppetry extravaganzas. More theater for children is made available by the **Cookie Company,** a group harbored by the Phoenix Little Theatre.

Setting sail on rather untested waters is the **Phoenix Boat People** (2145 East Desert Lane, 268-8698), a performance-art ensemble made up of founders Randall Becker and Robert Farwell and technical director John James. The trio uses modern technology to present their thoughts, feelings, and personal observations of how art relates to life in a creative setting. Their performances are aired on radio programs and on video.

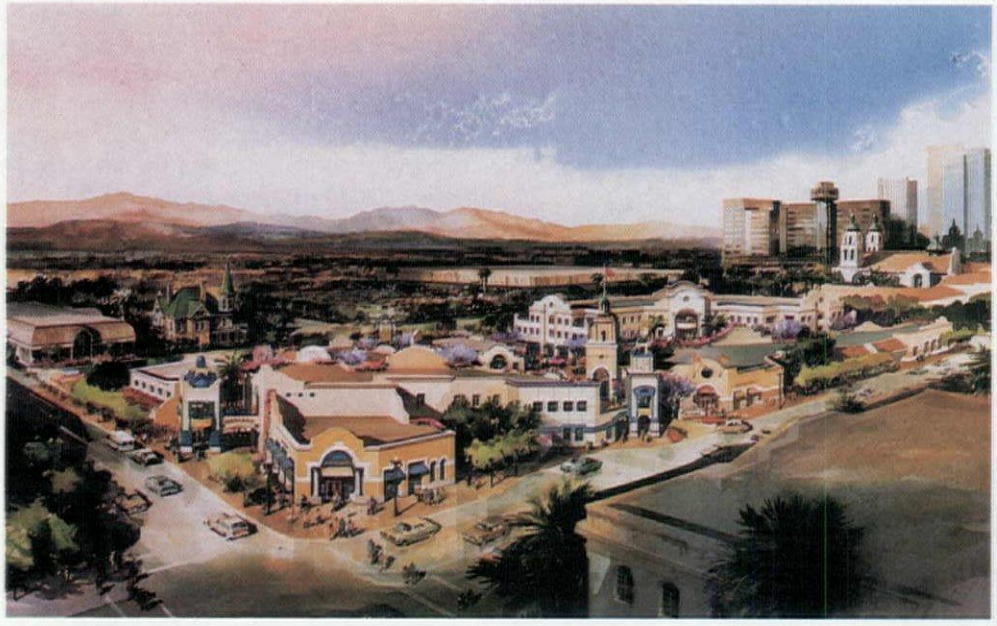
The nonprofit **Alwun House** (1204 East Roosevelt, 253-7887) is devoted to the avant-garde. The building's history dates back to 1912, but this alternative-art showcase, founded in 1971, is young by comparison. Alwun House presents performance artists, musicians, mimes, and poets. Since 1984, an annual "Exotic Art Show" has been held. Joining Alwun House in its alternative parade is **CRASH** (1500 South Seventh Street, 253-6092), where modern musicians, films, performance artists, and other contemporary artists are presented.

Mixed Media Productions (P.O. Box 32776, 274-5500) concentrates on five media—recording, video, radio, live stage, and film. The video production "Follow Your Dream," an educational endeavor targeted at high-school girls, has received national recognition.

The **Black Theatre Troupe, Inc.** (333 East Portland, 258-8128) fills an important gap in the valley by providing training and inspiration to the community's disadvantaged artists and technicians, as well as employment opportunities to theater professionals from across the country. The troupe also offers a Saturday's Children program for inner-city youths which provides an intensive introduction to performing arts for those who have little or no opportunity to participate in an arts program.

The **Phoenix Boys Choir** (221 East Camelback Road, Suite, 11, 264-5328) offers a classic alternative to lively entertainment in the valley. The

Evidence of the city's fascination with the future can be seen in its construction boom.





choir, composed of talented boys between the ages of eight and fourteen under the direction of Dr. Harvey Smith, has an international reputation and has been invited to cities from Salzburg to Singapore. They present an impressive range of music, encompassing traditional pieces by Mozart and Brahms as well as contemporary selections by Leonard Bernstein and Andrew Lloyd Webber.

Above: An architectural rendering of the Mercado, a Southwestern/Hispanic-style cultural, professional, and retail complex opening in 1989. Right: Portrait of Two Young Girls with a Spaniel *by Frans De Wilde, part of the collection on display in The Ritz-Carlton Hotel in Phoenix.*

FESTIVALS

Regardless of the season, Phoenix offers an enticing blend of festivals reveling in the arts, ethnic backgrounds, and Arizona's history and traditions.

In March, the **Hello Phoenix Festival** (234-3828) celebrates all ethnic groups residing in Phoenix. Close to one hundred ethnic organizations showcase their crafts, customs, visual art, performance art, and culture each year, creating friendship, understanding, appreciation, and respect among diverse groups. Food booths feature savory edibles prepared and served by the participating groups. The 1989 festival will present an emphasis on the Chinese community and promises to lure more than the two hundred thousand that visited in 1988.

Also held in March is the **Heard Museum Guild Indian Fair** (252-8848) where Indian artists present art, crafts, dancing, and authentic cuisine. Plant and garden lovers will want to catch the **Annual Cactus Show and Sale** (941-1225), sponsored by the Desert Botanical Gardens.

April showers bring the **Arizona Heritage Fair** (953-9778), a weeklong celebration of traditional folk practices that occur throughout the state. Educators who specialize in humanities will be there to fashion a bridge of understanding between the audience and folk practitioners. Also, the scholars will underscore the origins of both past and present folk traditions. This annual event will be held at Heritage Square in 1989.

There is only one way to celebrate the 1862 Mexican conquest over France in the month of May—with **Cinco de Mayo** (262-5025). Fanfare includes exotic Mexican delicacies, live entertainment, and a multitude of other activities. More Mexican merrymaking takes place every September courtesy of **Fiestas Patrias** (261-8069).

In October, **Celebrate Youth** (234-3828) honors the talents and achievements of the young. Students from area schools perform demonstrations in art, music, dance, and gymnastics. Performances are also staged by professional artists, who, along with educators, direct workshops. "Say Yes To The Arts" will be the theme for the twelfth annual Celebrate Youth festival this fall, when more than seventy-five thousand are expected.

Phoenix features a bevy of festivals in December. Illuminations are plentiful at the **Fiesta of Lights** (262-7272), a celebration in downtown Phoenix concluded with a breathtaking light show. The hands of time are turned back for a **Victorian Holiday** (262-6861) at Heritage Square every year for a turn-of-the-century celebration. Another December festival is the **Annual Indian Market** (275-3452). The Pueblo Grand Museum plays innkeeper to the event, which features more than one hundred Indian artists displaying and selling their arts and crafts and performing authentic songs and dances.

ATTRACTIONS

One of Phoenix's most prized attractions is **Heritage Square** (127 North Sixth Street, 262-5071), a site with restored homes dating back from the late-nineteenth century. This park and cultural center has several museums, gift shops, and restaurants all enclosed in an area that preserves Victorian architecture. A guided tour is available through the **Rosson House,** a historical landmark built in 1895 and purchased by the city in 1974.

Opening in early summer of 1989, the **Mercado** (East Van Buren Street) will be a charming Southwestern/Hispanic-style village in downtown Phoenix offering a traditional atmosphere in its restaurants, offices, the only day-care center in downtown, and a cultural center. The cultural center will be a focal point for Hispanic events, including changing exhibitions from Mexico, as well as community activities and festivals.

It's not necessary to be a botanist to revel in the beauty of the **Desert Botanical Garden** (1201 North Galvin Parkway, 941-9225), where more than ten

Surrounded by the desert, Phoenix spreads its wings to become an oasis of cultural opportunity.



Errol Zimmerman

Members of the Phoenix Boys Choir in the 1988 production of Noye's Fludde, *a miracle play set to music by Benjamin Britten.*

thousand desert plants are showcased. To appreciate the beauty of animals, visit the **Phoenix Zoo** (5810 East Van Buren Street, 273-7771). Exhibiting twelve thousand animals, ranging from venomous snakes found in remote jungles to graceful large cats discovered in the outback, the zoo features a train ride through the facility. **Wagons Ho, Incorporated** (P.O.Box 60098, 230-1801) offers a true Western adventure in an authentic covered wagon. Overnight trips, cookouts, and other cowboy-related events make this a popular tour.

For a taste of elegance, enjoy afternoon tea at **The Ritz-Carlton Hotel** (2401 East Camelback Road), opening in Phoenix in the fall of 1988. Visitors will enjoy the hotel's excellent collection of antiques and porcelain as well as its body of eighteenth-century English manor paintings.

TRANSPORTATION

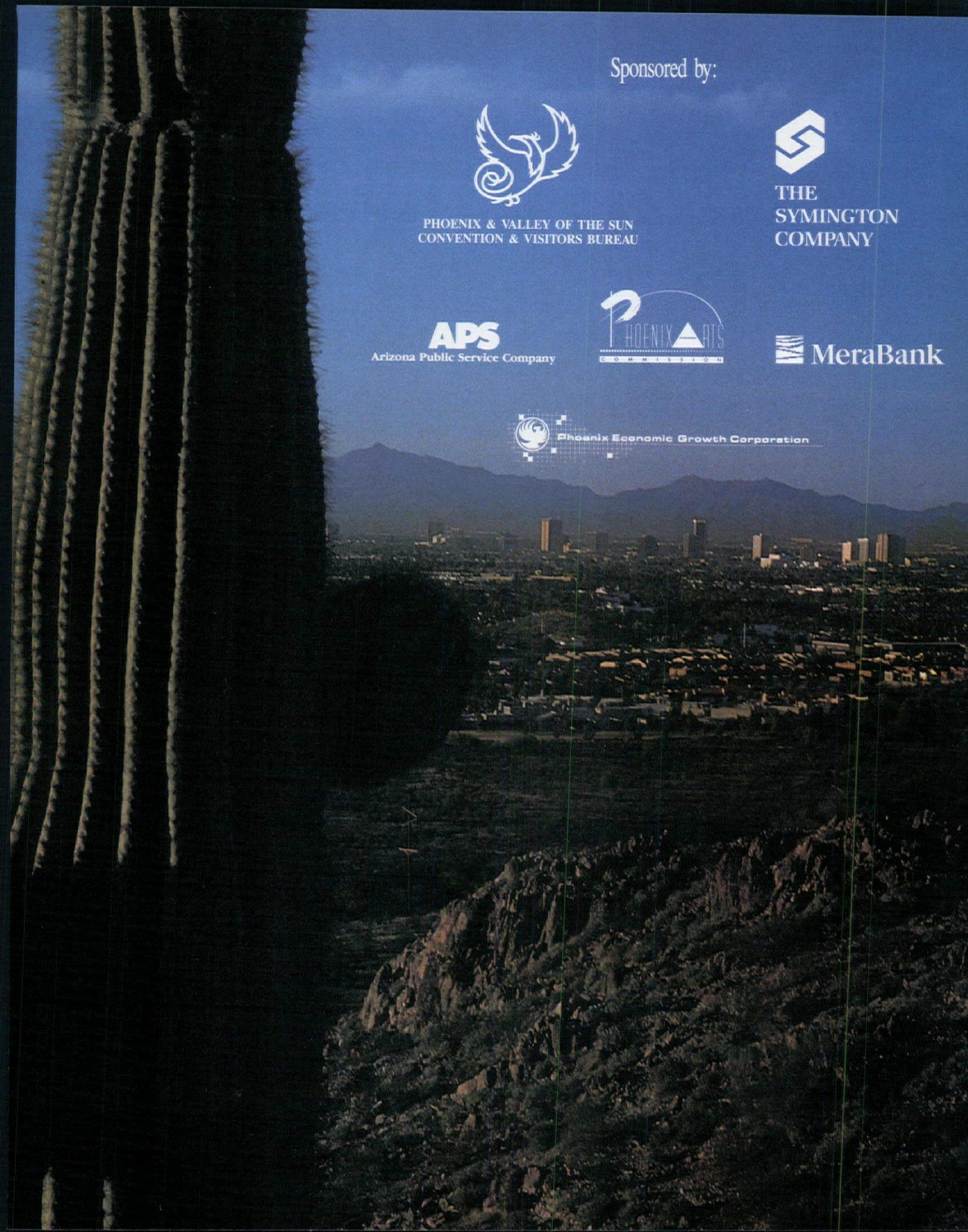
Sky Harbor International Airport (273-3300) is serviced by fourteen major air carriers, with national and international flights to fit every schedule. The airport will soon add another terminal, making traveling to and from Phoenix even easier. For those preferring ground travel, **AMTRAK** (1-800-872-7245) makes a daily stop in Phoenix. **Greyhound** (1-800-528-0447) also offers a convenient schedule. Upon arrival in the city, a legion of cab companies and the **Phoenix Transit System** (253-5000) make getting around the city easy.

RESOURCES

The **Phoenix and Valley of the Sun Convention and Visitors Bureau** (505 North Second Street, Suite 300, 254-6500) can provide you with expert advice through brochures, maps, restaurant and lodging guides—any help you need in learning about where to go and what to do while in Phoenix. To make toll-free reservations for lodging, guided tours, or car rentals, call 1-800-528-0483 (or call 257-4111, collect, in the state of Arizona). The bureau also has a location in terminals two and three of Sky Harbor International Airport.

The **Phoenix Economic Growth Corporation** (2 North Central Avenue, 253-9747) is a public-private partnership between the city government and the business community which encourages growth and diversity in this dynamic city. "Our basic mission is to preserve and enhance the quality of life for all residents in our city," said Ioanna T. Morfessis, executive director of PEGC. "We get involved in just about everything: transportation, housing, the environment, the arts, and the economy, because they are all inextricably mixed."

The **Phoenix Arts Commission** (Two North Central, Suite 125, 262-4637) can steer one into an ocean of museums, theaters, music halls, and other lively-arts centers. For articulate and informative reporting on these organizations and their events, pick up ***Phoenix Metro Magazine*** (4707 North Twelfth Street, 248-8900) and the ***Phoenix Gazette*** (P.O. Box 1950, 271-8000). □


Sponsored by:
PHOENIX & VALLEY OF THE SUN
CONVENTION & VISITORS BUREAU
THE
SYMINGTON
COMPANY
APS
Arizona Public Service Company
PHOENIX ARTS
COMMISSION
MeraBank
Phoenix Economic Growth Corporation



CARY GOTT MONTEREY VINEYARDS CHARLES CHRIETZBERG LA REINA WINERY

CALIFORNIA'S MOST BEAUTIFUL AREA, MONTEREY COUNTY, IS ALSO HOME TO IT'S TWO PREMIERE WINERIES.

THE MONTEREY VINEYARD

BOX 780 □ GONZALES, CA 93926 □ 408-675-2316

La Reina Winery

BOX 1344 □ CARMEL, CA 93921 □ 408-373-3292

ENJOY THE BEST FROM THE BEST.



Any extra time spent on the ground is returned to you at 35,000 feet.

Sometimes, circumstances beyond our control cause us delays on the ground. To keep these incidents from affecting our schedule, we make up for the lost time in the air by increasing speed or by altering our flight path–and we make sure you're informed about it.

To further insure against delays, we keep our engines in mint condition and monitor them while in flight. We also have extra planes for immediate replacement if they're needed.

All to maintain our 95% on-time record. Because, you see, we hate being late just as much as you do.

People expect the world of us.

Lufthansa
German Airlines

Lufthansa is a participant in the mileage programs of United, Delta and USAir. See your Travel Agent for details.

STATE OF MIND

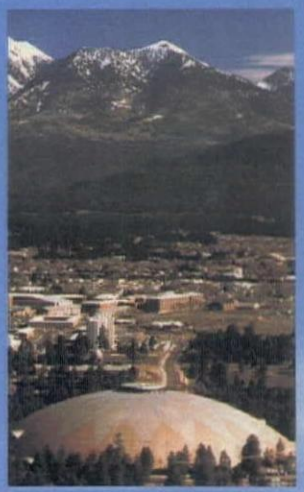
In Arizona, 2/3 of all state money goes for education. No wonder our high school math and reading scores exceed the nation's.

Did you know that 50% of Arizona's manufacturing jobs are in high technology? The national average is just 14%.



Arizona is a right-to-work state. And value added by manufacturing per payroll dollar is the highest in the country.

Special training programs and technical assistance is easily arranged through our 3 major universities and the community colleges throughout the state.



You probably know that Arizona is one of the fastest growing states in America. But you may be surprised to learn that we're also a young state. Our median age is 30.8, while the nation's is 31.2. Young, energetic people make up a large segment of our highly qualified and trainable labor force, both skilled and unskilled. For you, that means Arizona's a great place to expand or relocate your company.

We're in the right state of mind for business. We'd like you to be here too.

For more information, please call or write to Arizona Public Service, P.O. Box 53999, Economic Development Dept., Phoenix, AZ 85036, (602) 250-3116.

THE UNITED STATES OF ARIZONA

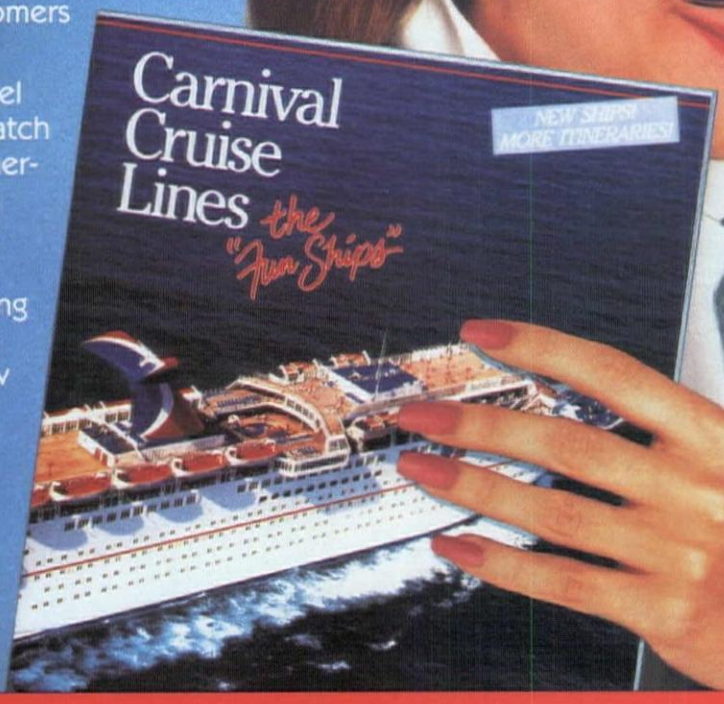
Carnival Wrote the Book on Fun!

Our "Fun Ships"® will take you on a 3, 4 or 7 Day cruise to the Bahamas, Caribbean or Mexican Riviera, and to all the fun you're dreaming of! Virtually everything's included in one low cruise price... eight fabulous meals and snacks a day, two different nightclub shows each evening at sea, full casino gambling, 3 pools, 3 great bands and orchestras, dozens of activities, discotheque, duty-free shopping, friendly passengers, pampered service and much more.

With Carnival, fun is more than just a novel idea. It's the number one reason why we're The Most Popular Cruise Line in the World℠, and why our 7 "Fun Ships"® sail with over 500,000 satisfied customers every year!

See your Travel Agent and watch for our commercials featuring Kathie Lee Gifford on "Good Morning America", the "Today" Show and nightly news shows.

Registered in Panama and Liberia.

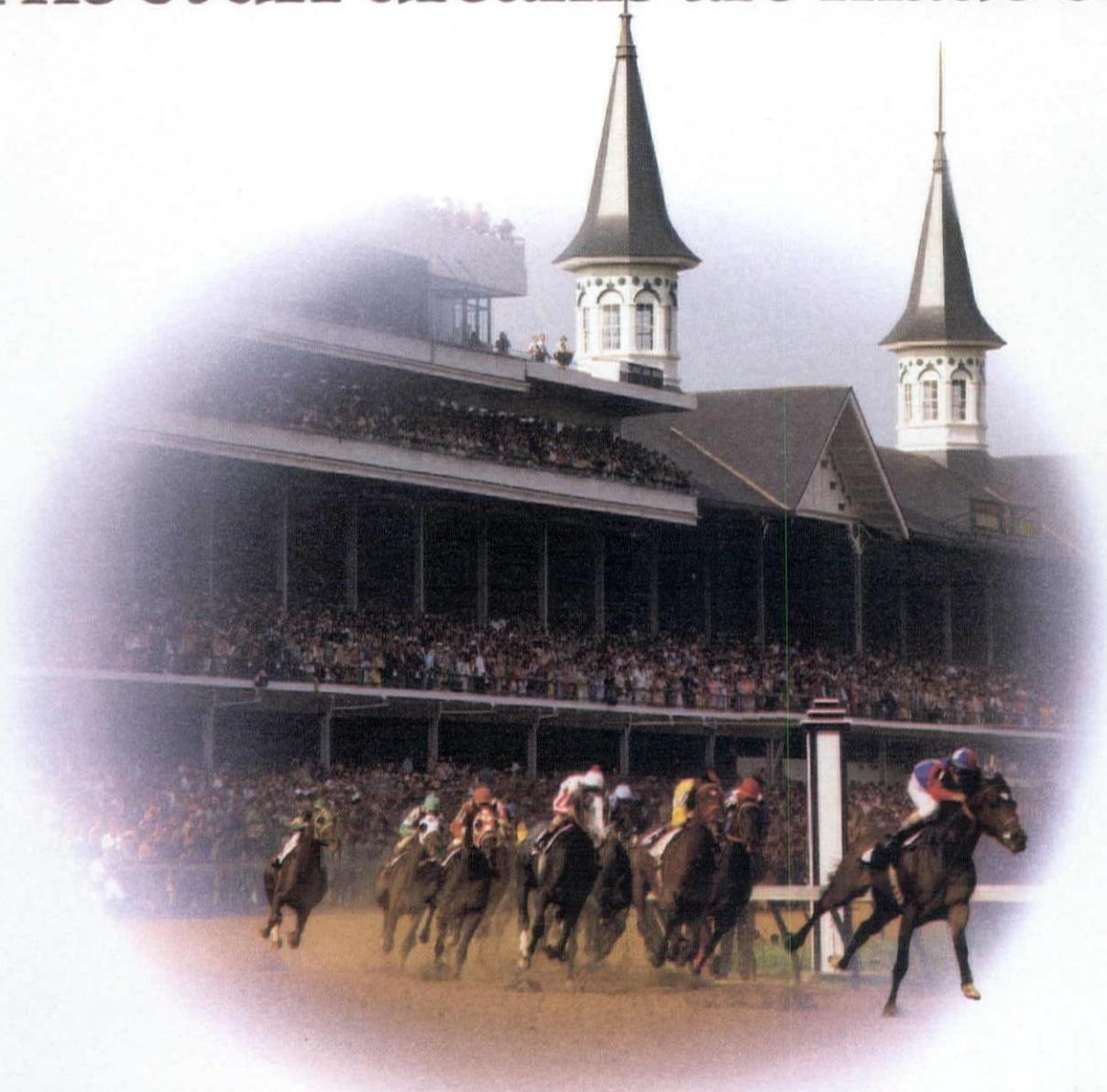


Kathie Lee Gifford

Carnival Cruise Lines

THE MOST POPULAR CRUISE LINE IN THE WORLD

The stuff dreams are made of...



From the Twin Spires to mint juleps to the singing of "My Old Kentucky Home," no place brings more tradition to horse racing than Churchill Downs. And to this historic setting comes racing's richest day, November 5, the 1988 Breeders' Cup.

World famous Churchill Downs. Home of the Kentucky Derby. And now proud host of the Breeders' Cup.

Breeders' Cup
Saturday, November 5

Fall Meet
Sunday, October 30-Saturday, November 26

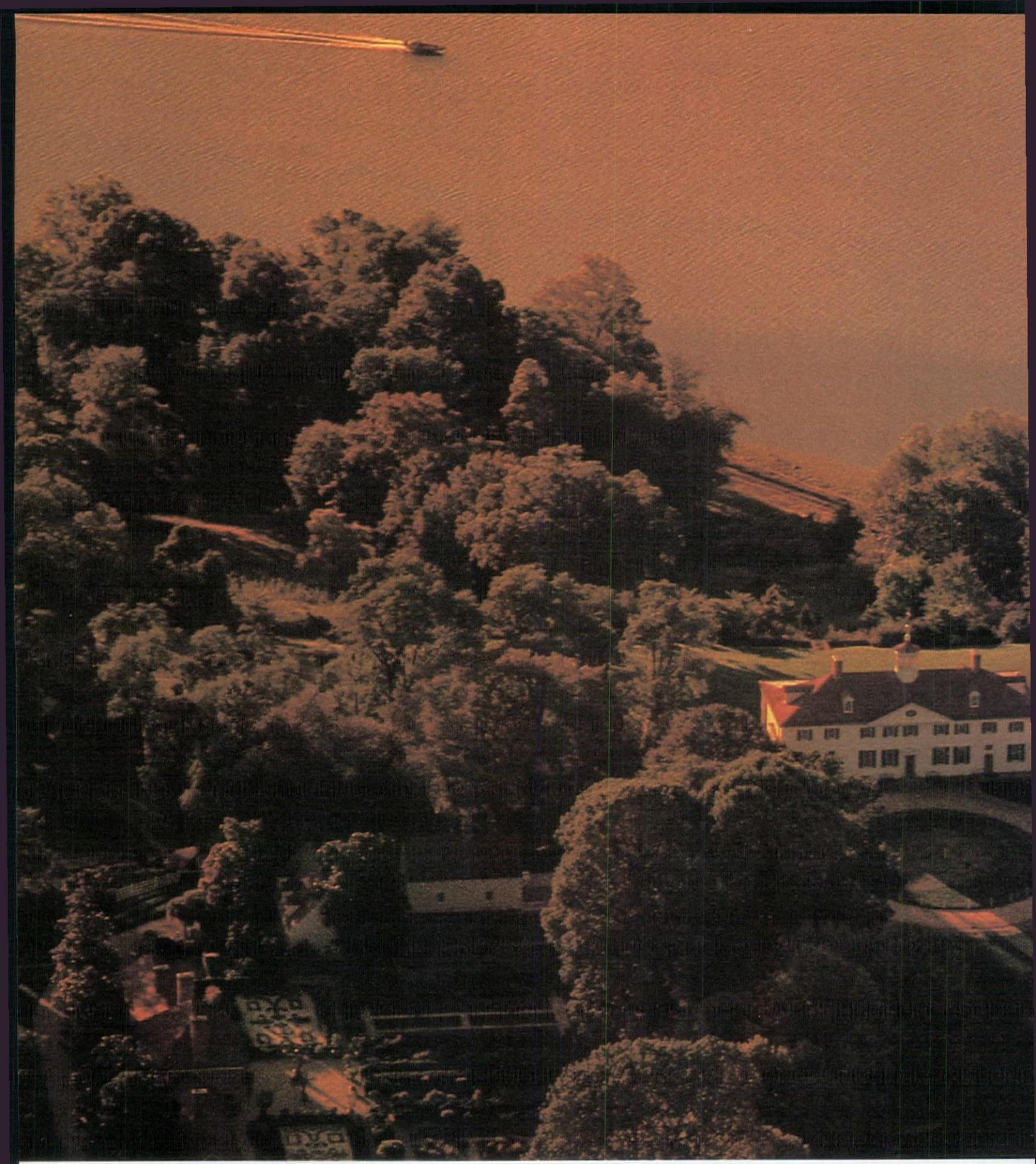
Spring Meet
Saturday, April 30-Sunday, July 3

The 1988 Breeders' Cup At Churchill Downs.

Breeders' Cup®

© 1987 Churchill Downs Incorporated

CHURCHILL DOWNS®



You are cordially invited to the homes of George Washington, George Mason, Nellie Custis Lewis and Richard Bland Lee. You'll find them just across the Potomac from Washington, D.C. And open for your inspection in Fairfax County, Virginia.

Each magnificent mansion has been restored to its original colonial glory. And each offers a glimpse of lifestyles of the rich and famous, circa 1800.

You'll see stirring examples of Georgian architecture. Original paintings and furnishings from the Federalist period. Classic formal gardens where the colonists entertained. And over 25,000 acres of park-



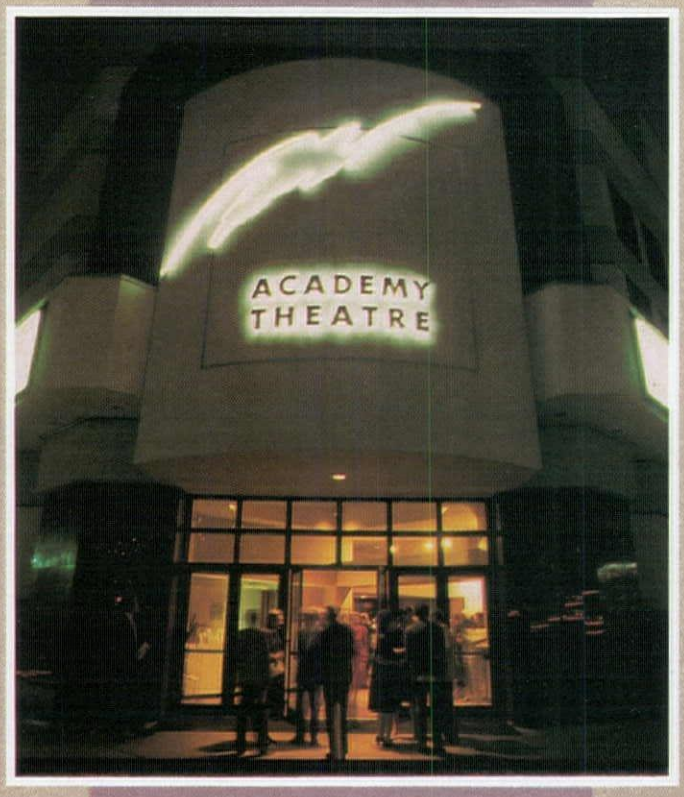
land where they once worked and played.

You'll see why so many great Americans called Fairfax County home. And why so many great companies like Mobil and TRW have homes here today.

So join us. For your free Pocket Guide, write the Fairfax County Tourism and Convention Bureau, 8300 Boone Boulevard, Suite 450, Vienna, Virginia 22180. And come see how much our founding fathers had to fight for.

Fairfax County, Virginia

BellSouth is performing for the arts, too.

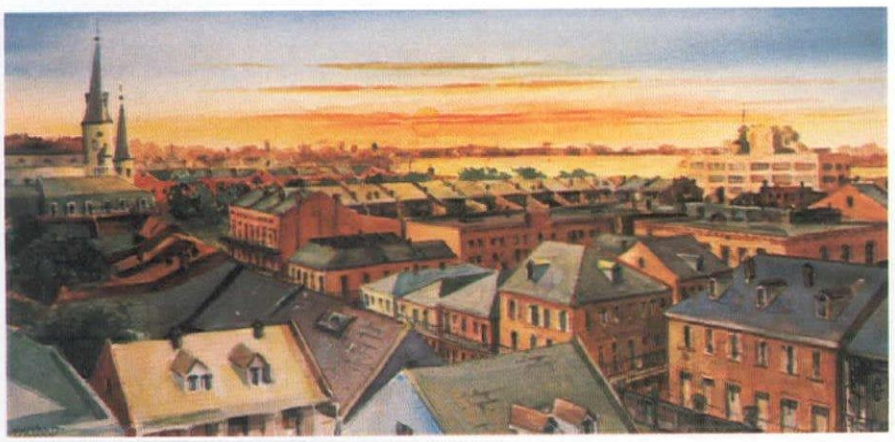


The new Academy Theatre is the first new performing arts center in Atlanta in two decades. But what makes it even more remarkable is that the theater was built in connection with the new corporate headquarters of BellSouth. As the home of Atlanta's oldest resident theater company, a minority arts group, and a dance theater, the Academy Theatre will light up an emerging theatrical district in the city's booming midtown. BellSouth is proud to contribute to the thriving Southeastern arts community that enhances the quality of life for all of us.

BELLSOUTH

©1987, BellSouth Corporation

PETER P. BRIANT — OFFICIAL FINE ARTS POSTER



PRESIDENTIAL EDITION

1988 REPUBLICAN NATIONAL CONVENTION

New Orleans, Louisiana August 15-18

The Official 1988 Republican National Convention Limited Edition Fine Arts Poster is a superior quality offset lithograph from an original watercolor entitled "New Orleans: A New Day" by Peter P. Briant. The three editions available are: the Presidential, the artist's signed and numbered and the numbered editions. All are 21" x 33," printed on high quality, P.H. acid free paper in fade resistant ink.

"PRESIDENTIAL EDITION"

Gold foil stamped
Blind embossed seal
Tri-color grosgrain ribbon
100# premium #1 rated paper
Artist signed and numbered
Edition: 2,500
Price: $300.00

"NUMBERED EDITION"

Pencil numbered
80# premium #1 rated paper
Edition: 20,000
Price: $25.00

"SIGNED & NUMBERED EDITION"

Blind embossed seal
Artist signed and numbered
80# premium #1 rated paper
Edition: 6,000
Price: $50.00

Publishers of Official 1988 Republican National Convention Fine Arts Poster

OFFICIAL EDITIONS LTD.
P.O. Box 15084
New Orleans, LA 70175
(504) 897-9835
24 Hour 1-800-234-VOTE
Everett W. Beelman, President

NAME_____

ADDRESS_____ PHONE_____

CITY_____ STATE_____ ZIP_____

Qty. __Presidential Editions @ $300. $_____
__Signed & Numbered @ $50.00 $_____
__Numbered Editions @ $25.00 $_____
(Louisiana Residents add 4½% Tax) $_____
Handling, mailing tube & shipping $ 6.00
Total $_____

Charge My:
☐ Visa
☐ M.C.
☐ AmerExp.

Exp. Date_____ Card #_____

CREATE YOUR OWN ARTS PUBLICATION

The Arts Guide, a new monthly cultural guide, is being published by HORIZON. This innovative concept teams local arts groups and corporations with the resources of HORIZON. The result is a pullout supplement featuring the arts and artists of the region, inserted into each issue of HORIZON. The arts partner can earn $50,000 to $100,000 annually from advertising, subscription, and newsstand sales.

REGIONAL ARTS GUIDE

"The development of the new Arts Guides could represent the next important phase of growth in our country's public/private partnerships."

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

These lively guides filled with both calendar information and feature articles are currently available in five regions:

- ARTS GEORGIA, a cultural guide to the state of Georgia.
- SPECTRUM, the complete arts guide to to the five-county area of Southwest Florida.
- VALLEY ARTS, the cultural guide to California's Central Valley.
- IMPRESSIONS, the guide to the arts and artists in Central Alabama.
- CORRIDORS, the cultural guide to the state of New Jersey.

•

Single copies of HORIZON with any one of the above are available for $4.00. Subscriptions to HORIZON including ARTS GEORGIA, SPECTRUM, IMPRESSIONS, VALLEY ARTS or CORRIDORS are $28. Send your order to:

Horizon Magazine
P.O. Drawer 30
Tuscaloosa, AL 35402

•

For more information on the Arts Guide program for your community, contact:

Gray Boone
Horizon Magazine
(205) 345-0272

Cross Country

Art

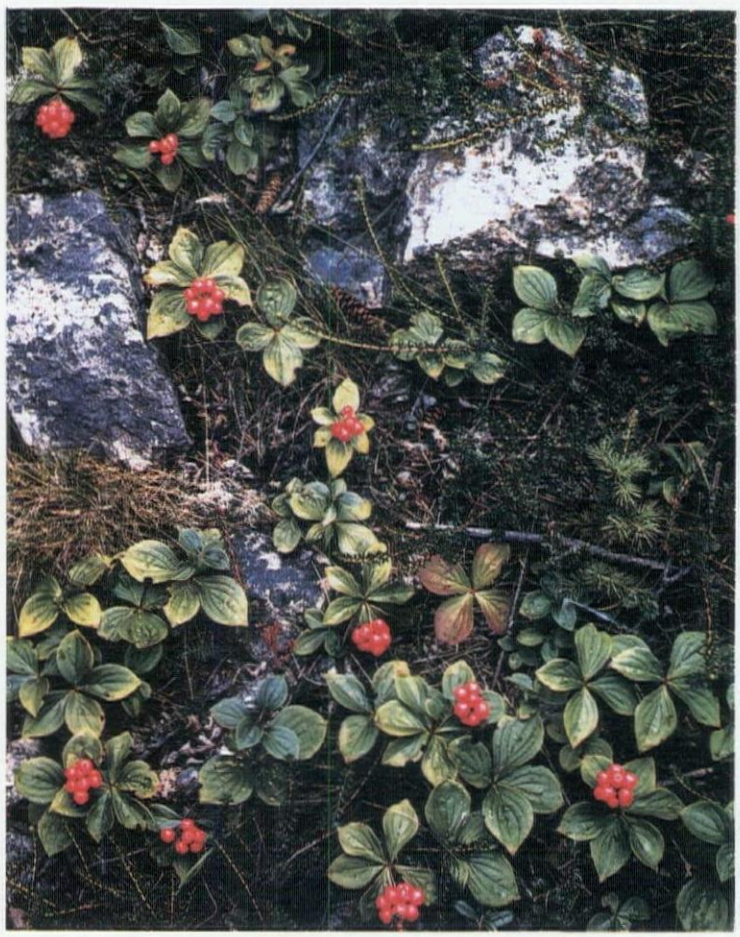
Living Color

Though he began taking photographs as a boy, it wasn't until ten years after he received an M.D. from Harvard in 1929 that Eliot Porter took up photography full-time. As the first full-scale retrospective of his work, on view at the Huntsville Museum of Art in Alabama, July 3-August 21, shows, he quickly became a master at photographing the natural world. Using the dye-transfer printing process, he is able to manipulate color, bringing to his photographs an intensity that transforms them into felt, rather than seen, images. As Martha Sandweiss, adjunct curator of photographs at the Amon Carter Museum in Fort Worth (organizer of the exhibition), says in the foreword to *Eliot Porter:* "In Porter's photographs, grass is as likely to be black as green . . . . There is no customary meaning for his colors. Porter shows what he sees, not what he recalls; he reveals rather than invents." (*Eliot Porter,* the book which accompanies the exhibition, is published by Little, Brown and Company.)

Portraits and Painters

Consider the tragic story of Domenico Zampieri (Domenichino), the early seventeenth-century Bolognese master commissioned to paint a chapel in the Cathedral at Naples. Having received threats from jealous Neapolitan artists because he was a foreigner, Domenichino told the Viceroy of Naples before fleeing the city, "The envious are already waiting to fall on me with their sharp teeth." In a fatal move, Domenichino did return to Naples to finish his commission. His contemporaries sought their revenge by mixing ashes in the lime he used for the ceiling frescoes, and Domenichino died soon after, poisoned by his own art.

Domenichino's is but one of the stories that lie behind the portraits on display in "Painters by Painters: Portraits from the Uffizi Gallery," a collection of portraits dating from 1515 to 1912, on view through July 31 at the National Academy of Design in New York City. Domenichino's *Self Portrait* is among thirty works in the exhibition, along with portraits of such masters as Velazquez and Rembrandt. This exhibition, drawn from two of the largest and most prestigious collections of artists' portraits in the world, is made possible by a special exchange between the Academy and the Uffizi Gallery in Florence, Italy.



© Eliot Porter/Courtesy of Amon Carter Museum, Fort Worth

Bunchberries and Crowberry, Great Spruce Head Island, Maine, *a dye-transfer print of a photograph taken by Eliot Porter in August, 1954. The dye-transfer printing process enables the master nature photographer to manipulate color. Porter uses color much as a painter uses pigments, a technique which enhances his images with intense feeling.*

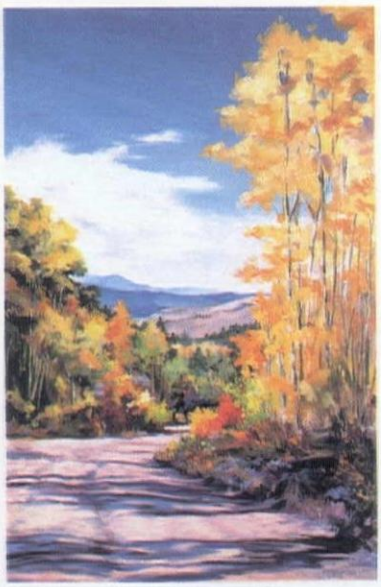
Painter of War

"Winslow Homer: Paintings of the Civil War," on view July 2-September 18 at the M.H. de Young Memorial Museum in San Francisco's Golden Gate Park, provides a look at the earliest mature works of the artist's career. These paintings, drawings, and prints are more concerned with the depiction of camp life than actual battles; like his later works, they are realistic renderings of an objective observer. His is not a militaristic or glorious view, but a recording of the war from a foot soldier's perspective: the camaraderie and tedium that made up life in the camps, between battles. This exhibition is the first full museum examination of Homer as a painter of war.

Making Their Mark

In the past twenty-five years, printmaking in the U. S. has become one of the best-known aspects of contemporary art. It is also an area in which women have been particularly active. "A Graphic Muse: Prints by Contemporary American Women," an exhibition at the Nelson-Atkins Museum of Art in Kansas City, Missouri, July 3-August 7, shows a remarkable range of styles, subjects, and media.

Many of the women represented in the exhibition, as well as some of the renowned male talents (Jasper Johns, Robert Rauschenberg, and others), began making prints at workshops founded by women. As the print evolved from a documentation of the natural world to a vehicle for examining the imagery created by the mass media, women's contributions continued to be seminal. The seventies and eighties have seen an explosion of creative energy in printmaking, and, as "Graphic Muse" shows, that energy has been funneled in directions that are as different as the artists themselves. Louisa Chase's *Red Sea* is a wild jungle of color and motion, while Sondra Freckelton's still lifes are arrays of ordered domesticity. Some twenty-four artists are represented in the exhibition, which was organized by the Mount Holyoke College Art Museum and is supported by the Xerox Foundation.



"Autumn Road to Taos" by J.P. Hughston

STABLES ART CENTER
of the Taos Art Association
presents

TAOS IMPRESSIONISTS

INVITED ARTISTS:

Ron Barsano
Robert Daughters
Francis Donald
Carolyn Duval
Judy Gentry
Rod Goebel • Walt Gonske
Valerie Graves
Rulan Hacking
J.P. Hughston • Jerry Jordan
Marilyn Luther • Allen Polt
Laura Robb • Julian Robles
Teresa Swayne • Ray Vinella

August 6-September 10

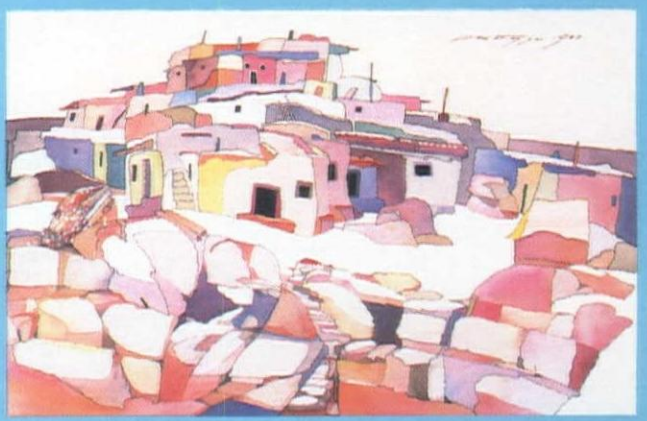
A Juried and Invitational Exhibit and Sale.
Curated by J.P. Hughston. Judged by Michael Johnson and Irby Brown.

Sponsored by:

POLSON-MERCER, INC.

For more information contact Stables Art Center
133 Paseo Del Pueblo Norte, Taos, NM 87571 • 505/758-2052

S·A·R·I· ·S·T·A·G·G·S
S·E·R·I·G·R·A·P·H



PINK WALPI • 33x53 • ED OF 125 • S/N

GALLERY · OF · THE · WEST
P.O. BOX 4046 • JACKSON • WYOMING • 83001
• • • 3 0 7 • 7 3 3 • 9 2 1 1 • • •



"One Nation"

Series of 30 Sculpture-20" high
by Edward J. Fraughton

Gold Medal Winner for sculpture
in the National Academy of Western
Art Show, 1987

Represented by:

Buffalo Trail Galleries

in Jackson Hole, Wyoming

SPRING CREEK RANCH



A FOUR DIAMOND RESORT HOTEL
OVERLOOKING JACKSON HOLE
AND THE TETONS

For a brochure or to make reservations call toll free or write:
SPRING CREEK RANCH
Box 3154, Dept. A
Jackson Hole, Wyoming 83001

1-800-443-6139 In Wyoming, 307-733-8833

Summer Shows

Ernesto Gutierrez
August 13, 1988
Opening 5:00 - 7:00 pm

Breakfast Preview
August 12, 1988
9:00 - 11:00 am
by reservation

Indian Market Show

Robert Garcia
Darren Vigil-Gray
August 19, 1988
5:00 - 7:00 pm

Breakfast viewing
August 19, 1988
9:00 - 11:00 am
by reservation

ΕΝΤΗΙΟΣ GALLERY LTD

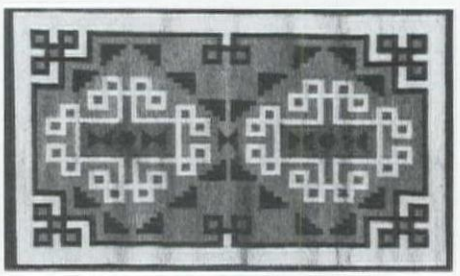
1111 Paseo de Peralta
Santa Fe, New Mexico 87501
505-988-1505

ARIZONA 206

★★ "some of the best California-and Southwestern-style food around"... Bryan Miller, N.Y. Times 11/15/85

206 East 60th Street. New York

Reservations 212-838-0440

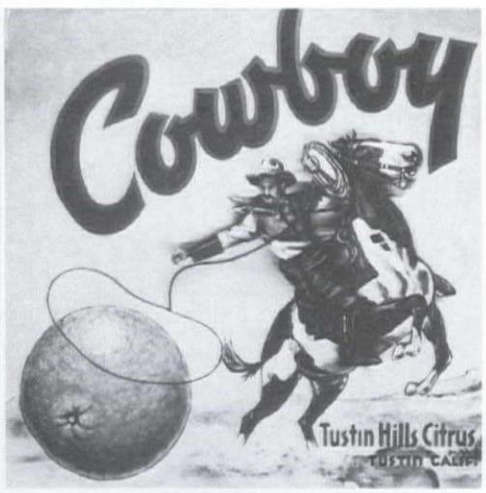


- Exceptional Navajo weavings
- Exquisite Indian jewelry
- Indian pottery and baskets
- Hopi Kachinas
- Sand paintings
- Stone sculptures

Two Grey Hills

Indian Arts & Jewelry

Corner of Broadway and King
Box 1252 (307)733-2677
Jackson, Wyoming 83001



A reproduction of a stone lithograph California orange crate label sets the backdrop for this motionless live model in the "Festival of Arts and Pageant of the Masters," an annual Laguna Beach, California, event.

Festivals

Live in Laguna

A truly unique festival will take place in Laguna Beach, California, July 8-August 28. The "Festival of Arts and Pageant of the Masters" will feature an outdoor art exhibit with works by area artists and craftsmen, including paintings in various media, sculptures, photographs, ceramics, silverware, leathercraft, and handblown glass. Free children's art workshops are offered, and every Sunday afternoon Ballet Pacifica performs on the grass in front of the artists' booths. That's enough to fill up any festival, but what makes this one so unusual is the "Pageant of the Masters," the recreation of masterworks of art by living models. The live tableaux take place every night during the festival; the models, who pose motionless against painted backdrops on an amphitheater stage, are volunteers. Works to be recreated include *Washington Crossing the Delaware*, a series of Norman Rockwell's *Saturday Evening Post* covers, and the traditional ending of the pageant since 1936, *The Last Supper*. For ticket information, write P.O. Box 1659, Laguna Beach, California 92652.

MILLICENT ROGERS MUSEUM



Four miles north of Taos, New Mexico



The cabinetwork of Chippendale and Hepplewhite. The crystal of Waterford and Osler. Marble from Italy. Oils from the 1800s. Furnishings from the days of Adam, George III and Louis XVI. Welcome to The Ritz-Carlton. Where hospitality is a fine art.

THE RITZ-CARLTON
Atlanta (Downtown)
Buckhead (Uptown Atlanta)
Boston
Laguna Niguel, So. California
Naples, Florida
Rancho Mirage (Palm Springs)
Phoenix (November 1988)
Dearborn (December 1988)

Reservations
800-241-3333

members of The Leading Hotels of the World®

Arts in Atlanta

Hard on the heels of the Democratic Convention comes the latest round of excitement in Atlanta. The city will host the "National Black Arts Festival," a biennial, nine-day celebration of the work of black American, African American, and Carribean American artists in the areas of music, dance, theater, film, visual arts, literary arts, folk art, and performance art. More than sixty-five events will take place at thirty-five venues throughout Atlanta from July 30 through August 7.

Highlights include the world premiere of *Sally,* the first of a five-play series entitled "We," written by Pulitzer Prize-winning playwright Charles Fuller (*A Soldier's Play*); two performances by the Bucket Dance Theatre, one of the most innovative modern-dance companies in the U. S.; *Dances from the Diaspora,* a performance by African, African-American, and Brazilian companies showcasing the influences of the African diaspora on black American culture; and an exhibition of seventy-five paintings, sculptures, and prints by the Catlett-Mora family, on display at New Visions Gallery of Contemporary Art. National spokespersons Cicely Tyson and Harry Belafonte will be on hand for the opening parade, July 30.

Summerfare Celebration

"PepsiCo Summerfare 1988, the International Performing Arts Festival of the State University of New York at Purchase," is delivering an exciting number of firsts and debuts during its July 8-31 run. The Frankfurt Opera brings John Cage's new (and only) opera, *Europeras 1 & 2,* to Summerfare for its first performance outside of Germany. Peter Sellars directs, with his customary aplomb, a production of *The Marriage of Figaro,* set on the sixty-first floor of Trump Tower. Other events include the American



West Berlin's Grips Theater in the musical hit Line One, *which will have its U.S. premiere at "PepsiCo Summerfare 1988."*

THE HEART OF THE CITY

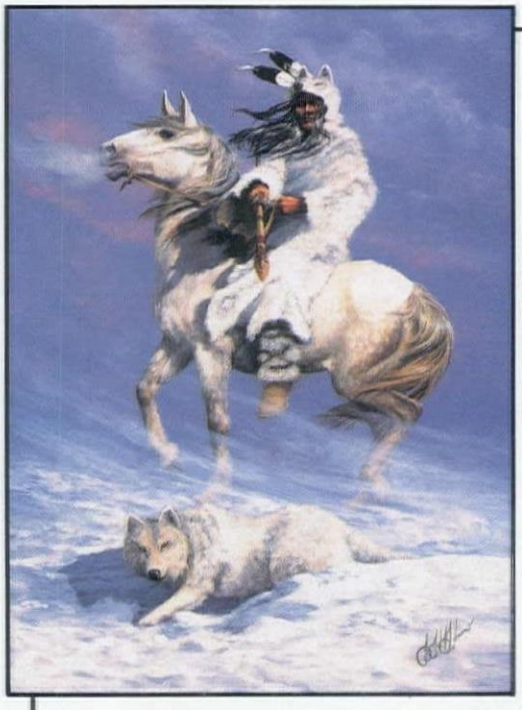
Birmingham is a city devoted to the arts. And there's no better place to start your tour of the arts than The Tutwiler, Birmingham's historic recreation of classic hotel luxury. We're conveniently located in the heart of the city's cultural center with the Museum of Art, The Public Library, The Botanical Gardens, and the Civic Center all right in the neighborhood.

Call 1-800-228-0808 for reservations or 205-322-2100 for information.

THE TUTWILER
A Camberley Hotel

The Occasion Calls For It.

Park Place at 21st Street North • Birmingham, Alabama 35203



SNOW WOLF
36" x 48"
ACRYLIC
Limited Edition
Prints Available

Prints also available of
TETON REVEILLE

SHADOW MOUNTAIN GALLERY
& HERMON ADAMS PRESENT:
A One Man Show, September 9-11
307-733-3162 10 West Broadway
P.O. Box 1677 Jackson, WY 83001

Cross Country

debut of West Berlin's Grips Theater; the showing of two reconstructed silent-film classics, the 1925 *Ben Hur* and *The Crowd*; the New York premiere of George Coates's mulitmedia stage production of *Actual Sho; Elvire Jouvet 40,* the U.S. premiere of a French drama drawn from actual coaching given to an actress in the forties by actor-director Louis Jouvet; and much more.

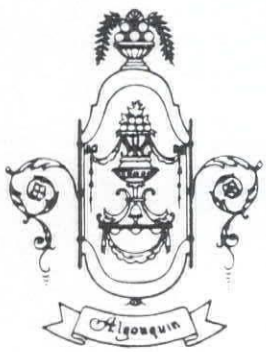
Music

Historic Harmony

As seasoned diplomats from the U. S. and the Soviet Union strive to establish harmonious relations between the superpowers, Soviet and American youths will unite this summer to create a harmony of their own. The American-Soviet Youth Orchestra, a group of 110 musicians aged seventeen to twenty-three, kicks off a month-long tour of the U.S. and the U.S.S.R. this August in a first-time effort by



at Rockefeller Plaza.
Where the treasures of the sea become fine cuisine.
19 W. 49th St., 246-9201.
Open for Lunch and Dinner, Monday thru Saturday. Sunday Dinner. Parking included after 5:30 PM.



Your hotel in New York

HOTEL Algonquin

59 West 44th Street, New York, NY 10036 • (212) 840-6800 • Telex: 66532

Beautifully Appointed Rooms and Suites • Luncheon • Cocktails • Pre-theatre Dinner • After-theatre Supper Buffet
Outstanding Cabaret Entertainment in the Oak Room Supper Club

the two countries to make music together.

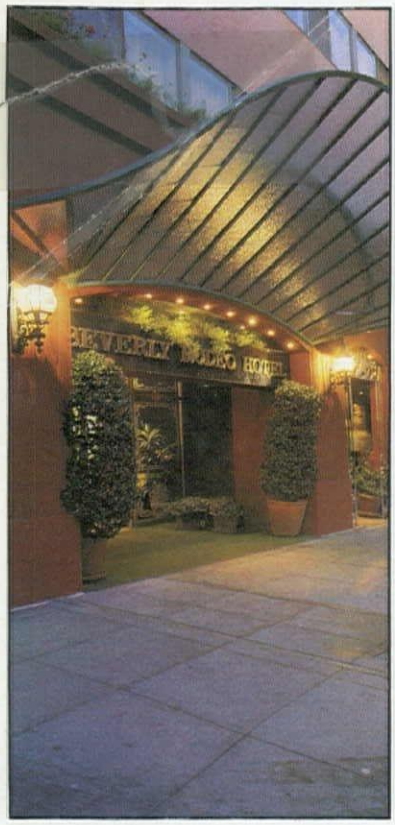
The Youth Orchestra performs its opening concert at the Kennedy Center in Washington, D.C., on August 5, with Zubin Mehta, music director of the New York Philharmonic, as guest conductor. Afterwards, the orchestra travels to New York for a concert at Lincoln Center's Avery Fisher Hall with guest conductor Dmitri Kitayenko, director of the Moscow Philharmonic, on August 7. Then it's on to Milwaukee, August 9, and San Francisco's Concord Pavilion, August 11. Completing the American tour will be a performance in Chautauqua, New York, on August 14. The musicians will perform Soviet and American works, including a symphonic piece by contemporary Soviet composer Edison Denisov, which will have its world premiere at Avery Fisher Hall. Leonard Bernstein has also been asked to compose an original score.

The Soviet tour begins August 19 in Moscow's Tchaikovsky Hall, with Kitayenko conducting. Subsequent concerts are scheduled for Leningrad, Riga and/or Tallinn, with a final concert in Moscow.



Zubin Mehta, music director of the New York Philharmonic, will guest conduct the American-Soviet Youth Orchestra for its opening concert at the Kennedy Center in Washington, D.C.

A small hotel on a little street called Rodeo Drive.



You could shop on our street at Fred, Chanel or Giorgio; a few steps along is Saks and Neiman Marcus. For lunch and dinner, there's our own, notable Cafe Rodeo Restaurant; near us, Colette, and the Bistro. Stylish and congenial, the Beverly Rodeo is a gem of a place to meet friends, start a business day or a holiday.

Max Baril's
BEVERLY RODEO HOTEL
360 North Rodeo Drive
Beverly Hills, CA 90210
(800) 421-0545
(800) 441-5050, in California

