

## ***Arts Wire Current, March 13, 2001***

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Arts Wire CURRENT is a project of the New York Foundation for the Arts (NYFA) -- <http://www.nyfa.org>

Arts Wire CURRENT features news updates on social, economic, philosophical, and political issues affecting the arts and culture. Your contributions are invited. Contact Judy Malloy, editor.

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## **ARTISTS SPACE IN FLUX: NEW SOLUTIONS/NEW CRISES**

### **IN BROOKLYN MARK MORRIS DANCE GROUP BEGINS MOVE TO NEW HOME**

On February 28, The Mark Morris Dance Group's (MMDG) administrative staff began the move into the company's first permanent home at 3 Lafayette Avenue in Fort Greene, Brooklyn -- just one block from the Brooklyn Academy of Music, MMDG's principal New York performance venue for seventeen years. Once a

state office building, the entire building is now dedicated to dance. It was constructed at a cost of \$6 million, and is scheduled to open to the public in June.

"It's an amazing privilege to have the opportunity to construct something like this building, a home for a company that hasn't had one, a place which will allow its artists to work up to their potentials," says MMDG General Director Barry Alterman. "And it will contain a school. And provide critically needed space for others in the Brooklyn performing arts community."

"We're very happy!" he added.

Founded by Mark Morris in 1980, the company is celebrating its 20th anniversary this spring -- this week performing the New York premier of Virgil Thompson's *FOUR SAINTS IN THREE ACTS* (2000) as well as Lou Harrison's *WORLD POWER* (1995) at the Brooklyn Academy of Music (BAM) Howard Gilman Opera House.

"We saw the building as image -- marking the rebirth of this neighborhood as both a new arts district for the city and a vibrant residential neighborhood," said Peter Scaglione, Beyer Blinder Belle, Architects & Planners.

The site for the building straddles the Fort Greene and downtown neighborhood's of Brooklyn and is across the street from the BAM Opera House. It is a prominent site at the corner of Lafayette Avenue and Flatbush, (one of the major streets leading to the Manhattan bridge) explains Scaglione, who worked on the building for the dance group, from the initial design phase through construction.

Parts of the old office building were retained for their floor-to-floor heights and unique features (the old two story banking hall on the ground floor is envisioned as a new restaurant) and also to save money on foundations and structural work, Scaglione told Arts Wire. "The entire exterior of the building is a new 'skin' around this existing structure -- with the new brick base relating to the materials of the old masonry building on the site and to the Opera House across the street, and the floors above it clad in gleaming white metal panels as a phoenix (new building or image) rising from the base of old building."

Inside, at the core of the 31,000 square-foot center are three column-free dance studios. The main studio is one of the largest unobstructed dance studios in New York City, and will be equipped for performances with theatrical lighting and sound systems, as well as seating for 150 people. The second and third studios

will be used for rehearsals by MMDG and other non-profit cultural groups, as well as for classes.

Peter Scaglione describes the interior as very open with two large terraces and lots of translucent glazing that allows light into the studios but not too much to distract the work going on within.

"Dancers and movement will be silhouetted at night when these glazing panels are illuminated from within," he notes.

The completed Mark Morris Dance Center will provide the organization with crucial resources for creating, rehearsing, teaching and performing. It will feature a dance school, offering classes in a variety of dance forms for students from beginners to professionals, and MMDG will use the center to expand its educational outreach programs by inviting Brooklyn students into the studios for workshops and showings. There will also be classes and workshops engaging the neighborhood so that it functions not just as a home for the MMDG but a neighborhood institution.

"It will be a tremendous asset to both the neighborhood of Fort Greene and the arts community of New York," MMDG states. "The center will serve as a catalyst for the physical and economic revitalization of the Fort Greene area, and will be a cornerstone for the burgeoning cultural district in Brooklyn. The Dance Center will directly benefit other arts organizations and New York's smaller dance companies by providing affordable, subsidized rentals of studio space, and an ideal setting for conducting workshops, master classes, and performances." Scaglione adds that when the Dance group is on tour other companies and groups can use the studios, (there are guest locker facilities) so the building will be active all the time -- "bringing constant activity to an area that until not very long ago was considered marginal."

Sources/resources:

THE MARK MORRIS DANCE GROUP -- <http://www.mmdg.org>

BEYER BLINDER BELLE, ARCHITECTS & PLANNERS --  
[http://www.beyerblinderbelle.com/index\\_main.html](http://www.beyerblinderbelle.com/index_main.html)

In a statement about their work, Beyer Blinder Belle Architects & Planners writes that "As the scope of our restoration and rehabilitation work has expanded, so too has our understanding of the entire built world. From concentrating on high-style civic, cultural, and residential buildings, we have come to understand the

interconnectedness of such structures with the vernacular buildings that surround them. And from concentration on single isolated buildings, we have developed an awareness of the equal importance of the gardens, open spaces, and streets which provide their setting -- that is, of the urban fabric which binds these historic buildings into an organic, life- sustaining whole."

"Cultural District Planned for the Brooklyn Academy of Music"

Arts Wire CURRENT -- <http://www.artswire.org/current/2000/cur110700.html>

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Odile Joly

"Real estate explosion threatens downtown's dance ecology. Boom In Brooklyn?"

THE VILLAGE VOICE -- <http://www.villagevoice.com/issues/9934/joly.shtml>

This article addresses housing issues for dance artists in NYC

**IN PRINCE GEORGE'S COUNTY, MD, GATEWAY ARTS DISTRICT TO INCLUDE APPROXIMATELY 130 LIVE/WORK STUDIOS; CLARICE SMITH CENTER FOR THE PERFORMING ARTS TO OPEN THIS FALL AT U. MD**

Along Route 1/Rhode Island Avenue in Prince George's County, Maryland, an initiative is under way to develop an arts district designed to support artists living and working in the municipalities of Mount Rainier, Brentwood, North Brentwood, and Hyattsville.

And in College Park, the new Clarice Smith Performing Arts Center celebrates its opening in the fall of 2001, with an official Dedication Gala planned for Saturday, September 29 and a community open house event on Sunday, September 30.

Spearheaded by the Gateway Municipalities Community Development Corporation, The Gateway Arts District, will include approximately 130 live/work studios and other facilities for performing and visual arts, according to the Cultural Alliance of Greater Washington's newsletter, ARTS WASHINGTON.

"Gateway CDC Arts Action Team wishes to support and increase the number of artists living and working in the towns; to provide artists with resources to allow them to remain and thrive; and to create art programs available to the greater community, utilizing artists talents and skills," Barbara Arm Funk, Division Chief

of the Arts and Cultural Heritage Division at the Maryland-National Capital Park & Planning Commission, writes in Arts Washington.

The Gateway Arts District was officially underway in August 2000 when Minneapolis-based Artspace Projects was selected by Park and Planning to conduct a survey of artists and arts organizations in the region. Survey results -- 800 returns from 6,000 sent to area artists -- indicated that 36% were interested in relocating to the proposed live/work studios. From the survey and a series of community meetings emerged proposals for a community arts center; an African-American History Museum; three live/work studio facilities; a performing arts venue; and an arts incubator space for emerging arts organizations.

According to Arts Washington, the 20,000 African-American History Museum is currently planned in North Brentwood as the lead project. A 10,000 square foot performance center, featuring a 150-seat black box theatre, will be located adjacent to the museum. The Gateway Arts District will be anchored by the three separate live/work studio projects for low-income artists which will create communities of artists in Mount Rainier, Brentwood, and Hyattsville. Additionally, as part of an Arts and Education Initiative, the Gateway CDC has recruited and developed funding to place 14 artists in residencies in five local schools.

It is anticipated that work will begin on the first live/work space in late 2001.

Prince George's County's cultural vitality is also reflected in the new Clarice Smith Performing Arts Center -- a 318,000 square-foot performing arts center located on 17 acres on the campus of the University of Maryland.

The building design, by the firm of Moore Ruble Yudell, reflects the Georgian brick, copper roofs and low profile of the University of Maryland's traditional architecture but brings the most recent advances in acoustic engineering, lighting, technological equipment and materials to the interior spaces.

The Center will serve as home to the Departments of Theatre and Dance and the School of Music, offering unique opportunities for interdisciplinary collaboration as well as student interaction with guest artists.

It features six performance halls: a 1,100-seat concert hall; the Ina and Jack Kay Theatre, a 650-seat proscenium theatre; the 250-seat Joseph and Alma Gildenhorn Recital Hall; a 200-seat dance theatre; a 200-seat studio theatre and a 100-seat theatre lab. Other highlights of the building design include a two-story, 23,000

square foot performing arts library, customized rehearsal rooms, and an office reserved for Prince George's County -- to help foster partnerships with local artists.

All the performance spaces are intimate and audience-friendly -- designed to encourage a close relationship between audiences and performers. "The size of the performance halls and the relationship to the performing arts departments offers an opportunity for visiting artists to be closely related to instruction and for audiences to be exposed to artists as their careers grow and develop," says Susan Farr, Executive Director of the Center. "We truly hope to blur the lines between performance, learning, and community."

The Center also has a strong commitment to developing and serving as a laboratory for new works and is currently involved in commissioning a new dance for its Dedication Ceremony as well as two new operas.

Sources/resources:

Barbara Arm Funk  
"Four Towns One Community"  
ARTS WASHINGTON  
Cultural Alliance of Greater Washington -- <http://www.cultural-alliance.org/pubs/gateway.html>  
February 2001

ARTSPACE PROJECTS -- <http://www.artspaceprojects.org>

"The Clarice Smith Performing Arts Center 'Fine Tunes' in Preparation for Fall Dedication"  
CLARICE SMITH CENTER FOR THE PERFORMING ARTS --  
<http://www.claricesmithcenter.umd.edu>

"Solutions Sought as Real Estate Boom Impacts Artists Nationwide"  
Arts Wire CURRENT -- <http://www.artswire.org/current/2000/cur110700.html>  
November 7, 2000 Volume 9, No. 45

**IN BALTIMORE, MD ARTISTS' HOUSING COOPERATIVE TO  
OPEN NEW GALLERY/PERFORMANCE SPACE**

Artists Housing, Inc, (AHI) which has been providing affordable housing for artists in a supportive cooperative environment since 1987, is now constructing 1448 -- a new gallery/performance space which will officially open this fall.

"Recently we have been experiencing a revitalization as a group, evidenced by the fact of our new gallery/performance space which is under construction at 1448 E. Baltimore St," says Coop Secretary Tom Wells, a mixed/multi-media artist/photographer who lives at AHI. "The space will begin as an outlet for the housing cooperative's 28 member artists who are painters, print makers, sculptors, musicians, poets/writers, installation & fiber artists and film makers. 1448 will also include space for model drawing sessions which will be open to other artists as well as space for community art programs for kids."

The neighborhood has been seen considerable development in the last 10 years. When AHI was first opened in 1987 the area had more than its share of dilapidated and abandoned buildings, explains Property Manager Bryan Humbert. Since 1987 however, whole blocks in Washington Square have been renovated and rebuilt, all while maintaining the historic "flavor" of the community.

Humbert adds that "In 1985, Artists' Housing was proposed as a 'cornerstone project' to provide stability and to jump-start the corridor's development. It wasn't a guaranty of success but judging from the results, I'm very thankful for the planners' vision and determination to make a change."

Sources/resources:

ARTISTS HOUSING, INC -- <http://www.amberlady.com/ahi>

## **IN SAN FRANCISCO MARDI GRAS BENEFIT RAISES \$60,000 TOWARDS NEW DANCE CENTER; DOT COM ATTRITION EASES SPACE PROBLEMS BUT SITUATION STILL IN CRISIS**

In San Francisco -- where hundreds of artists, musicians, dancers, and arts spaces have been displaced by a combination of dot com industry influx and redevelopment -- two ballot measures designed to slow dot-com development in the city failed in November.

Among the organizations which may be in potential jeopardy -- either because their leases are due to expire in two years or because their buildings may be put



up for sale -- are the Film Arts Foundation; the Jewish Film Festival; the National Asian American Telecommunications Association; National Alliance for Media Arts and Culture; Alonzo King's LINES Contemporary Dance Company and San Francisco Dance Center; Theatre Rhinoceros; the Lab; el Teatro de la Esperanza; Luna Sea Womens' Performance Project; and the Video Activist Network.

LINES, which will be forced to leave their home at the end of this year, is working proactively to secure a permanent, state-of-the-art facility for dance in the heart of San Francisco.

Last week, a MARDI GRAS BENEFIT evening -- featuring a cocktail reception; silent auction; dinner; performances by Wesla Whitfield; flamenco artist La Tania; and Alonzo King's LINES Ballet; and speeches by Mayor Willie L. Brown, Jr.; dancer Natalia Makarova Karkar; and Yerba Buena Executive Director Killacky -- raised \$60,000 towards a San Francisco dance center.

"It was a huge success on many different levels," said Kristin McDonnell at LINES. "We were able to garner a lot of support. The Mayor spent the entire evening there. The performances were wonderful, and it was a really enjoyable evening!"

Alonzo King's LINES Ballet was founded by Artistic Director Alonzo King in 1982. In February 1989, LINES started the San Francisco Dance Center, which has grown into one of the largest facilities on the West Coast. About 6,000 people a month take dance classes at the center.

McDonnell told Arts Wire that they are working really hard to find a new home -- aiming for what they have or more, a space with about 12,000 square feet -- with five large dance studios and office space.

According to PHILANTHROPY NEWS DIGEST, (based on an article in the SAN FRANCISCO BUSINESS TIMES) dot com attrition has somewhat improved the low-income housing situation. Widespread dot com failure in the area has resulted in millions of square feet of space coming on the market in San Francisco, potentially easing the pressure on nonprofits.

Sources/Resources:

LINES BALLET WEB SITE -- <http://www.linesballet.org/dance/index.html>  
Next week the company will perform WHO DRESSED YOU LIKE A

FOREIGNER? with live music by Zakir Hussain on March 24 at the New Jersey Performing Arts Center Victoria Theater.

SAVE SAN FRANCISCO WEB SITE -- <http://www.savesanfrancisco.org>

"Rents for San Francisco Nonprofits Easing"  
PHILANTHROPY NEWS DIGEST --  
<http://fdncenter.org/pnd/current/004008.html>  
March 6, 2001

"Dancers Protesting Rent Increase Arrested in San Francisco;  
Propositions Ask Voters to Address Artists Housing Crises"  
Arts Wire CURRENT -- <http://www.artswire.org/current/2000/cur082200.html>  
August 22, 2000 Volume 9, No. 34

## **ART VENUES IN SEATTLE'S PIONEER SQUARE HIT HARD BY QUAKE**

SEATTLE, WA -- On February 28, 2001, the 6.8 Nisqually Quake hit the Seattle area. Among extensively damaged areas was Seattle's historic Pioneer Square neighborhood -- long a haven for hundreds of artists because of the availability of high ceilings, natural light and (until recently) affordable rent.

The live music venue The Fenix Underground (and the circa 1900 Cadillac Hotel that housed it) was one of the hardest hit -- sustaining a collapsed brick roof facade, which according to the SEATTLE TIMES, almost trapped co-owner Mike Lagervall.

It could be a year and a half before the building is ready to be occupied again, Fenix Underground co-owner Rick Wyatt told the Times. The club is looking for a new space - hopefully in Pioneer Square.

The SEATTLE WEEKLY reports that among the galleries impacted were The William Traver Gallery which lost \$400,000 and the James Harris Gallery which was evacuated and is likely to be condemned and demolished. The Artists' Gallery of Seattle lost seven glass pieces. Four of the 6 pieces of Chihuly's VENETIAN series installed in the Washington State Trade and Convention Center were damaged.

"In the seismically unstable Northwest, which, ironically, also happens to be a glassblowers' Mecca, earthquake insurance is rare," Anna Fahey writes in the Weekly. "When artworks take a tumble, no one wins, but artists generally have the most to lose. Unsold and uninsured, a broken work of art translates merely to vanished time and creative juices."

According to The Weekly, some of the artists will be applying to The Craft Emergency Relief Fund (CERF) which provides immediate support to professional craftspeople facing career threatening emergencies such as fire, theft, illness and natural disaster.

Pioneer Square was already reeling from Mardi Gras riots, and sales are down even for galleries not damaged by the quake, according to the Times.

"It was the kind of week you wouldn't believe in a fictional story," Audrey Van Buskirk wrote in the Seattle Weekly. "Five nights of Mardi Gras 'celebrations' -- complete with pillaging worthy of Attila the Hun, naked girls, tear gas, and concussion grenades -- culminated Tuesday night in a beating death. This all was followed mere hours later by the most powerful earthquake the city has experienced in half a century."

In the Pioneer Square area, where recently many artists who helped vitalize the area have been threatened with displacement by development, some artists remembered that after the Seattle earthquake of 1949, people fled Pioneer Square because they were afraid that the buildings were unstable.

The Seattle Times reports artist/photographer Mark James Perry would like that history to repeat.

"All the yuppies will run off like their tail feathers are on fire and artists can go back to getting cheap rent. And everyone has fun again," the Times quotes him as saying.

Sources/resources:

PIONEER SQUARE WEB SITE -- <http://www.pioneersquare.org/>

Janet I. Tu

"Will Fenix Underground rise? Building shored as club owners look for new location"

<http://seattletimes.com> (click on "Nisqually Earthquake" for complete coverage)  
March 09, 2001

THE FENIX UNDERGROUND -- <http://www.fenixunderground.com> -- made its debut on New Year's Eve, 1992, founded by Rick Wyatt, Mike Lagervall, and John Corbett. It was equipped with state of the art sound and lighting gear, with a capacity of 600, and it strived for multi-dimensional booking -- featuring live music, such as industrial, electronic, rock, ska, funk, lounge, horns, swing, reggae, blues by not only internationally and nationally known bands but also by regional bands.

Anna Fahey  
"Galleries and artists dig out after the shaking"  
SEATTLE WEEKLY - <http://www.seattleweekly.com/features/0110/news-fahey.shtml>  
March 8-14, 2001

Stuart Eskenazi  
"A Seattle square with lots of spirit(s)"  
THE SEATTLE TIMES -- <http://seattletimes.com> (click on "Nisqually Earthquake" for complete coverage)  
March 4, 2001

Audrey Van Buskirk  
"Aftershocks"  
SEATTLE WEEKLY -- <http://www.seattleweekly.com/features/0110/news-buskirk.shtml>  
March 8-14, 2001

"Housing Planned for Endangered Artists in Seattle's Pioneer Square"  
Arts Wire CURRENT -- <http://www.artswire.org/current/2000/cur110700.html>  
November 7, 2000 Volume 9, No. 45

THE CRAFT EMERGENCY RELIEF FUND -- <http://www.craftemergency.org>

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## COMMUNITY MEETINGS

NEW YORK CITY, NY

March 26 - 7:00 - 9:00 PM

Proshansky Auditorium Concourse Level, The Graduate Center, CUNY  
365 Fifth Avenue (Between 34th and 35th Streets)

*The New York Foundation for the Arts and The New York City Partnership in conjunction with Center for the Study of Philanthropy The Graduate Center, CUNY invite the public to a*

**MANHATTAN TOWN HALL MEETING ON THE FUTURE OF ARTS AND CULTURE IN NEW YORK CITY on behalf of A Cultural Blueprint for New York City**

A Cultural Blueprint for New York City is an independent, non-partisan, citywide, multi-sector initiative of cultural and civic leaders concerned about supporting and sustaining the vital cultural life of New York City in the 21st Century. A Cultural Blueprint's principal goal is to impart a renewed appreciation for the full impact and role the arts and cultural sector plays in the life of New York City to elected officials, the public, and the media. The Blueprint will gather data, such as public surveys, case studies, and interviews, and the Town Hall meetings conducted in each borough will be an integral part of this process.

This open forum will provide an opportunity to discuss various topics, including

- The principal factors that will influence New York cultural life
- The ideal means of public and private funding
- The value of arts and culture
- The equitable access of culture to all citizens
- The key indicators of healthy artistic and cultural communities

Gregory Kandel, Project Consultant and Founding Partner of the firm Management Consultants for the Arts, will moderate the evening.

RSVP by Friday, March 23 to 212-366-6900 x433 For questions or additional information, contact [culturalblueprint@hotmail.com](mailto:culturalblueprint@hotmail.com)

A Cultural Blueprint for New York City is a joint special project of the New York Foundation for the Arts and the New York City Partnership. Funding for the Blueprint comes from the Robert Sterling Clark Foundation; The New York Community Trust; The Andy Warhol Foundation for the Visual Arts; The Rockefeller Foundation; The Ford Foundation; AT&T; JP Morgan; and The William and Mary Greve Foundation.

ALBUQUEQUE, NM

March 30 - 5:30 PM: Kick-Off Gala Reception & Talk

March 31 - 9:00 AM: 5 PM Design Workshop

9-11 AM: Public Forum

April 1 - 3 PM: Public Presentation

516 Magnifico Artspace, 516 Central SW

*Magnifico and HDIC present:*

**CENTRAL ARTS DISTRICT - WEEKEND DESIGN WORKSHOP &  
GALA DOWNTOWN ALBUQUERQUE'S CENTRAL ARTS DISTRICT**

Magnifico, a non-profit community arts group supporting all of the arts city-wide, and the Historic District Improvement Company (HDIC) invite artists, arts organizations, architects, planners, and the public to be part of the planning process for Downtown Albuquerque's future CENTRAL ARTS District.

HDIC is partnering with Magnifico to spearhead the planning and creation of CENTRAL ARTS -- which will address the need for a downtown arts district at the center of Downtown revitalization and will attract residents and visitors to the contemporary arts Downtown.

"New Mexico is home to an extremely high concentration of contemporary artists, and Downtown Albuquerque's urban environment is the perfect place to showcase this exciting resource," the Project states.

Part of a national movement to create an inviting downtown environment that is pedestrian friendly, builds community, and fosters sustainable development, The CENTRAL ARTS District is intended to be a concentration of the contemporary arts (visual, performing and literary), on and near Central Avenue. Anchored by Magnifico's permanent home at 516 Central and the newly refurbished KiMo Theater, Central Arts will be a place for arts organizations, artists, galleries, and arts-oriented restaurants within walking distance of one another. Plans include a diverse mix of visual and performing arts venues in a combination of commercial and non-profit ventures; working artists and studios; cutting edge visual and performing arts activities; and an inviting creative atmosphere.

As part of the planning process, the CENTRAL ARTS District is working to put a financial structure in place which will insure that rising real estate values will not force the pioneering arts community to move as downtown continues its redevelopment.

The KICK-OFF GALA RECEPTION & TALK on Friday, March 30 will feature public artist Alonzo Davis, Dean of the Memphis College of Art, and arts organizer for Watts Towers, Los Angeles; and writer John Villani, author of THE 100 BEST SMALL ART TOWNS IN AMERICA, which explores the role of the arts in urban revitalization.

Plus an all day Design Workshop and a Public Forum on March 31 and a Public Presentation on April 1. All events are free! For more information, visit <http://www.magnifico.org>

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## **Conferences**

WOODSTOCK, VT  
May 3-6, 2001

### **ARTS & ENVIRONMENT: MAKING THE GREEN**

The New England Artists Trust (NEAT), the Vermont Arts Council, and Pentangle Council on the Arts are teaming up to produce the 6th New England Artists Congress in Vermont -- with the aim of giving New England artists the chance to meet, to share with other artists, and to inspire one another.

"Artists are affected by the environment in which they live and work, and, in turn, themselves affect that environment in positive ways," they state. Thus the theme of the 6th Artists Congress explores: how nature and natural forces play a role in our lives; how artists are inspired to create and to preserve the environment in which they live and work; how man-made structures and communities impact our natural surroundings; how artists can influence the look, feel, and identity of places, roads, and communities; and much more, including a focus on the challenges of making a living as an artist.

Keynote speaker: CHARLES GUGGENHEIM, an Academy Award-winning documentary filmmaker. His A PLACE IN THE LAND, produced for the Woodstock Foundation, will highlight this 6th Artists Congress when it is shown during the opening reception on Friday evening at the Billings Farm & Museum.

Featured speaker: MICHAEL SINGER, a public artist and recipient of the 1996 Vermont Governor's Award for Excellence in the Arts who has been involved in garden, landscape, and outdoor environment and infrastructure projects in the

United States and Europe, including the 27th Avenue West Recycling and Transfer Station in Phoenix and collaboration on the plan for Troja Island Basin in Prague, Czech Republic.

Plus presentations, panel discussions, workshops, New England Performing Artists Showcase, juried Visual Artists exhibits, poetry readings, and indoor and outdoor installations

The Artists Congresses are held periodically by The New England Artists Trust, (NEAT) a non-profit artist-governed organization celebrating, connecting, strengthening, and supporting the diverse community of artists working in New England and empowering the full variety of their contributions to the region's social, political, cultural and economic life.

For more information, visit <http://www.artistscongress.org>

ST LOUIS, MO  
May 7-10, 2001

### **THE SPIRIT OF COMMUNITY - AMERICAN ASSOCIATION OF MUSEUMS ANNUAL MEETING**

With sessions ranging from "Community Voices" (which will address non-traditional ways of integrating community voices into museum exhibitions and public art installations) to "Linking Resources for Teachers via the World Wide Web" (which will demonstrate how museums are generating wider access to their collections for teachers by forming partnerships within their communities) the AMERICAN ASSOCIATION OF MUSEUMS ANNUAL MEETING focuses this year on "The Spirit of Community".

Keynote speakers are:

**ROBERT PUTNAM** - the Peter and Isabel Malkin Professor of Public Policy at Harvard University, where he teaches undergraduate and graduate courses in American politics, international relations, comparative politics, and public policy. He is the Founder of the Saguaro Seminar: Civic Engagement in America, a program that invites leading practitioners and thinkers to develop broad, action-based ideas for fortifying the nation's sense of community.



**DIANE ACKERMAN** - poet, essayist, and naturalist whose works of nonfiction include *DEEP PLAY*, which looks at a play, creativity, and our need for transcendence, and *THE RAREST OF THE RARE*, an examination of the plight of endangered animals.

**ANNA DEVEARE SMITH** -- playwright and performance artist, best known for her one-woman plays: *FIRES IN THE MIRROR: CROWN HEIGHTS, BROOKLYN, AND OTHER IDENTITIES* and *TWILIGHT: LOS ANGELES, 1992*. Using theater to explore issues of race, community, and character in America, she interviews subjects from all walks of life and recreates their words in performance, presenting controversial events from multiple points of view.

Sessions include:

**THE BOYLE HEIGHTS PROJECT: A MULTI-ETHNIC AND COLLABORATIVE APPROACH TO DOCUMENTING A LOS ANGELES NEIGHBORHOOD**

Chair: Darcie Iki, Life History Curator, Japanese American National Museum, Los Angeles, CA

This session focuses on a multifaceted collaborative initiative that explores the history and transformation of Boyle Heights, a dynamic Los Angeles neighborhood that epitomizes the ongoing evolution of multicultural America. The partnership of the Japanese American National Museum with the International Institute of Los Angeles; the Jewish Historical Society of Southern California; Self-Help Graphics; and Roosevelt High School is resulting in an exhibition, public programs, and community-based, interdisciplinary research. Collaborators will discuss their project roles and elaborate on how these programs engage participation of diverse communities and individuals in developing a museum exhibition.

**MUSEUM MEDIA AND TECHNOLOGY MARKETPLACE**

Chair: Scott Sayre, Director of Media and Technology, The Minneapolis Institute of Arts, Minneapolis, MN At its Marketplace of Ideas, the Media and Technology Committee showcases new museum video, multimedia and internet-based programs selected as innovative and effective in enhancing the understanding of museum collections and exhibitions.

**THE SHOCK OF THE NEW: MARKETING CONTEMPORARY ART**

Chair: Virginia Voedisch, Associate Director of Communication Services, The Art Institute of Chicago, Chicago, IL

"The very qualities that define contemporary art -- that it is challenging,

provocative, and nontraditional -- are the roadblocks many museums face when marketing it to the general public, members, donors, and sponsors. The task to promote today's art falls not only on the public relations and marketing staff, but on the development and membership staff as well. This session will examine one institution's marketing campaign, which, rather than focus on specific exhibitions, dispelled negative perceptions of contemporary art while presenting a positive and consistent brand image for the institution. "

Plus

**SETTING A COURSE THROUGH CYBERSPACE: WHAT SHOULD WE ASK AND HOW SHOULD WE COLLECT INFORMATION ON THE WEB?**

**UNIVERSAL DESIGN: CREATING A MORE INCLUSIVE COMMUNITY**

**BUILDING A DONOR BASE WITH AN ANNUAL GIVING PROGRAM**

**TALES FROM THE INTERACTIVE GRAVEYARD: WHY EXHIBIT INTERACTIVES FAIL**

**AGAINST ALL ODDS: EXHIBITIONS ON A SHOESTRING BUDGET**

**MUSEUMS AND AFTER-SCHOOL PROGRAMS**

and much more!

For complete program and registration information, visit the AAM website at <http://www.aam-us.org>

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## **MONEY - Selected Listings from FYI**

Following is a small sample from current funding opportunities for artists and arts groups compiled by Alex Burke/FYI -- <http://www.nyfa.org/fyi> -- at the New York Foundation for the Arts. To add your listings to MONEY send email to [aburke@nyfa.org](mailto:aburke@nyfa.org)

Deadline: April 22: **PS 122 GALLERY** is a non-profit alternative space that provides exhibition opportunities and support services for emerging and under-

recognized artists. Artists and curators may apply for two-person or group shows. Individual artists may also apply for placement in a two-person show selected by a jury of art professionals. There is no fee involved. Applications may be picked up at the gallery during gallery hours, Thursday through Sunday from 12-6, or by sending an SASE to: PS 122 Gallery, 150 First Avenue, New York, NY 10009; or phone 212-228-4249.

Deadline: April 27: **WORLDSTUDIO FOUNDATION** provides scholarships to minority and economically disadvantaged students who are studying in the design/arts fields in American colleges and universities. Among the Foundation's primary aims are to increase diversity in the creative professions and to foster social and environmental responsibility in the artists, designers, and studios of tomorrow. To this end, scholarship recipients are selected not only for their ability and their need, but also for their demonstrated commitment to giving back to the larger community through their work. Basic scholarships are awarded in the amount of \$1000-\$2000. For information, contact: Worldstudio Foundation, 225 Varick Street, 9th Fl, New York, NY 10014; phone 212-366-1317; fax 212-807-0024; email [scholarships@worldstudio.org](mailto:scholarships@worldstudio.org) or visit <http://www.worldstudio.org>

Deadline: April 30: **THE GUNK FOUNDATION's** Grants for Public Art Projects intend to challenge the current market-dominated system of art production and to move art out of the market and into the "public realm." Given the lack of funding for art and artists in the U.S., art production is often geared towards what sells and not what provokes thought. The Gunk Foundation is interested in supporting projects that move out of the museum, gallery, and alternative spaces and into the spaces of daily life. The amount and quantity of the grants will depend on the quality and quantity of applicants. They will most likely range between \$1,000 and \$5,000. For information, contact: The Gunk Foundation, P.O. Box 333, Gardiner, NY 12525; phone 914-255-8252; email [info@gunk.org](mailto:info@gunk.org) or visit <http://www.gunk.org>

Deadline: April 30: **THE MOCKINGBIRD FOUNDATION INC.**, which generates charitable proceeds from fans of the rock band Phish, has announced that it will fund music education programs for children. The Foundation seeks to fund projects that encourage creative expression in all musical forms (including composition, instrumentation, vocalization, and improvisation), but will also support more basic needs within conventional instruction. MFI is particularly, though not exclusively, interested in efforts outside of schools, including hospitals, shelters, and foster homes, and in funding programs which benefit disenfranchised groups. Send letter of inquiry to: Mockingbird Foundation, c/o Lemery MacKrell Greisler, LLC, Attn: Jack R. Lebowitz, Esq., 10 Railroad Place,

Suite 502, Saratoga Springs, NY 12866. For information, visit <http://www.phish.net/mockingbird>

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## **Funding/Opportunities for Organizations**

### **MELLON FOUNDATION AWARDS \$1 MILLION TO ALLIANCE OF RESIDENT THEATRES/NEW YORK: FUNDS WILL BE USED TO BEGIN A LOW-INTEREST LOAN PROGRAM**

Howard J. Aibel, Chairman of the Board of the Alliance of Resident Theatres/New York (A.R.T./New York), a service and advocacy organization for New York City's not-for-profit theatres, has announced that the organization had been awarded a grant of \$1.0 million from The Andrew W. Mellon Foundation.

The organization will use \$500,000 to create The Bridge Fund, a revolving loan fund which will offer low interest loans to A.R.T./New York members for a multitude of projects including, the establishment of lines of credit, extending successful productions, and improving their infrastructure. In order to maximize this opportunity, A.R.T./New York must raise \$250,000 in matching money for The Bridge Fund. The remaining \$500,000 will be used by A.R.T./New York to initiate new services to the field and strengthen the organization's infrastructure.

"The Bridge Fund will be a tremendous resource for theatres since it will offer loans for a wide variety of projects," said A.R.T./New York Executive Director Virginia P. Louloudes. "These loans will be available at a lower interest rate than they would get through traditional commercial lenders and the turnaround time will be substantially faster."

The Alliance of Resident Theatres/New York (A.R.T./New York) was established in 1972 to support a new and rapidly growing industry -- Off Broadway. In the 28 years that followed, A.R.T./New York's membership has grown from 49 organizations to close to 400. It offers a wide variety of services including cash re-grants; a theatre specific real estate loan fund; technical assistance workshops; free Internet service through Off Broadway Online; and low-cost office space at South Oxford Space, a building they recently purchased in Brooklyn which is currently the home to 20 not-for-profit theatres.

A.R.T./New York programs include The Fund for Small Theatres (deadline, May 18, 2001; applications available at <http://offbroadwayonline.com> in March) and

the Nancy Quinn Fund. (deadline August 3, 2001; applications available at <http://offbroadwayonline.com> in April)

The Andrew W. Mellon Foundation is a not-for-profit charitable foundation with assets of over \$4 billion. Its mission is to "aid and promote such religious, charitable, scientific, literary, and educational purposes as may be in the furtherance of the public welfare or tend to promote the well-doing or well-being of mankind."

### **GRAHAM FOUNDATION GRANTS FOCUS ON ARCHITECTURE AND THE BUILT ENVIRONMENT**

Headquartered in the Madlener House, an historic Chicago Landmark, the Graham Foundation's mission is to nurture and enrich an informed and creative public dialogue concerning architecture and the built environment.

Graham Foundation grants are offered to individuals and institutions in support of activities focused on architecture and the built environment -- generally activities that lead to the public dissemination of ideas through publication, exhibition, or educational programming.

The Foundation has supported a variety of endeavors, including research by scholars; grants to architectural schools for special projects, enrichment programs, or new curricula; grants to museums, schools, and libraries for exhibitions, catalogues, and, in rare cases, for acquisitions; and support for publications, usually to help make an important publication better or more affordable.

For example in 1999, the Museum of Contemporary Art received \$35,000 for the exhibition MATERIAL EVIDENCE: CHICAGO ARCHITECTURE AT 2000 and in 1997 the Committee for Public Art received \$5,000 for PUBLIC REALM STUDY FOR DOWNTOWN CLEVELAND.

The average Graham Foundation grant is less than \$10,000. Grants to individuals normally do not exceed \$25,000. Grants to institutions may occasionally reach \$50,000 although, typically, the level of support will be more modest.

For more information, visit <http://www.grahamfoundation.org/grants/gen-desc.asp>

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## **Opportunities for Artists**

### **NEA/TCG THEATRE RESIDENCY PROGRAM FOR PLAYWRIGHTS**

In a new partnership with Theatre Communications Group, (TCG) Seagram/Universal will provide additional support for the fourth round of the NEA/TCG Theatre Residency Program for Playwrights. The program, developed by TCG in collaboration with the National Endowment for the Arts, (NEA) is intended to forge new artistic alliances and to continue long-term relationships, benefiting playwrights, host theatres and their communities.

Playwright residencies are made possible by major support from the NEA. A total of 12 playwrights will be selected to receive \$25,000 each to work in residence at a host theatre, to develop new work and to become an integral part of the local community. A new component of the program is that host theatres will receive a Vivendi Universal Residency Award of \$5,000 to enhance their ability to support the work of the resident playwright.

Supplemental travel funds also will be available to subsidize some of the additional travel needed in cases where the playwright lives a great distance from the host theatre. The postmark deadline for submission of Intent to Apply Cards, a prerequisite for application, is March 30, 2001.

Intent to Apply Cards should be mailed to: NEA/TCG Theatre Residency Program for Playwrights, Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017-6603

Guidelines and application information are available at <http://www.tcg.org/>

With a mission of strengthening, nurturing and promoting the not-for-profit American theatre, TCG programs and services work to increase the organizational efficiency of their member theatres; cultivate and celebrate the artistic talent and achievements of the field; and promote a larger public understanding of and appreciation for the theatre field.

### **CURRENT CALLS**

Deadline: Ongoing, **artists to respond to art marketing questionnaire, SELLING YOUR ART ON AND OFF THE WEB**

Deadline: March 15, 2001, **media art, \\international\media\art award 2001**

Deadline: April 1, 2001, **performance art/Internet art**, FRANKLIN FURNACE FUND FOR PERFORMANCE ART/ THE FUTURE OF THE PRESENT

Deadline: April 13, 2001, **proposals from artists and artist teams for a permanent public art installation**, THE PAGEANT WALKWAY, ST LOUIS, MO

Deadline: April 15, 2001, **public art**, FRONT AND BACK PLAZA AREAS OF THE PALM BEACH COUNTY COURTHOUSE

Deadline: April 23, 2001, **public art**, MUNICIPAL CENTER, AURORA, CO

Details about these and other opportunities are available on Arts Wire's Web Site at <http://www.artswire.org/current/calls.html> To submit "calls" for either artists or organizations, send email to [artswire@artswire.org](mailto:artswire@artswire.org)

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## **JOB OPPORTUNITIES**

### **CURRENT JOB LISTINGS**

**ASSOCIATE CHAIR**, Foundation Department, Parsons School of Design, (New York City, NY)

**CHAPTER DIRECTOR**, American Composers Forum - New York Chapter, (New York, NY)

**FACULTY - DANCER**, Vermont Governor's Institute on the Arts, (Castleton, Vt)

**ASSISTANT PROFESSOR**, Art Education, California State University, Northridge, (Northridge, CA)

**PROGRAM OFFICER, SPONSORSHIP (MEDIA SPECIALIST)**, The New York Foundation for the Arts, (New York City, NY)

**PRODUCTION MANAGER**, The Shakespeare Theatre, (Washington, DC)

**DIRECTOR OF FINANCE AND ADMINISTRATION**, Arena Stage, (Washington, DC)

**EXHIBITION DESIGNER/FABRICATOR AND PREPARATOR,**  
Milwaukee Institute of Art & Design, (Milwaukee, WI)

**GALLERY & MUSEUM ADMINISTRATOR,** School of VISUAL ARTS,  
(New York City, NY)

**ADMISSIONS COUNSELOR,** School of VISUAL ARTS, (New York City,  
NY)

**EXECUTIVE DIRECTOR OF ADMINISTRATION; ADMINISTRATIVE  
ASSISTANT,** Dieu Donne Papermill, (New York, NY)

**ARTS ADMINISTRATOR/ASSISTANT DIRECTOR FOR  
ADMINISTRATION,** Missouri Department of Economic Development, (St.  
Louis, MO)

**ASSISTANT,** Art Magazine, (New York City, NY)

**BOOK COVER DESIGNER,** (Publisher), (New York City, NY)

**DEVELOPMENT MANAGER, ANNUAL GIFTS,** The Pittsburgh Cultural  
Trust, (Pittsburgh, PA)

**DIRECTOR OF DEVELOPMENT,** Chicago Shakespeare Theater, (Chicago,  
IL)

**DEVELOPMENT ASSOCIATE,** The Public Theater/New York Shakespeare  
Festival, (New York City, NY)

**FUND RAISING ADMINISTRATIVE ASSISTANT,** American Federation of  
Arts, (New York City, NY)

**ALLEN WHITEHILL CLOWES CURATORIAL FELLOWSHIP,**  
Indianapolis Museum of Art, (Indianapolis, IN)

**BOX OFFICE MANAGER/MARKETING ASSISTANT,** Music of the  
Baroque, (Chicago, IL)

**ADMINISTRATIVE ASSISTANT,** (consulting firm - arts), (New York City,  
NY)



**SUMMER INTERNSHIPS**, Marlboro Music Festival 2001, (Vermont)

**ASSISTANTS**, Berkeley Rep School of Theatre, (Berkeley, CA)

Details about these and other jobs are available on Arts Wire's Web Site at <http://www.artswire.org/current/jobs.html> To submit jobs to ARTS WIRE CURRENT JOBS, send email to [joblist@artswire.org](mailto:joblist@artswire.org)

### **ARTS WIRE JOB RESOURCES**

A growing list of links to job resources for artists and arts administrators is available on Arts Wire's Web Site at <http://www.artswire.org/current/jobres.html>

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## **ARTS WIRE WEB REPORTS**

### **ARTS WIRE OPEN HOME**

Arts Wire's website at <http://www.artswire.org> is a central place to visit the cyberhomes of the diverse artists and art organizations who are Arts Wire members. This week CURRENT invites readers to visit the home page of Artist Kathleen Trenchard's CUT-IT-OUT.

Based in San Antonio, Texas, **Kathleen Trenchard** explores the "rich interplay between folk art and celebration." Her CUT-IT-OUT website -- <http://www.cut-it-out.org> -- showcases the artist's work with "papel picado" (which means "punched paper in Spanish) and also describes how this traditional folk art is used in Mexico to decorate altars, tables, ceilings and plazas during festivals.

Trenchard, who has developed original applications of this unusual technique of "punching paper", offers lecture/demonstrations in traditional Mexican hammer and chisel techniques. The site includes information about her lectures and workshops as well as a gallery of her work.

Visit the site to find out more.

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## **ELSEWHERE ON THE NET**

## **COURT OF APPEALS UPHOLDS LIBRARY'S RIGHT TO PROVIDE UNCENSORED INTERNET ACCESS**

SAN FRANCISCO, CA -- In what the American Civil Liberties Union (ACLU) calls "a resounding victory for civil liberties", an appeals court held on March 7, 2001 that a parent may not force a public library to censor the Internet access of its patrons in order to control her own child's use of the Internet.

"The court's decision in this first-of-its-kind case is a true vindication for public libraries committed to preserving the First Amendment rights of their patrons," said ACLU of Northern California staff attorney Ann Brick, who helped argue the case for the library.

The issue of censoring library Internet access will soon be before the courts again when the ACLU files its challenge to the recently enacted federal Children's Internet Protection Act.

Sources/resources:

AMERICAN CIVIL LIBERTIES UNION -- <http://www.aclu.org>

"Internet Censorship Meets with Court Setback in New Mexico Case; Battles Continue Nationally"  
Arts Wire CURRENT -- <http://www.artswire.org/current/1999/cur112399.html>  
November 23, 1999 Vol 8, No. 47

## **STREET ARTIST CAN HAND OUT LEAFLETS IN FRONT OF US CAPITAL FEDERAL JUDGE RULES**

A Federal Judge has denied the U.S. government's appeal in Lederman v United States of America et al 99-3359.

"Ever want to hand out a few leaflets in front of the US Capital? Standing on the Capitol building's public sidewalk alongside a few tourists and Congressmen on a drizzling 3/11/97 afternoon I imagined myself to be in the most protected spot in America for such activity. Was I ever wrong," writes artist Robert Lederman in an email description of the case.

Lederman's intention was to give out leaflets about NYC Mayor Rudolph Giuliani's attacks on artists' First Amendment rights during Arts Advocacy Day. However, in front of the Capitol, he was arrested by the Capitol Police for not having a permit.

After his trial in the D.C. criminal court ended in an acquittal, he filed a Federal lawsuit with help of the Washington DC American Civil Liberties Union's (ACLU) Neal Goldfarb and Art Spitzer. On March 14, 2000 U.S. District Judge Richard W. Roberts issued a ruling in his favor declaring the permit requirement unconstitutional.

"For a mere two days during the year 2000 it was legal to hand out leaflets in front of the Capitol without a permit. Then the Capitol Police changed their rules, again making it illegal," Lederman states. "Shortly afterwards the Washington DC ACLU filed an appeal."

On March 5, 2001, Judge Roberts issued his second ruling in the case, upholding his previous ruling and declaring the revised regulations to also be unconstitutional. However, the defendants are expected to appeal to the DC Circuit Appeals Court.

"The regulation at issue in the lawsuit prohibits all demonstration activity on large areas of the U.S. Capitol grounds, including the sidewalks adjacent to the Capitol building, said the ACLU's Neal Goldfarb. "The decision by the U.S. District Court for the District of Columbia accepted Mr. Lederman's argument that the regulation violates the First Amendment. The court ruled that the portions of the Capitol surrounding the Capitol building are a 'public forum' in which the government may not prohibit all free-speech activities. The court ruled that the regulation was unconstitutional because it was not "narrowly tailored" to protect the government's interest in maintaining security and preventing congestion on the Capitol grounds.

"Let's use our freedom of expression while we can. It's still the most potent weapon on earth," writes Lederman, who has been arrested many times in New York City for street art -- including holding up satirical portraits of the Mayor while standing on a public street.

Sources/resources:

ROBERT LEDERMAN can be contacted at Email: [ARTISTpres@aol.com](mailto:ARTISTpres@aol.com)

AMERICAN CIVIL LIBERTIES UNION -- <http://www.aclu.org>

"Robert Lederman v. USA Civil Action No. 99-3359" Memorandum Opinion & Order filed March 5, 2001 by Judge Richard W. Roberts U.S. DISTRICT COURT FOR THE DISTRICT OF COLUMBIA -- <http://www.dcd.uscourts.gov/district-court-recent.html>

"Street Artist Federal Ruling Stands; Supreme Court Rejects Giuliani Appeal" Arts Wire CURRENT -- <http://www.artswire.org/current/1997/cur061097.html>  
June 10, 1997

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**Arts Wire CURRENT is available at [http:// www.artswire.org/current.html](http://www.artswire.org/current.html) and an archive of past issues can be found at <http://www.artswire.org/current/archive.html>**

**An Excite search engine for Arts Wire CURRENT is located at <http://www.artswire.org/current/AT-Currentquery.html> The engine allows anyone interested in arts news to find information in the Current archives as far back as 1995.**

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