

Journal

Vol. 1/9/Dec. 78

News of The Cultural
Council Foundation
CETA Artists Project

Documentation: Memoirs of an Errant Reporter

By JUDD TULLY

It was Friday, January 20th, and the city was smothered under an awesome blanket of snow. Trudging down the middle of Broadway, heading towards Joe Delaney's studio on Union Square West for my first oral history interview of the two-week-old CETA Artists Project, my thoughts drifted to snifters of French brandy and dry socks.

Entering the loft building at the same instant but from the opposite direction was George Malave, one of the three documentation unit photographers. As the year progressed this phenomenon of turning a corner and finding George there became commonplace. The photographer was weighted down (his right shoulder on a sharp incline from his left) by a well-stocked gadget bag, while the journalist felt the expensive compact weight of a Sony tape recorder, cassette tapes, spiral notebook and a half-formed list of foolhardy questions.

That afternoon was swept away by a flood of memories from Delaney's early days in New York, working with Edward Laning on the WPA Federal Artist Project in a cavernous studio on a Hudson River pier, or taking classes at the Art Students League under Thomas Hart Benton and sketching Jackson Pollock with a full head of hair. Another

impression of that first interview — marvelling at Delaney's agility, maneuvering around stacked rows of canvases in black summer shoes. It seemed that every question I asked was muffled by a fog horn blast from the ancient radiator pipes that heated his studio.

As the weeks melted into months and the mountains of uncollected plastic garbage bags that choked the city poked their ugly heads out from under the receding drifts of dirty snow, the Documentation Unit polished its Blitzkrieg repertoire of shooting and interviewing the CETA Artists.

A rough-edged routine was established. Bivouacked at the cramped quarters of the Foundation for the Community of Artists at 220 Fifth Avenue (the foundation has since moved to larger offices at 280 Broadway), the Documentation Unit

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Jazzmobile/Afro-Latin Band performs on balcony of Port Authority Bus Terminal.

George Malave

Documentation: . . .

coordinator, Ellin Burke, an art conservator by trade, would exchange artist project intelligence gathered from weekly meetings with CCF's pool and borough coordinators. Lists of community projects, performances, exhibits, rehearsals and potential candidates for oral histories would be reeled off while the remaining six members of the group — three photographers and three writers — would scribble notes and muffle groans at the prospect of spending 35% of the week lost in the wilds of the Bronx.

After the briefing a writer would hook up with a photographer to document an event — phone numbers and addresses would be exchanged and dog-eared pages of weekly calendars would be flipped back and forth to unearth a "convenient" time. It soon became painfully obvious that an appointment to meet a painter or dancer, musician or sculptor at such and such a place at such and such a time did not always pan out. Many man/woman hours were wasted, transporting ponderous camera equipment to distant boroughs only to find a cancelled workshop or forgotten rendezvous. A few errant artists were placed on the unit's "enemy list" and future attempts to photograph them in their studios or interview them at home were placed on a distant back burner.

Since no one on the project, outside of a handful of savvy artists and administrators, knew anything about our "archive" or what in blazes (we will get to Tobia later) the Foundation for the Community of Artists had in common with the Cultural Council Foundation, the documentation unit employed a convenient tactic. Whenever we made phone calls to set up appointments with the artists, we would toss in a key phrase — "and this archive after the project year is over will be turned over to the Museum of Modern Art." There is magic in MOMA and suddenly the pulse rate on the other end would quicken. "So, when should we meet?"

Unlike the time requirements of CCF's artists, the documentation unit had a straight 35 hour week split into three categories: office time, on-site community documentation, and darkroom/writing preparation. The photographers bore the brunt of the latter category since they had to develop, proof, caption and print all their film shot "on location." That meant over 400 rolls of black and white film were shot, producing some 1,200 contact sheets and over 10,000 images. The writers had the short term benefit of a lightning fast part time transcriber to transform the taped oral histories into readable transcripts.

It became somewhat of a negative joke during Friday morning meetings to see Sarah Wells or Blaise Tobia or George Malave — and sometimes all three — stagger in to the postage-size archive office at FCA with an armful of contact sheets and prints, with a perfume of developer/fixer silhouetting their figures and glazing their eyeballs. Not only did the photographers' styles become recognizable to the writers but the whole group exhibited preferences in documentation. Jackie Austin had a penchant for video artists and tap dancers. Nancy Stevens cornered the market on interviewing photographers and attending rehearsals of the CETA Orchestra (She also plays a mean cello). Sarah Wells would always volunteer for a dance assignment while George Malave scooted in and out of artists' studios, a Nijinsky of the Nikon set. Blaise Tobia, when not elucidating on what photography cannot do, documented the frenetic meanderings of the CETA orchestra and is the first photographer on record to capture Culture Czar Henry Geldzahler with a halo over his head. The archive's coordinator, Ellin Burke, modeled the cross-filed and indexed documentation materials after the Metropolitan Museum



Bob Holman giving poetry reading at El Centro Bar, Manhattan.

Sarah Wells

of Art's library and was notorious for dropping sunflower seeds inside the ancient housing of a semi-paralyzed IBM ribbon typewriter.

By late spring, FCA's board of directors deposed the foundation's president, Peter Legierri — the bearded dynamo who had us all convinced we were destined for stardom, à la Dorothea Lange and James Agee — and the documentation unit found itself without a leader. Licking our wounds, we decided to stay out of non-profit politics and concentrate our energies on the project. As summer rolled by the unit shifted to high gear, covering the boroughs like a voyeuristic gang of preying mantises.

Through the CETA Arts Centerfold in the monthly issues of *Art Workers News* and the mounting contact with CCF artists during studio and community assignment visits, the unit took on an almost paparazzi dimension. Requests for photographs of poetry readings, workshops, solo performances and special collaborations flooded the office, and the three photographers, realizing the vastness of the project and the finite capabilities of their collective shutter speed, began to guard their time and selectively edit requests for trekking out to the boroughs. The mounting plastic jackets of completed oral history interviews conducted by the writers of the unit crammed drawer space and overwhelmed the nimble fingers of the sole typist.

It was always a pleasure to hear project artists grumble about their isolation from other CETA artists and the frustrating absence of information about projects or assignments other than their own. One of the major perks of being a documentor was the first hand, on-site (as our time sheets so cleverly categorized) knowledge of who was doing what where. The constant feedback — a wall mural completed in the basement of an experimental teenage detention center with hardware store house paint on 155th Street, a series of paintings of saints for a church in Brooklyn, a costume ball for senior citizens in the Bronx — contributed to our wide-angle grasp of the CETA Artists Project in New York City.

At the tail end of a beautiful Indian Summer, FCA and CCF reached an agreement, reminiscent of a leisurely amateur baseball trade, and the documentation unit moved its files and sunflower seeds to the third floor of the Flatiron Building, joining the CCF offices.

On a brilliantly sunny Fall morning, bounding down the congested pavement of Fifth Avenue, stealing glances across the flashing traffic to

Madison Square Park, an image loped into focus — it was Edward Steichen's blue tinted mirage of the prow of the Flatiron Building. Reginald Marsh figures were scurrying along the wind-whipped intersection. A potentially ominous Edward Hopper shadow slashed across the facade of the building. An American Eagle perched on a balustrade, one claw clutching a recently snatched 35mm camera and bloodstained tape recorder. Moaning over the grisly jigsaw wound of my right hand I blinked and shuddered into consciousness. The sunshine was not Fifth Avenue but just the morning light pouring through the bedroom window. It was a dream, a flicker from the lurching subway car that carried the six writers and photographers on a mini-odyssey through a not so naked city. □

A Community Of Poets: Fact and Myth

By BOB HOLMAN

A clatter of poets. A scatter of poets. A crow of poets. Not a crow. There is no one poets' bird. Penguin of poets. Flamingo.

Periodically poached, politically parboiled parentheses project panoramas. A community of poets sticks in one's craw.

The community of language.

Communication art.

These are real life sentences. Phrases.

The everyday circumstances of poetry have as much influence on the composition . . . But what remains actively with us is the individualist and careerist atmosphere of the old literary world, the petty interests of malevolent coteries, mutual backscratching; and the word 'poetical' has come to mean 'lax,' 'a bit drunk,' 'debauched' and so on. Even the way a poet dresses and speaks with friends must be different and entirely dictated by the kind of poetry one writes.

FUTURE POEMS NEEDED

Just like the unexpected rhymes in poetry.

The fine poetical work would be written to the social command . . . and sent to the publisher by plane. I insist 'by plane,' since the most engagement



of poetry with contemporary life is one of the most important factors in our production.

You will need a telephone so your publishers and agents can reach you.

While I was writing I was realizing that if I wanted to I could use the telephone instead of writing the poem, and so Personism was born. It's a very exciting movement that will undoubtedly have lots of adherents. It puts the poem squarely between the poet and the person, Lucky Pierre style, and the poem is correspondingly gratified. The poem is at last between two persons instead of two pages. In all modesty, I confess that it may be the death of literature as we know it.

Satellite countries in orbit, chained telephones.
Parting line/party line..

By being conscious of a poetry community, we're taking charge of thinking about ourselves rather than allowing the thinking to go to public opinions, grants, or "whatever seems to happen."

You sometimes get caught on thinking that art is such a spontaneous process, how can you attempt to dictate the bounds of it by defining a community. Well, all I can say is that things will happen more creatively and spontaneously in a community designed for that to happen.

The creative process *is* delicate — so when people are withdrawing support when you need it, that's when corners are turned. And if people are letting each other down it makes a real difference.

... Also to set up/rearrange the relationship to the community just outside of us, whether that's other artists or people in general.

Ultimately it's an individual writer sitting in front of a typewriter. A supportive community can help that. As individualistic as writing is, in practice writers have always helped each other. To a point. It's time to push the point.

(Vladimir Mayakovsky, HOW ARE VERSES MADE?; Frank O'Hara, PERSONALISM: A MANIFESTO; Ed Friedman, INTERVIEW) □

Music Notes

As the holiday season approaches, the bells on the street corners will not be the only music in the air. The 60 young voices of The Boys Choir of Harlem and the 20-piece Philharmonia CETA Orchestra will come together to perform the Faure "Requiem" and J. S. Bach's Cantata 55 "Ich

Armer mensch." The first of the three performances in this mini-series was given in late November at Trinity Church on Wall Street. On Friday, December 1, the second performance will be at 8 pm at Holy Trinity Church (316 East 88th Street). The Church of the Intercession, home of the Boys Choir, will be the setting of the final performance at 8 pm on Sunday, December 1 (550 West 155th Street at Broadway).

The Philharmonia CETA Orchestra will join Judith Janus Contemporary Dancers at the Symphony Space, 2531 Broadway, for two performances on December 13 and 14 at 8 pm. □

New Art Outlets: Transcending The Star System

By JOHAN SELLENRAAD

One advantage of being an artist on a payroll (in this case CCF/CETA) is that for a short time at least you know what it is like to be recognized as a professional. Most of the artists I know support themselves outside their art, and so have I for the last 20 years. With less than 20 percent of all artists making a decent living from their work we seem to have accepted amateur status compared to doctors, lawyers, accountants, teachers, and people in the various trades. This state is intolerable, dehumanizing, and simply not conducive to making good art. To rephrase Charlie Wilson of General Motors, 'What's bad for art is bad for America.'

There are all sorts of arguments asserting that artists can function professionally in the studio and among peers even while being relegated economically to amateur status. The same applied to tennis and soccer players until they found a way to "turn professional." And in the last five years those sports, capitalizing on media appeal, have become big business. This form of commercialization may not be the way we want to go, but it is apparent that if a large number of un- and under-employed artists wish to survive and flourish professionally, some means must be found to bring us to parity with the other professions and trades.

The present art market cannot absorb more contemporary art since its patronage, composed of a small (elite) segment of the upper middle class and corporations, depends on the notion of art as currency. This by definition only works with a limited number of known names (name brands). If the market is flooded with cheaper brands, the general market becomes unstable. Therefore, we have the star system. Ways may be found to open alternate markets, and in some way the cooperative artists-run galleries are an example of this.

During a recent CETA panel discussion on artist unemployment, Cultural Commissioner Henry Geldzahler suggested that the solution might be an increase of middle class patronage. He noted at the same time, however, that in the state of Virginia 4000 M.F.A.s are graduated annually and he could not possibly see how all of them could be absorbed as artists by society. Even if the notion of art as currency spreads with continued inflation, the benefits will only reinforce those artists who have an identifiable commercial reputation.

Others hope for increased federal subsidies. The Richmond 1040 bill, if enacted, will provide such subsidies. But most of this will go to the art institutions. In fact, most federal programs for individual artists are still patronizing in the pejorative sense. Token grants increase our sense of dependency and helplessness as they are generally of short duration, providing only temporary professional status.

The CETA/CCF Artists Project is an exception to this, as it is a work program producing art and art services with a direct impact on society in exchange for artists' salaries. It removes the price tags from individual works and places the production where there is expressed need. This is unique in that it bypasses the art market as well as the traditional methods of funding artists such as NEA, CAPS, and Guggenheim. But its scale is too small to alleviate the professional and economic needs of the large number of mature competent artists. Its impact on society is still in the nature of developing a new model rather than in effecting substantial changes in the way art is experienced.

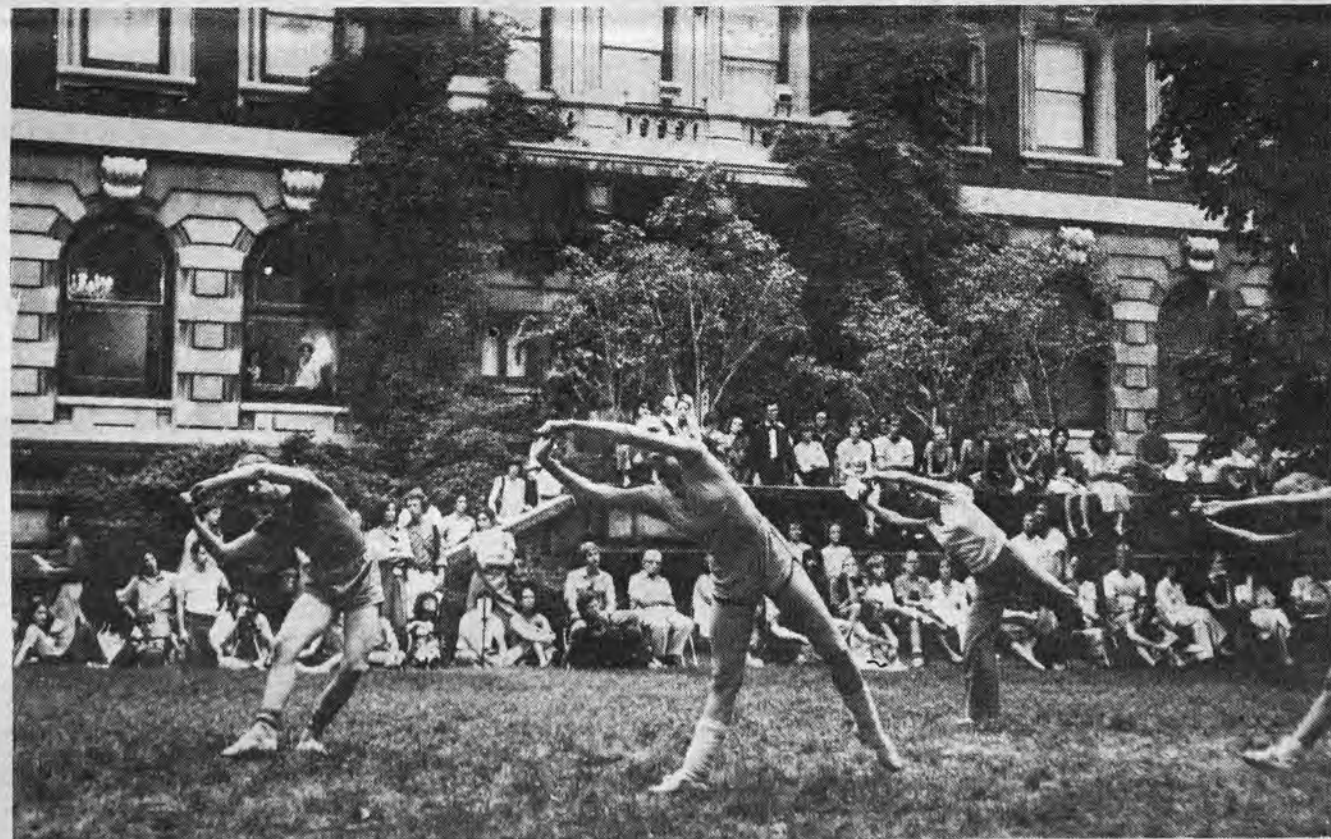
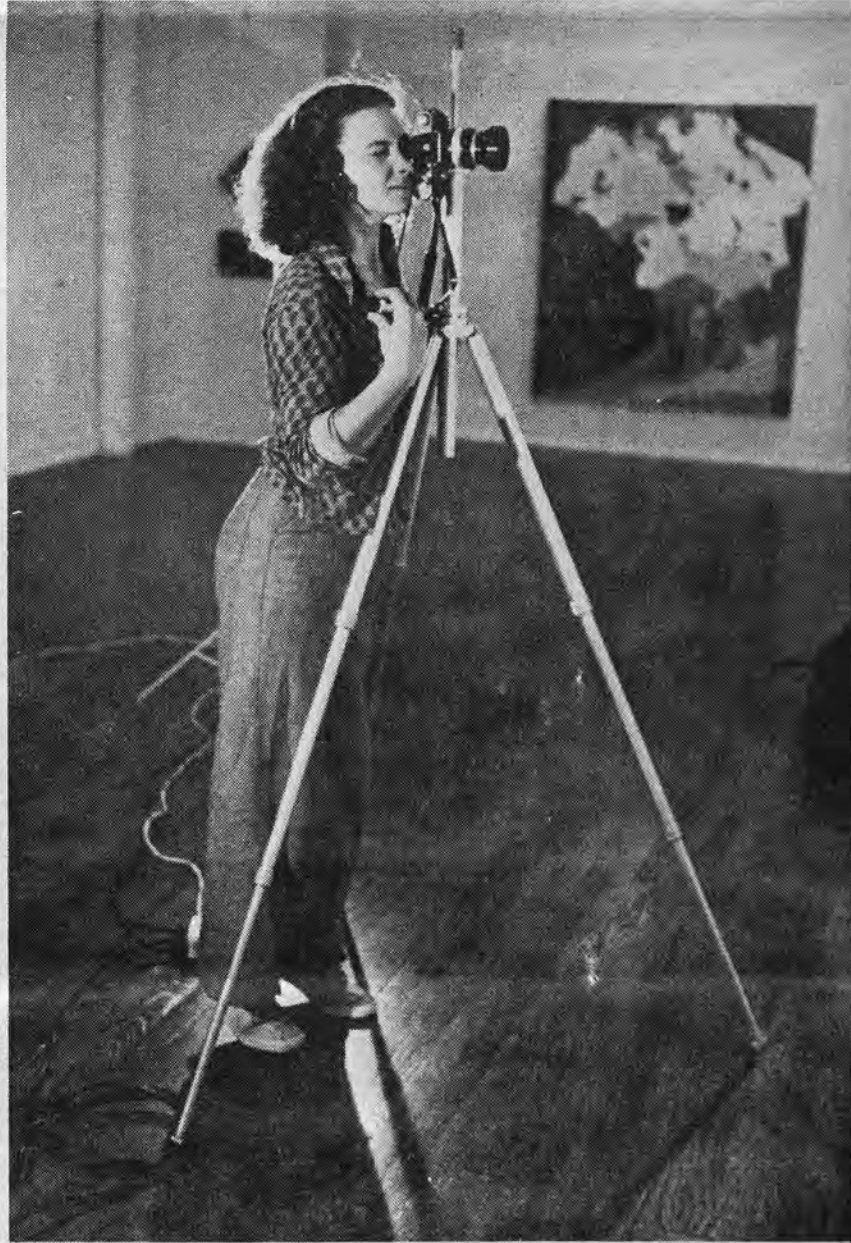
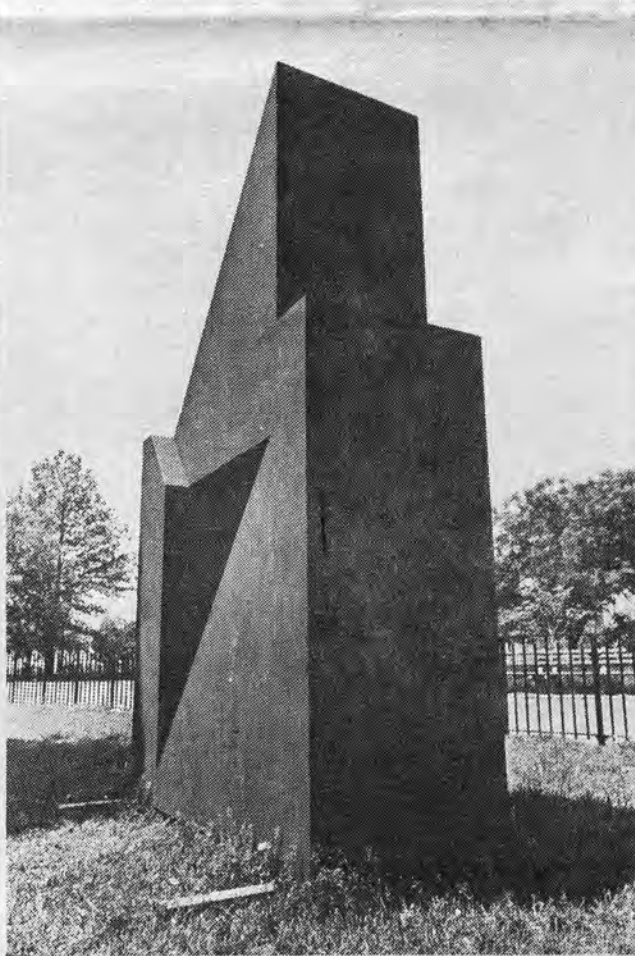
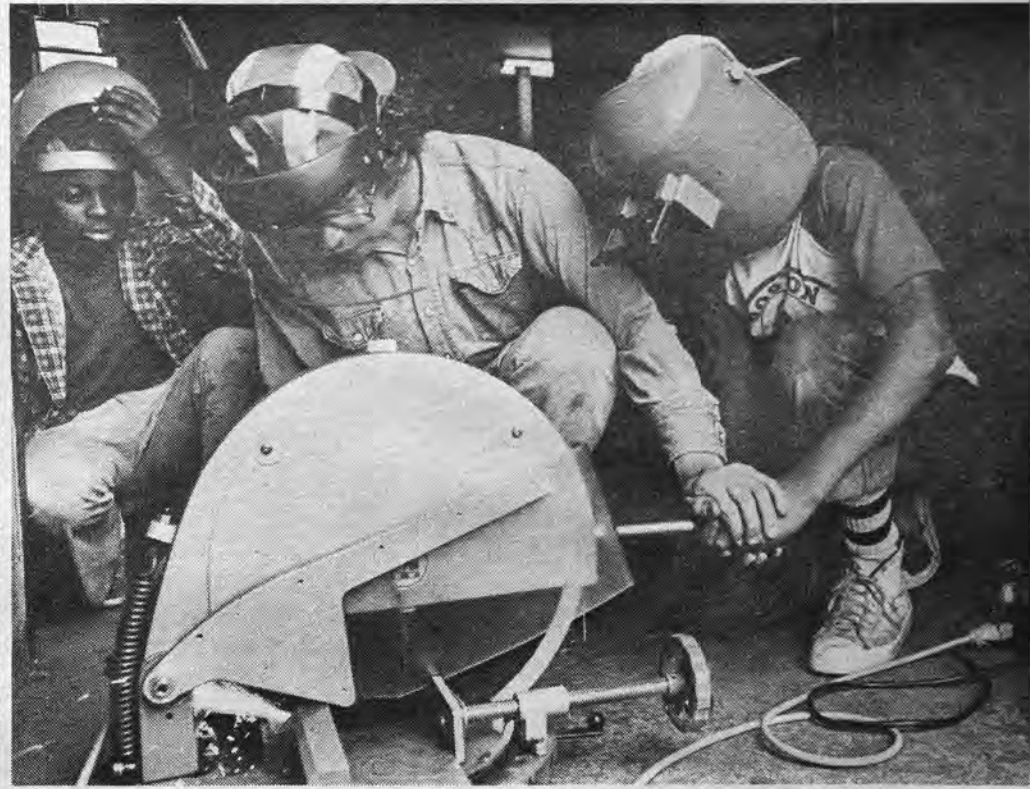
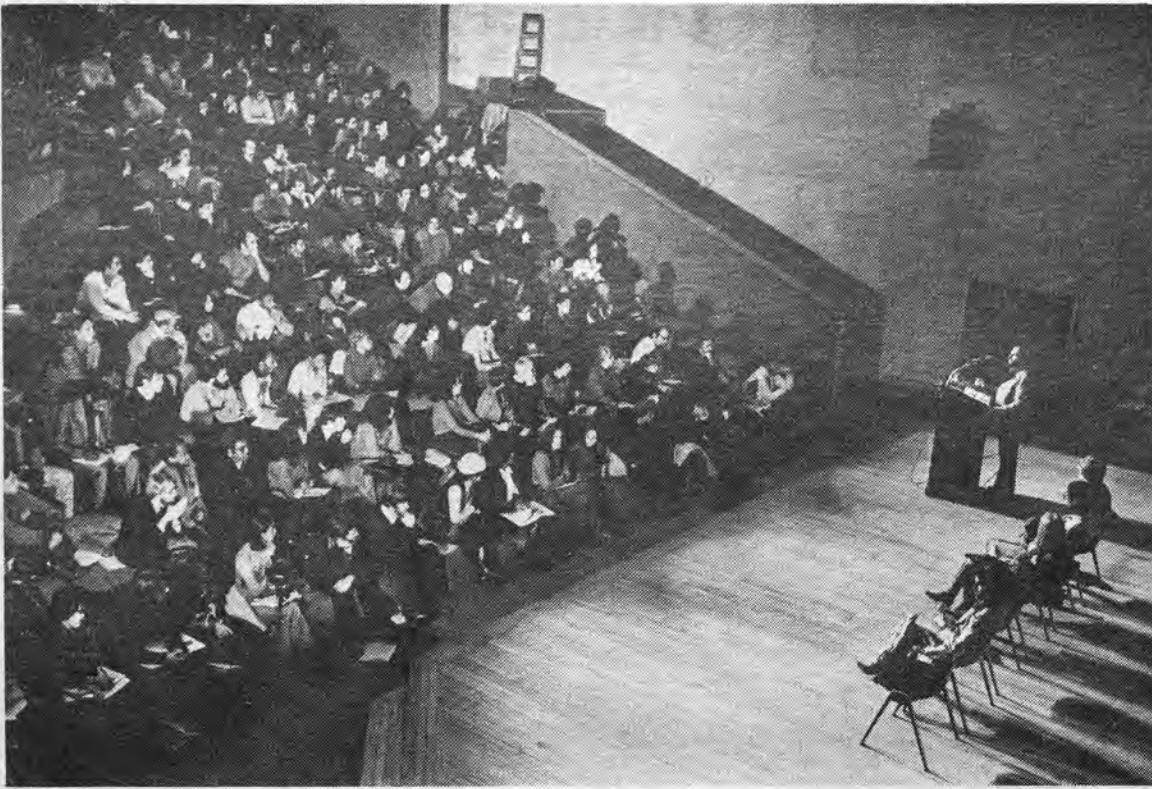
If we as artists are to shift from being seen as auxiliary professionals to being seen as necessary professionals, we have to take the initiative. We have to find ways to bring art into the mainstream. We have to rid ourselves of the myths and limited use of art that insulate us from the rest of society. Art administrators and dealers cannot do this for us; in fact, they have caused much of the insulation. Much of it has been our own doing. We have been too passive, waiting for discovery and patronage. To be in a gallery stable may help, but it is no panacea for our professional needs. We have to become independent.

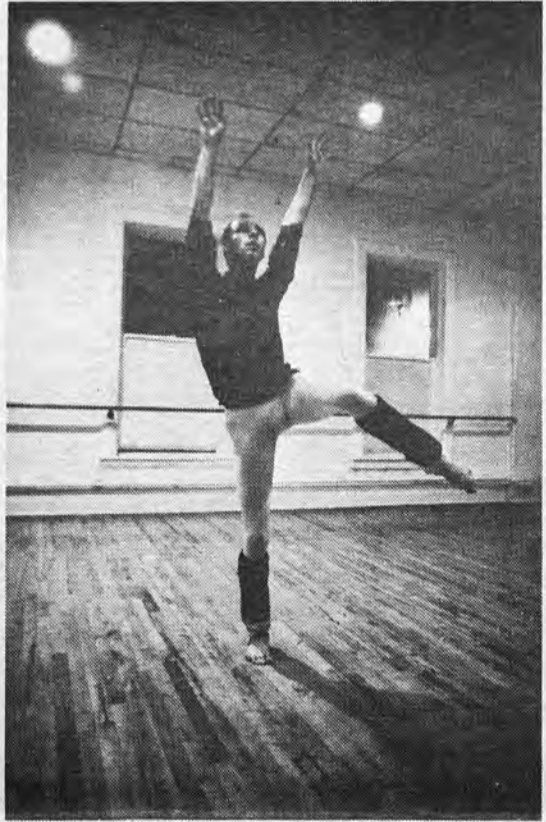
To change out attitudes is not easy. Our dependency has been fostered by our ghetto-ised existence: SoHo, TriBeca, the handful of galleries that promise the myth of professional tranquility. All this is insulation. So the people see older art in the museums and galleries and come to the artist enclaves to eat and be entertained. Their interest may be genuine if not passionate, but what they see is precious little. So we have to find new ways to spread it around. We all need space to breathe.

To the art workers who maintain (in or out of galleries) that society needs improving first, before we can take our rightful place (after the revolution), the answer is: We can no longer wait to function fully as artists. In any event, too many radical artists are now making a fine living from their art, which suggests that politics and art are not interdependent. The important lesson is to divest ourselves from both capitalist (star system) and Marxist (revolution) myths, and make a living as functioning artists.

So here are some partial suggestions to break through the wall between artists and society.

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11	12	13	14	

Captions & Photo Credits

1. Peter Leggieri addresses orientation at F.I.T. (GM).
2. Kenn Stepman runs sculpture workshop at L.S. 162 (GM).
3. Philharmonia CETA Orchestra rehearsing (BT).
4. Vic Stornant (SW).
5. Marilyn Worrell at Nuyorican Poets Cafe (GM).
6. Linda Kraut teaching ceramics, Notre Dame Academy, S.I. (SW).
7. Wood sculpture by David Secombe at Battery Park (GM).
8. Photographer Sarah Wells at work (GM).
9. Philharmonia CETA Orchestra is honored by official proclamation from Mayor Koch. (l to r) Rochelle Slovin, CCF/CETA Artists Project director; Paul Dunkel, musical director; Commissioner of Cultural Affairs Henry Geldzahler; Edward Villella, chairman of Commission of Cultural Affairs; Sara P. Garretson, CCF executive director (BT).
10. Herman Cherry with his painting of Manhattan (GM).
11. Kwok-Yee Tai teaching ceramics at Paterson Senior Citizens Center, the Bronx.
12. CCF/CETA dancers at Cooper-Hewitt Museum (SW).
13. Potter Kasumi Saiga at work (SW).
14. Jazzmobile/CETA Band at Snug Harbor, S.I. (GM).

Photographers: (GM) George Malave, (BT) Blaise Tobia, and (SW) Sarah Wells.

New Art Outlets:

The main vision is simply to turn New York City and every other urban (decaying or not) center into a 20th Century Florence. Some of this has already been started experimentally with concerts and sculpture in the parks. But we need to think on a larger scale — the way Michelangelo redesigned Rome or Rubens dressed up Antwerp. Artists can provide magic and clarity.

Some provisional steps then:

1. **The National Endowment for the Arts** should become more responsive to artists needs and what artists can do. This is our Department of Indian Affairs. Artists should be hired as consultants to develop new programs as a first step. New programs should match the unique talents of artists with particular public needs. Presently NEA funds support mostly established institutions (land, not Indians).

2. **A National Art Bank** for large scale purchases of art now stockpiled in studios could be intelligently curated and circulated as traveling exhibitions in properly improved public spaces. A Moynihan proposal is in this direction, but it needs more artists' input, including staffing. This would be a direct vehicle to bring contemporary art to vast audiences (where they work), and would provide funding to working artists (paid for their work).

3. **Urban design and restoration.** Consulting artists should be hired on all major federally financed projects, such as Westway. They should have as much input as the architects and engineers! The end product would be vastly improved. Instead of a little art in some relief space, the artist would have a considerable humanizing influence. This hasn't been tried for hundreds of years so the examples are not quite there. Maybe, indirectly, SoHo is an example.

4. **Public & private commissions.** The recent use of art to provide scale to new architecture (sculpture in the Plaza) is just about the current limit of the architectural use of art. This must be expanded. The 1/2 or 3/4 percent of new construction cost for art currently designated by federal guidelines seems to have only limited application. This can be pursued more vigorously. Again, much depends on the artists being in on the design from inception, instead of art as afterthought. In this area, NEA can function initially as midwife (artists' advocate), but only if it represents artists more directly. NEA could function as a clearing house for the visions of artists.

5. **Visiting Artists Bureau.** Artists in public schools, assemblies, work places. An active federal partnership role is required to set this up on a large scale.

6. **Artists in Residencies.** To governmental agencies and corporations. Hire an artist for a year and see if you get your money's worth. Give the artist studio space and establish rules of access. This may make life in office buildings a lot more interesting for those who work in them. And as studio space in the artists' enclaves becomes more prohibitive, let the corporations provide free space in exchange for visiting and consultation privileges.

These steps are only a few of the many we artists may have or may want to take to de-ghettoise ourselves. Once free of our cocoon we should be able to function very well. There is certainly no want of talent, training, energy or ability to improvise in new situations. This the CETA experience has made clear. As to the notion that public art corrupts, dilutes or presents a lower form of art than what is seen in those galleries frequented by influential dealers, this can easily be debunked. There is a large reservoir of first rate artists who could function well with public art. In turn, public art would provide a necessary spawning ground for the growth of art, which in recent years has suffered from much in-



Deborah Rosenthal in front of her proposal at *Mural Projects for New York*. Photo by Stanford Golob who also took site photographs for the exhibit.

cestuousness. New professional avenues can only help invigorate the esthetic situation. The historical precedents from the Renaissance and beyond to the WPA still stands. □

Making Murals

By DEBORAH ROSENTHAL

Deborah Rosenthal, a CETA visual artist, organized "Mural Projects for New York," an exhibit of mural drawings and proposals held at the Theodore Roosevelt Birthplace National Historic Site from October 25 to November 30. CETA and non-CETA mural projects were represented. What follows is the text of the curator's introduction to the exhibit.

On exhibit are several final preparatory studies by artists of murals for New York walls. These small works in paint, pencil, and colored paper represent proposals to enhance urban spots as different as the side of a huge commercial building in lower Manhattan and the wall inside a 19th-century Brooklyn bank building. None of the projects has been realized full-scale. A few are in progress and will be completed during the next year; others will not be executed on their proposed sites but may find appropriate settings elsewhere.

Aside from a preview of new city art, such studies give us a glimpse into the evolution of a large-scale wall decoration, and how it differs from the development of an easel painting. Murals (the word is derived from *mur*, meaning wall) are generally two-dimensional works of art. Unlike most paintings and drawings we see in American galleries and museums, however, murals are designed with a specific architectural context in mind. Easel paintings begin in the artist's studio with a problem he or she sets up. Murals generally start with a *commission*: someone — a public agency, a corporation, or even an individual — offers a wall to decorate and the financial means by which to carry out the work. Used to painting without reference to the final disposition of the work, the painter with a mural commission faces the unusual challenges of working to order: creating a conception that fits the space literally and aesthetically, and simultaneously convincing the commissioning agency of the work's suitability.

Generally, a study is a partial attack on a large

painting problem; a complex painting is often generated from a series of such studies. Characterized by simplification, often a sort of shorthand notation of the artist to him or herself, preparatory work interests us especially in its differences from the more complex finished work. Not so the mural study. The artist's final study for a mural is generally meant to convey as full an impression of the scale and treatment — the general demeanor or style, colors, even materials — of the final work. It represents not only a final working-out of compositional ideas but also a close and "finished" approximation of the work as it will be executed. With this small model of the proposed mural, someone familiar with the site — the committee or agency commissioning the work — can form a clear picture of the way the mural will look in place.

Photographs accompanying studies should help the viewer likewise to envision the work in its setting. The painter has had to work out how a small-scale compositional scheme can be made to fit the scale

Journal/Vol. 1/9/CCF/CETA News

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Published by The Cultural Council Foundation Artists Project: Mrs. Donald B. Straus, CCF President, Sara P. Garretson, CCF Executive Director; and Rochelle Slovin, CCF Artists Project Director.

Participating Subcontractors: Association of Hispanic Art, The Black Theatre Alliance, Brooklyn Philharmonia, Foundation for the Community of Artists, Jazzmobile and Foundation for Independent Video and Film.

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Children's Art Carnival mural at Chemical Bank, 42nd St. & 3rd Ave. Art Supervisor: Selvin Goldbourne.

Blaise Tobia

and atmosphere of the place for which the mural is meant. Working on a small board, he or she mentally translates each compositional element into its huge mural counterpart. If the scale markings on the model show that one inch of red equals one yard of red in the mural, the artist — and the viewer here — must imagine him or herself in the presence of a gigantic and enveloping red rather than a tiny square. The translation is made with the help of the artist's knowledge of the site; the photographs record some of the same information. Is the site indoors or outdoors? How is the space lit, and how will the lighting affect colors? From which angles will the mural be visible, and from how far away? How high is the wall itself, and is its orientation vertical or horizontal? And so forth. Each site, each project, each artist or group of artists, deals with a different combination of these questions.

From the written documentation, the viewer may gather problems of execution accounted for in the models. Perhaps the most important of these is the desired degree of permanence. Today, most murals depart from conventional mediums in favor of industrially perfected processes offering greater imperviousness to modern or unusual environments. Photographic means of reproduction and enlarging, new methods of printing, industrial dyes, glazes, and enamel, sunlight-resistant painting mediums are all among the possibilities the mural designer can consider. Budgetary limitations may affect the choice; the appropriateness of the means of production to the original conception is of primary importance. A highly detailed composition using atmospheric effects may be impossible to produce by a technique that perfectly translates a composition made up of flat, geometric color shapes. All of these processes involve the artist in a collaboration with technical experts and companies without whom the work cannot be realized.

Such models, therefore, show the midpoint of a process which from step to step involves artists in collaboration with a range of people outside the world of studio, museum, and gallery. If the artist has been successful with the preparatory model, and the work is carried out, he or she will go on to familiarity with means of mounting and shipping, perhaps restoring; perhaps with labor regulations and procedures affecting installation. Once achieved, the mural hanging on the wall of a bank or a subway station becomes a part of the daily life of innumerable people. Incorporated into a city wall, the mural takes the thought and emotion of the artist who made it from the studio out into the city. □

Photo Exhibits Scheduled

Two photographic exhibitions by CCF/CETA photographers will open at separate Manhattan galleries in mid-December.

The CCF documentation unit consisting of George Malave, Blaise Tobia, and Sarah Wells will exhibit their photographs at the Phoenix Gallery, 30 West 57 St., from Dec. 16 through Jan. 11.

A second group exhibit by all the photographers in the CCF pool will be shown at Gallery 84, 30 West 57 St., from Dec. 19 through Dec. 30. Hours for both shows will be 11 a.m. to 5 p.m. Tuesday through Saturday. The second show will include work by Dawoud Bey, Marcia Bricker, Daniel Dawson, Carmen De Jesus, John Gruen, Robert Gurbo, Francene Keery, Nina Kuo, Abraham Menashe, Larry Racioppo, Ann Marie Rousseau, Marilyn Schwartz, Margaret Schnare, Joan Stephens, Edward Lee White, and Barry Wetcher.

Short Takes

Martha Tack . . . Variety is the key. I like the variety of jobs I've had and the variety of people I've met. My personal project is writing children's stories, and I've combined that with my community assignments by reading the stories at the Staten Island Children's Museum and at a Soho gallery. I've written publicity brochures for the Staten Island Historical Society. I've edited newsletters and written reviews. My latest assignment is interviewing the chairman of the board of Exxon for an article on business and the arts.

I particularly appreciate the opportunity of meeting and working with other artists, and I've learned a great deal from the administrators of CCF, as well as from the senior citizens in my creative writing workshops.

Along the way I've had the chance to explore New York City. Cynthia Mailman, a painter I worked with at the Staten Island Historical Society, introduced me to the art galleries of Soho. The senior citizens of Queens introduced me to the gardens of Sunnyside. The staff of the Staten Island Children's Museum introduced me to the rural communities of Staten Island.

I've had the opportunity to discover myself, to grow as an artist, to write fiction as well as non-fiction. All in all a welcome change from the isolation of writing. □

Rebecca Harvey . . . For the past four and a half months I've been working as an illustrator and graphic artist at the New York Aquarium in Brooklyn. I've been producing everything from camp program materials to a public relations poster and brochure. I particularly like this assignment because I enjoy doing naturalist-related illustration. At another placement, prior to this one, I spent three months with the Staten Island Council of the Arts, where I ran some workshops in graphics and also produced an accompanying booklet entitled "Basic Graphics." The Council lent me to the Staten Island Opera Ensemble where, on a very grass-roots budget, I and another CETA artist painted a backdrop for some operas. It consisted of a characteristic Italian mountain landscape and a small village.

Before that, I spent a very enjoyable three months at the Staten Island Children's Museum where I did exhibit consultation and execution and two murals, as well as graphics and illustrations for all their public relations materials. The atmosphere at the museum was very exciting; it was fun to watch the kids participate in everything by touching and feeling, learning by experiencing things.

The CETA experience has been a positive one for me, providing stimulating places in which to do my work. Before CETA I taught art but never had much experience in graphics because I'm a fine artist and illustrator. I've found that I favor working with non-profit organizations because the people in them are interested in ideas and goals other than financial gain. Having the steady income provided by CETA has also given me time for my own work and I've been doing illustrations, singing with a contemporary folk group and working on my own music.

That I don't yet know whether the artists will be renewed has had a psychologically undermining effect on me but also has probably been discouraging for the sponsoring organizations which have benefited from the artists. □

TITLES

- A transcends human knowing
- B lives in the sea
- C will be reborn
- D consider their dreams
- E offered ten trillion dollars
- F has lovely tender lips
- G may well be the first to return home
- H cannot worship in their own sanctuary
- I will always love you
- J were brought there against their will
- K is a Goddess
- L is the advent of the joyous
- M lives in a Palace
- N is a mystic
- O is eternal
- P will be discovered in outer space
- Q is invisible
- R spoke in tongues
- S is destined to create a revolution
- T will whisper secrets
- U have no shadow
- V is for victory
- W glows in the dark
- X is androgynous
- Y shall bring you peace
- Z multiplies

—Norman Henry Pritchard II

Gideon Davis . . . One of the most exciting things I've been involved with during this CETA year was the New Living Newspaper. . . The original Living Newspaper ran from 1937-1941 under the WPA Project, and had a huge budget as well as a cast of 75 and 25 researchers. We had a much smaller version and ran for only two weeks, but during that time we reached people from all over the world. My part consisted of reciting a prologue, a kind of headline, for each story, putting it in historical perspective. Ironically, the production took place during the early part of New York City's newspaper strike, and so we did a magazine retrospective and not a daily newspaper. We tried to present the stories objectively but found that the audience did the editorializing — and each night there was a different reaction: sometimes verbal battles broke out and sometimes there was total silence.

Before this placement, I appeared as "Oberon" in the Riverside Shakespeare Company's production of "A Midsummer Night's Dream." We rehearsed five weeks and toured the city, mostly parks, for four weeks. This is a fledgling company that needs CETA artists. I also worked with another fledgling company, The Hole in the Earth Children's Company, directing an original children's show which I helped write, "The Giant Argyle of the Spare Time Forest." It appealed not only to kids from 5-12, but achieved a cult following with the 25-30 set, appealing to them on a more mature fantasy level. In addition, I performed in the C.A.T. production of "The First Four."

I've enjoyed CETA, but ultimately the guidelines under which the theatre component was forced to work obviated the possibility of developing a career as an actor. The union doesn't allow CETA performers to participate in professional drama, and so we are forced to sit for a year. In fact, the New Living Newspaper was almost scratched because of the grappling between the union and CCF. Originally, the CETA performers were to have formed a troupe which would go into the community and improvise pieces based on the life in that community. But as it turned out most actors ended up teaching, and not developing their professional careers. Still, I believe the possibilities for this program are excellent, and it is unfortunate that not many people are writing about it, about what's working and what isn't. □



Mural by pre-school children at Port Richmond Day Nursery, S.I., under direction of Banerjee, (holding child) as Edna Kuttruff, nursery director, and Vincent Pinto, associate director of CCF/CETA Artists Project, look on.

Sarah Wells

James Biederman . . . I recently spent three months at Sailor's Snug Harbor, Staten Island, doing installation for a sculpture show that is in the works, and before that I was involved in a Fourth of July Festival on Wall Street, sponsored by the Downtown Cultural Council. I worked on the visuals — decoration, balloons, and things not related to art but to Americana. During this past year, I've also redesigned the S.I. Museum of Archaeology, installing showcases and lighting, and advising on colors, paint, etc. Those three months involved me primarily in design and installation, as did my work at the Port Richmond Community for their urban redevelopment project, and at the Battery Park Outdoor Sculpture Show.

Though I am a sculptor, the CETA job has put me into different situations and I've done work that I never did quite as extensively before. In my own work, I've been concentrating on drawings and will be showing two of them at The Drawing Center, opening Nov. 15. □

This has been a good year for me — CETA has given me peace of mind so that I was able to do a lot of work — but I have reservations about the idea of funding artists in this particular way. It's absurd to think that I'll have no money next year if the project is not refunded, and almost none of the artists have been placed in more permanent positions at the sponsoring non-profit organizations where they've worked this year. My suggestion is that the government give more money to individual artists. Why can't the government accept community service as doing a piece? If the arts are not supported, culture will fall apart. Art is one of the main reasons people come to New York, and therefore it brings a great deal of money into the city. But aside from the economic aspects, such direct funding of individual artists would make people aware that the artist is a serious worker and not an entertainer. Art is about seeing, knowing, perception, process, and spirit, and while it is a commodity, it is also priceless — it makes you think. □

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Journal

Cultural Council Foundation
 175 Fifth Avenue
 New York, N.Y. 10010
 Vol. 1/9/Dec. '78

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