

Journal

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News of The Cultural
Council Foundation
Artists Project

Orchestra, Jazz Bands Big Hit In Five Boroughs

By JOAN WYER

Since the days of the minstrels and troubadours, traveling musicians have spread good will and joy from village to village, and the CETA bands of today, traveling in New York City from community to community, are exuberantly carrying on the same tradition.

These musical components of the CCF Artists Project are reaching grass-roots communities in all five boroughs every day of the week — any non-profit organization is eligible to apply for a free performance by one of the groups: The Philharmonia CETA Orchestra, Chamber Ensembles from the orchestra, the Jazzmobile CETA Jazz Band, and the Jazzmobile CETA Afro-Latin Band. Providing city-wide free

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Snug Harbor Arts Festival Opens in August

For the first time CCF artists from every discipline will join forces in August to produce a month-long CETA arts festival, *Artists by the Sea*, at Snug Harbor Cultural Center on Staten Island.

The participating visual artists, poets, dancers, and musicians will be operating in the center's bucolic setting in the West Brighton section of Staten Island.

The schedule of performances will not be just presented separately and chronologically; instead, they are designed to create a total environment in which the spectators will experience poetry and dance, a full musical concert and additional dances while passing through open fields, a rose garden, and shady groves — all next to the historic Kill Van Kull. The music, dance, and poetry portions of the festival will

be held every Sunday from Aug. 6 through Aug. 27 from 3 to 6 p.m.

The exhibit at the Newhouse Community Gallery starting Aug. 6 (open Wednesday through Sunday from 1 to 5 p.m.) will include paintings, sculpture, photography, crafts, and works on paper; much of the sculpture will be exhibited outdoors too. *Artists by the Sea* is a non-thematic show and will include a wide range of works from conceptual to both abstraction and photo-realism. About seventy visual artists will be represented, although all CCF artists were invited to contribute. The show is being curated by visual artist Denise Mattia and by visual arts coordinator Suzanne Randolph in cooperation with Dan Werner, Newhouse Community Gallery director.

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Paul Dunkel conducting Philharmonia CETA Orchestra at Battery Park.

Blaise Tobia

Orchestra, Jazz Bands . . .

concerts is a warm way to reach out to communities on a one-shot basis. While many organizations cannot sponsor long projects with visual artists, they can enrich their programs by offering a single performance to their membership and their neighborhood.

A strong attempt has been made to reach shut-in audiences at senior centers, prisons, and institutions, and in these locations the audience response has been particularly enthusiastic. The Jazz Band and the Afro-Latin Band, for example, has performed at the men's and women's prisons on Riker's Island on three separate occasions.

It is the responsibility of the concert sponsor to develop an audience and to provide a stage and sound system where necessary. While there have been some failures, the generally excellent cooperation on the part of the sponsors & the appreciation of the audiences indicate the enormous need for the kind of concert activity that the Project makes possible. So great is the demand that the Philharmonia CETA Orchestra (originally called the Orchestra of New York) has already played 100 concerts — more than the contract requirement with the Department of Employment for the entire year. At the end of June the Latin Band had given thirty-two concerts and the Jazz Band sixteen.

The history behind these musical groups goes back to the spring of 1977. The entire Project proposal was developed by an advisory council of arts and community people. David Bailey, the executive director of Jazzmobile, and Maurice Edwards, managing director of the Brooklyn Philharmonia, worked hard to develop their own subcontract proposals under CCF to administer the job lines for musicians. Vociferously backing them on behalf of all unemployed musicians in the city were John Duffy of Meet the Composer and Mari Jo Johnson of the Consortium of Jazz Artists. That proposal became a reality, and forty-eight CETA musicians became members of new performing groups on Jan. 3.

Each musician has a different rehearsal and concert schedule each week. During the first two months of the Project, they were all entirely in rehearsal, developing programs for performance. By mid-March the musical components were giving concerts, and the booking process began; it has been moving by leaps and bounds ever since.

Moving the groups at this pace has involved a real team effort on the part of their coordinators and conductors. Orchestra conductor Paul Dunkel provides the musical direction essential to a disciplined chamber orchestra. Due to his musical reputation and efforts, the 20-piece orchestra is becoming well-known around the city. In late May, Mayor Edward Koch proclaimed "Orchestra of New York Week" in recognition of the orchestra's musical and cultural contribution to the city and to its citizens. The proclamation was read for the press by Commissioner of Cultural Affairs Henry Geldzahler, with a musical fanfare composed by musician David Frost and played by the orchestra musicians included in the ceremony. The orchestra also gave a special concert in City Hall.

Brian Bruman, a conductor and French horn player, manages the orchestra. He confirms all booking arrangements for the groups and is on location with the musicians for every concert. With the number of concerts required by the CCF contract with the Department of Employment already performed, Bruman now hopes to emphasize more directly educational projects in the schools this fall. He is also working with the Boys Choir of Harlem to arrange a series of joint concerts.

Jazzmobile coordinator Johnnie Garry loves the music and works 12-hour days to get it out into the city. On location with both Jazz and Afro-Latin bands for every performance, he can manage three concerts a day, each geographically remote from the other.

The Latin Band is a seven-piece group which has been in great demand. Frank Wess conducts the 19-piece Jazz Band in true "Big Band" swing style. His mastery of the reeds is well-known in the music world, and the musicians working under him benefit much technically from his direction. Wess played with the famed Count Basie Band for sixteen years.

Summer weather brings with it concerts in the parks, and many outdoor events have been scheduled for all of the music groups. The gardens at the Cooper-Hewitt Museum and the Museum of Modern Art will host the orchestra in the coming months, and works by contemporary composers of note will be presented in Damrosch Park at Lincoln Center. CCF's self-initiated festival on Staten Island, *Artists by the Sea*, at Snug Harbor, will feature all of the musicians on Sundays throughout August. The Jazz Band will be in Manhattan parks and at Roberto Clemente State Park in the Bronx under the aegis of the Department of Cultural Affairs. Check the following calendar of events for locations and dates. □



Afro-Latin Band playing at P.S. 22, South Bronx.

George Malave

Snug Harbor Arts Festival . . .

"*Artists by the Sea* is a major arts showcase for Staten Island and New York City," says Liz Thompson, Staten Island and festival coordinator. "The public will be exposed not only to a large variety of art forms but also to the large diversity of expression within each separate discipline. And at the Sunday environmental and theatrical journeys, the audience can follow the entire presentation or join it at any one of the performance locations."

The Sunday schedules will be as follows: 3-3:20 p.m., *poetry readings*: Aug. 6, Ree Dragonette and Doc Long; Aug. 13, Cassia Berman and Pedro Pietri; Aug. 20, Nikki Grimes and Sandra Esteves; Aug. 27, Bob Holman and Barbara Baracks. 3:20-3:40 p.m. every Sunday: *The Inhabitants of Jupiter & Their Nightmare*, a performance by Mitchell Rose and dancers (in open field next to shade tree). 3:40-3:50 p.m. every Sunday, program of traditional Japanese dance by Theodora Yoshkikami (under shade tree). 4-4:20, every Sunday, Smorgasbord, a dance by Vic Stornant; 4:20-5:20, *concerts* in front of maintenance building; Aug. 6, Jazzmobile; Aug. 13, Philharmonia CETA Orchestra; Aug. 20, orchestra string ensemble; Aug. 27, Jazzmobile Afro-Latin Band. 5:25-5:45, every Sunday: Rosalind Newman & Dancers. 5:45-6, Aug. 6 & Aug. 20, *Brown*, an excerpt from *Inner Space, Outer*

Space, a collaborative work created by Ellsworth Ausby with choreography by Marilyn Worell and Noelle Ellington; it also includes: poetry, Nikki Grimes; actress, Stephanie Howard; drummer, Ladji Camari; dancers, David White II, Pamela Greene, Marilyn Worell, Noelle Ellington, and Cathryn Williams. 5:45-6, Aug. 13 & Aug. 27, *Fresh Water Memories of a Salty Dog*, a dance, Martha Bowers with Naaz Hosseini. 3-6 every Sunday, *Wandering Solos*, dances by Cathryn Bernson. From 3 to 6 p.m. poets will also be giving additional informal readings in various locations.

Music and Dance Schedule

Music . . .

Philharmonia CETA Orchestra, Aug. 1, chamber ensemble, Cooper-Hewitt Museum Garden at 2 E. 91 St., 7 p.m. Aug. 6, full orchestra, Lafayette

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Grover Amen
Managing Editor

Selvin Goldbourne
Art Director

Betsy Jaeger
Associate Editor

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Musical Director Frank Wess leads Jazzmobile CETA Jazz Band at Rikers Island Prison.

George Malave

and Marcy Park, Brooklyn, noon. Aug. 17, full orchestra, Staten Island Ferry, leaving Staten Island at 10 a.m. Musicians and passengers should take 9:30 ferry from Manhattan to Staten Island terminal. For further information, call Brian Bruman at 636-4120. Sept. 1 and 2, full orchestra, *Summergarden Series* at the Museum of Modern Art, 8 p.m.

Jazzmobile, Aug. 6 and Aug. 13, Jazzmobile CETA bands will play at the Theatre-in-the-Back of the Brooklyn Museum. (Sponsored by BACA). Aug. 9, Big Band, Port Authority, 41 St. and Eighth Ave., 12:30 p.m. (for further music listings, see Snug Harbor story).

Dance . . .

Sweet 14 Performance Series, Union Square Park, 12:30 p.m., Aug. 14, *Inner Space, Outer Space*, multi-media dance performance created by Ellsworth Ausby. Aug. 21, David Malamut and Kathryn Bernson, contemporary dance. Aug. 28, Judith Janus and Mitchell Rose, contemporary dance.

Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., Aug. 4 & 5 at 8 p.m. Dance program by choreographer Bruce King in the Synod House with dancers Joan Finkelstein, Diane Grumet, and Cathryn Williams.

Cooper-Hewitt Museum garden at 2 E. 91 St. at 7 p.m.; Aug. 8, Naaz Hosseini Dance Company; Aug. 15, Rosalind Newman and Dancers, Aug. 22, Dana Reitz, solo performances related to Tai Chi; Aug. 29, Kenneth King and Dancers.

CETA Artists Found Own Organization

By BETSY JAEGER

The first open meeting of the CETA Artists Organization (CAO), marking its initial effort to form a cohesive body that would play a role in shaping the destiny of its members, was held on June 25 at the Little Church Around the Corner in Manhattan.

An ad hoc committee organized by painter Anna Werner conducted the meeting. After voting itself into existence, the CAO concentrated its attention on two pressing issues: the uncertain status of two Congressional bills that would extend funding for the CETA Artists Program and the creation of a mechanism to make community service a more productive and rewarding experience for both the CETA artist and the community.



Cedar sculpture by Ursula von Rydingsvard at Battery Park.

George Malave

The membership voted unanimously to join the Coalition of Women's Arts Organization (CWAO) to take advantage of its national information service in order to monitor Congressional activity on the CETA bill. It also voted to form a fact-finding committee to investigate possible affiliation with other organizations, including labor unions, whose experience and strength would be beneficial to CAO. The membership debated whether the artists should seek to organize solely with other artists, or whether they should, instead, affiliate themselves with all CETA workers. In either case, the consensus was that CETA artists should do everything possible to make connections that will leave them in a stronger position after their CETA jobs are over.

Another unanimous vote set up a fact-finding committee responsible for making recommendations on the formation of an effective grievance advisory board. The discussion that led to the creation of this committee pointed out lapses in the funding of com-

munity projects, particularly in the area of artist material and equipment. Several artists called for a more enlightened definition of the artist as worker and for a clarification of their public service role in CETA — the parameters of community service.

Artists forming a wide variety of disciplines and sponsoring organizations attended the meeting — writers, painters, actors, musicians, photographers, dancers, and sculptors, representing CCF, Theatre for the Forgotten, American Jewish Congress, Hospital Audiences, Inc., Foundation for the Community of Artists, YWCA - 3rd Ave., Brooklyn, La MAMA, Museum of Natural History, Brooklyn Artists Project, Task Force Against Discrimination, and Dockside Project.

Short Takes . . .

Banerjee . . . I am happy, well, not exactly. Happiness is a lollipop that melts in your mouth. Joy is eternal. You can't buy it, you acquire it, you earn it, give it your brains, bones, and blood. That's what I'm doing. My work is my joy. Since the CETA program started six months ago, I've done ten fumage (a smoke-staining process) paintings, 20 sculptures, 300 paper works, and 200 carbon transfers. Thanks to CETA, I'm doing more work now than ever because now I can buy all the materials I need. I save nothing. There have been times I was so poor I couldn't even buy paper, much less canvas. Now I can do anything I want. *That's* security — having enough canvas. As for community work, I asked to work with advanced students, and now I'm teaching three-year-olds — the exact opposite of what I wanted. But that's worked out fine too. I have complete freedom in my classes. And the children, they are spontaneous, uncorrupted, uncompromising, they love the *act* of painting. They refresh me. I am merely their tool, not a teacher. But I'm lucky. There's a lot of waste in CETA — artists doing what they don't want, and not doing what they do want. I question this whole concept of community work. By necessity, it compromises the artists. They wanted me to work on a huge mural in blue, red, and yellow. But I'm no gaudy colorist. I work in gray and black. So I said no. But when I offered to *give* all my hundreds of works on paper to CETA to be *given* to the communities, they said no — couldn't assume the responsibility. Well, I understand that. But it pinpoints the problem. The community service concept now is a compromise, and a very short-sighted one at that. In the long run our greatest gift to the community will be our own work. And don't forget — without us, there would be no CETA.

Abraham Menashe . . . My placement with CCF is as a photographer in residence at the Brooklyn Arts and Culture Association (BACA) producing an essay entitled *Brooklyn Flowers* — a series composed of 24 black and white photographs aimed at inspiring and uplifting the viewing audience to see the common everyday discarded object in a new light. The subject I am dealing with is broken umbrellas which I photograph in black and white and hand-tint with color. This is a delicate process — by selectively adding color to the photograph, the subject is transformed and brought to life.

Photography helps me understand myself, and, everything I do, I pursue feverishly in anticipation of the insight it will provide. Out of the everyday routines come traces of knowledge. I believe each of us contains a well far greater in size and more surprising in content than we dare imagine. It is a magical process to peek into it and see the clarity of its waters.

Effort is divine — we have no idea of its powers. I am a believer in the concept that we are connected to a greater body and that in the work we produce, we can see glimpses of it. We look at "our" creation

almost with adoration and slowly realize that it is more than us. That is the magic of trying. The more we do, the greater the surprises, and the closer we will be to our real self.

It is through such CETA placements as mine that both artist and community sponsor are energized. I hope the exposure of my work will clarify the potential role of the artist in a community context and create a greater demand for projects such as this.

Barbara Baracks . . . In the past some of the community organizations I worked with tended to treat CETA artists as advanced candy-stripers. I decided that in future placements there would have to be a little more initial respect coming from both sides. Finally this time around I have three community placements which are working out very well, and I think the reason is that I put some time and energy into helping find placements I have affinities with.

I live on the lower east side, and on the next block over from me is the Cooper Square Community Development Committee, a grassroots group which beautifully manages and maintains the ancient city-owned housing its members live in. Cooper Square runs the Storefront School for children and there I'm teaching a Kids Only Writing Workshop every Wednesday evening.

My second placement is with Identity House, a counseling center for lesbians and gay men. I'm writing a script for them recounting some of the experiences of a lesbian coming out group. Hopefully the script eventually will be produced as a film or videotape, sent around to gay organizations, schools, and the like — who knows, maybe even public or cable television.

I'm also working with *Heresies*, a cooperatively-run feminist art magazine. I edit and publish in my "spare" time a magazine called *Big Deal* and drawing on that experience I'm helping put together a three-weekend workshop, open mainly to the women who produce *Heresies*, on the editing, design, and production of magazines. We're lining up some terrific experts on this.

The CETA job is, overall, giving me about as much energy as I'm putting into it. I like working as a professional writer in the community (like many writers I tend to submerge into a hermitlike existence) and I like having a job which values (to the point of paying for) the time I'm putting into completion of a novel.

Charlotte Borchardt . . . My work is fiber sculpture. I'm experimenting with new concepts and researching the adherent properties and manipulative potential of synthetic and natural fibers. These are large pieces and I'm working hard to get them *off the walls* and free-standing, with and without auxiliary support . . .

In discussing CETA artists, there's too much talk about unemployment and poverty levels — not about the high caliber of work by the artists. In fact, it seems to me that the work of the artists in the program is being largely ignored by the program. Our best work would be our best publicity. We should have a huge show in some place like an armory. We should have slides of our work projected in huge public places, like Grand Central Station and the Port Authority. This kind of exposure would put us in such a good light that we would become *more* valuable and desirable to the communities. It's the difference between being desired because of our work or because some community group wants free help with *its* project. Whatever follows, the basic publicity should focus on the work of the CETA artists. Galleries should be called by phone — it does more than press releases. Tours, visits to our studios should be arranged. Cable TV stations are hungry for such material. CETA is basically the artists in it, but the artists and their own work are getting the least exposure. It's putting the cart before the horse. But let our work be known, and the rest will follow. Then we'll have something to lobby about.

Anna Werner . . . My life is enjoyable now for the first time in years. Though I am one of the younger artists in the Project, I have worked steadily for eight years without any feeling of real professional gain. Now everything I do seems professionally oriented and I can work knowing that, although certain assignments may not be representative of my possible future endeavors, they are nonetheless rounding out my experience as a visual artist. Now I can count on my money, food, and supplies. I still don't have enough time for my own work, and I find it hard to draw the line on my community service time so that I can get back to my own work. But all that is really unimportant to my development as a painter. The truly important thing is that I can paint and think about paint every day. I no longer feel forced to explain my professional goals and dreams to anyone who will listen (and maybe offer me a better job.) I don't have to get

involved in the political aspects of my art form. I can just do it and allow it to evolve. Because of this job, my mind is clear to deal with the paint, and that is the most wonderful thing that has ever happened to me.

CCF Notes

A 28-minute docu-drama *Women Against Rape*, produced by CCF artist Susan Sandler as a community project, will be broadcast over Manhattan Cable TV Station Channel 10 at 7 p.m. on July 31, Aug. 2, and Aug. 3. The program demonstrates the work of the rape crisis center, New York Women Against Rape, through a series of dramatized counseling sessions between rape victims and NYWAR counselors.

Suzanne Randolph, CCF visual arts coordinator, is co-curator of *Figure in the Landscape*, a sculpture show at Wave Hill Sculpture Garden, Independence Ave., at 249th St., Bronx, N.Y. 10471. Sculptors represented include Calder, de Kooning, Red Grooms, Barbara Hepworth, Henry Moore, Elie Nadelman, Larry Rivers, Alex Katz, George Segal, and others. The show will continue through Oct. 31.

Working With Us

If you are a not-for-profit New York City-based arts or social service organization, you may apply to the Cultural Foundation Artists Project to become a community sponsor. CCF will try to match your proposed community project to the interests and skills of one or more of our participating artists.

For further information send a self-addressed manila envelope affixed with 30¢ in postage to: Cultural Council Foundations/Artists Project, 175 Fifth Ave., New York, N.Y. 10010. **Do not call us for information;** the packet we will send you is self-explanatory, containing both program details and our application forms.

In filling out the application you may have questions about the optimum presentation of your project proposal. Once again, don't call us, and don't worry. At a point in our processing of your application one of our staff coordinators will contact you to help develop the best possible project description. We look forward to working with you. The deadline for applications for the Fall quarter is Aug. 21.

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