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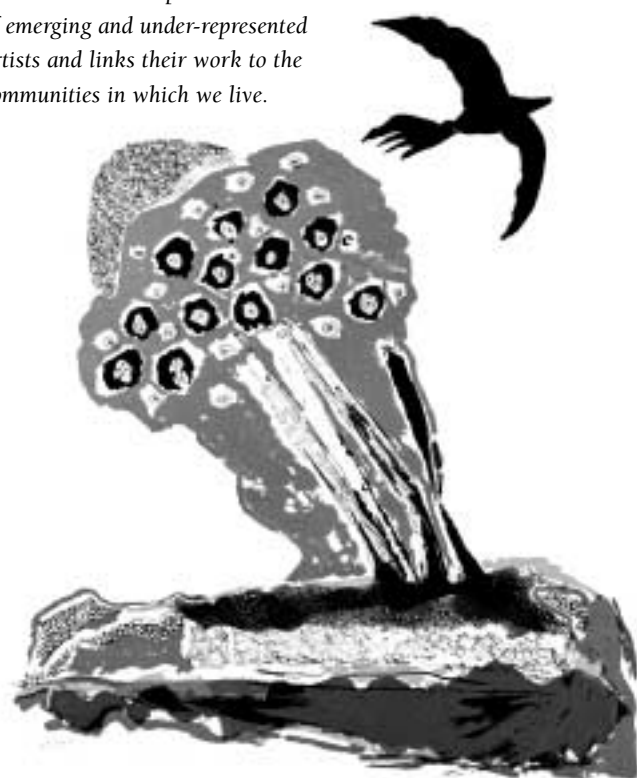
## ALJIRA

A Center for Contemporary Art

Aljira is a non-profit contemporary visual art center. It promotes the work of emerging and under-represented artists and links their work to the communities in which we live.

# DREAMtime

## DREAMtime



BENNY ANDREWS, *BLACK BIRD*, 1980  
LITHOGRAPH ON PAPER, 30 X 22 IN.

## AUCTION 2000

BY VICKIE SNOY

Chair, Aljira Board of Trustees

As an occasional greeter for exhibition openings, one of the first questions I ask visitors is, "How did you find out about Aljira?"

My own introduction came at one of the art center's first auctions. A novice at collecting, I purchased two pieces of art, both of which spoke to me, one in calm and muted tones, the other in a macabre scream. Those two pieces are the center of what can only be described as my eclectic art collection. It's a collection that increases nearly every year with

yet another work acquired at *The Aljira Fine Art Auction*.

The art that graces my walls identifies me. It says—at least to me—that I am a person who works with words, who loves to get caught

up in the rhythm of the dance, who lives in an urban environment with both beauty and blemishes. It says that I've traveled, that I love color and that I have a touch of whimsy. It says I love detail and occasionally struggle to see the big picture. But most important, my art collection brings me great pleasure, as does being associated with the art center from which much of it comes.

That's why I encourage everyone to attend *The Aljira Fine Art Auction 2000*, which will take place on Thursday, June 8 at the Gateway Atrium in Newark. Come early, at 5:00 PM, so that you can savor the tasty hors d'oeuvres and sip wine as you survey the work that will come up for sale.

Confer with one of the guest artists or art experts who can help you decide

when you should raise your paddle. Bring a friend who knows you and your home and with whom you can debate the merits of the various pieces. Or simply trust your instincts and prepare to be caught up in the excitement when the piece that caught your fancy comes up for sale. No matter your approach to the evening, your adrenaline is sure to pump at 7:00 PM when the bidding begins. And when the final gavel sounds, I hope you, too, will have the pleasure of owning a work of art that will always touch your spirit—and remind you of Aljira, the special place that brought you together.

## The Aljira Fine Art Auction 2000 june 8

Gateway Atrium  
100 Mulberry Street, Newark, NJ

Tickets \$ 50  
Make your reservations now!  
973-643-6877

## DEAR friend

Aljira was recently one of a select group of small to mid-sized candidates invited to submit proposals to the Andy Warhol Foundation for the Visual Arts for its new national capacity building initiative. Six to eight first-year grantees were to be selected, and even though Aljira was not among them, we were proud to receive a check in the amount of \$1,000 for our participation. The big winners received \$100,000 along with major technical assistance support to improve their organizational infrastructure.

On March 15, 2000, Barbara Fitts, Vice President of Corporate Social Responsibility at the Chase Manhattan Bank, spent part of a day at Aljira as a participant in a program initiated by the Council of New Jersey Grant makers. The intention was to provide funders with "new insights into the inner-workings of a community based organization." At lunch I and other program participants shared our insights about their experiences. The following week, Ms. Fitts wrote me a letter in which she related the value of what she had learned. She wrote: "In general, funders have a good sense of nonprofits and their operations. Additionally, many funders, myself included, are nonprofit board members and have an increased understanding of nonprofit operations. However, I believe none of these experiences adequately provide the unique perspective I gained participating in Aljira's day-to-day operations."

Underlying the nearly unanimous testimony that most directors were doing miracle work—more with less—I believe our conversation that afternoon led us toward the creation of a new paradigm for the relationship between grantors and grant recipients. All present came away with the understanding that the giving and receiving of a grant was only the beginning of a relationship. The old model of philanthropy still remains. But new rules of engagement, which stress that funders and fundees are two parts of a single system, clearly emerged from our dialogue that day.

Additionally, the working sessions that David Grant, Director of the Geraldine R. Dodge Foundation, recently convened to help nonprofits improve their efficiency through the use of systemic evaluation processes, is part of this new ethos that underscores a changing relationship between grantors and recipients. Certainly, there is greater integrity in a process that allows recipients to reveal themselves, warts and all. But there must also be the awareness that we are all connected and that investing in infrastructure is investing in quality. We must become advocates for each other. We will get nowhere unless we get there together. And we must transcend those boundaries that often prevent us from becoming the best we can be.

Victor L. Davson  
Executive Director

# THE ARTIST IN THE ROLE OF PATRON

BY RON MOROSAN

In February, I served on the Artists Talk On Art panel series at the Phoenix gallery in New York with three other artists who have established arts organizations. The artists were James Carroll, of the New Arts Program in Kutztown, Pennsylvania, Victor Davson of Aljira, and Charles Kessler of Pro Arts in Jersey City. We were there to discuss the strategies that we use to keep our organizations alive. We also wanted to remind ourselves—and the world—of the value of arts organizations that are run by artists.

Two questions we asked ourselves were: How does the public view art patronage today? Who really helps the artist? The answer to both was that we artists must help ourselves. We provide the fundamental underpinning in the world of art, and our commitment to that world is life-long. We attend the exhibitions, buy the art periodicals and advocate for our cause. We produce the work that keeps the "art scene" thriving.

When people discuss art patronage they usually think of the Medici of Renaissance Italy or, more recently, of Duncan Phillips and his support of Arthur Dove and other artists during the founding of the Phillips Collection in Washington D.C. The world of art today, however, is more complicated. The government has drastically cut back on support of the arts. Support must come from different sources. Often these sources are individuals who have decided to take on the responsibility of ensuring the survival of the arts within their community.

Among these individuals, artists are the ones who must establish a positive feeling towards art in the greater community.

There is a spirit that flows from organizations run by artists that is not found in commercial museums and galleries. This may be because artist-directors know the artists who live within their communities. They are our friends and colleagues. We speak the same language and care

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ALJIRA AT THE ACADEMY OPENING RECEPTION FOR JUNE WILSON'S EXHIBITION— SHAPE SHIFTER— AND ALJIRA'S CELEBRATION OF YEAR 2000 IN JANUARY. CLOCKWISE FROM TOP LEFT: JUNE WILSON; OLIVER LAKE; OLIVER LAKE (L) AND LYNDON ACHEE OF THE OLIVER LAKE STEEL QUARTET; ALJIRA TRUSTEES BILL JONES AND MARILYN DORE (FOREGROUND), AND MICHAEL DORE; ARTIE COLLINS OF PNC BANK (L), VICTOR DAVSON AND SHARRON MILLER. **ALJIRA AT THE ACADEMY IS A COLLABORATION BETWEEN ALJIRA AND SHARRON MILLER'S ACADEMY FOR THE PERFORMING ARTS (MONTCLAIR)**

FAR RIGHT: EMERGE 2000 ARTISTS LISA DELORIA-WEINBLATT AND MICHAEL BERKOWITZ (CENTER) WITH LISA'S HUSBAND AT THE EMERGE 2000 EXHIBITION OPENING IN MARCH



# What's ?up

## IN MY VIEW

BY CARL E. HAZLEWOOD

**Is that all there is?  
Is that all there is?  
If that's all there is my friend,  
Then let's keep dancing  
Let's break out the booze and  
have a ball  
...if that's all there is.....**

I couldn't keep that old Peggy Lee song out of my head as I wandered in and out of the various high-profile art extravaganzas that have come through town recently. Something real and true seemed to be missing from most of them.

I won't let myself be driven to drink by an over-abundance of well done "bad" art mostly based on intellectually

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continued from page 2  
about the same things. Our interactions are always person to person and artist to artist.

As artists and as individuals who support the arts, we must also be aware of the impact of living in a media-driven culture. Too often, artists and arts organizations that don't reflect the values of the status quo or fit into a style that has been deemed important by the media are ignored and forgotten.

In the real world, there are many artists and arts organizations that are important to the communities in which they operate. Outside of these communities they often remain unrecognized and are rarely, if ever, identified in commercial art magazines. Yet in many ways, these arts organizations promote the tradition of American art described by artist Robert Henri as the "individualism of artists." This "individualism" refers to artists who work within their personal experiences, capturing within those experiences the indigenous nature of what it means to be American. ●

puerile concepts. There are more serious things in the world to become alarmed or depressed about. (Getting shot by a cop while you walk down the streets of New York City minding your own business is just one of them.)

I suppose this little rant will continue my growing reputation as an old curmudgeon. (Or perhaps I'm simply old!)

Around the corner from my apartment, there was all that *SENSATION* nonsense and consternation at the Brooklyn Museum of Art: nuns marching, a guy throwing paint at a defenseless painting. What fun! The virtual noise and political bluster surrounding that affair blinded usually rational folks to the real virtues and occasional silliness of what was actually shown.

I suppose one doesn't go to art-trade shows like the *National Black Art Exhibition* at the Puck building to critique the art. The event was interesting, and occasionally heartbreaking for a lot of reasons. It was also instructive to observe and compare it with its counterpart in the 'mainstream' world, *The Art Show* of the A.A.D.A. (American Art Dealers Association) held at the Park Avenue Armory where there was the smell of money, a sense of ease, but no sense of irony. Across town the true *Armory Show 2000*, at the Javits Center, was a smash success for the hot young things who inhabit the pages of the glossy art mags and aspire to transnational stardom. I heard that lots of product moved very quickly there.

However, the two big shows everyone's been talking about are *Greater New York*, at P.S.1 in Long Island City and this year's edition of the team-curated *Whitney Biennial*. Subtitled *New Art In New York*, the premise of the P.S.1 show changed as it went along. As the first collaboration with its "affiliate," New York's Museum Of Modern Art, perhaps it had to adjust its program enough to include some young stars rather than restrict it to the new and unknown as originally envisioned.

I found the Whitney show to be—restrained—but with enough there to think about. The ravishing, emotionally subtle *Electric Earth*, a video installation by Doug Aitkin, was, in my opinion, just about the best thing there. It gave me hope for the future of art, as did *Fervor*, the intense film installation by Sherin Neshat.

I didn't notice any Aljira affiliated artists in the Whitney line-up, but there were some in the P.S.1 show. Newark's

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## ONLINE COLLECTING IN THE NEW AGE BY QUACHELLE CURTIS

From books to fine art, e-commerce has made it possible for nearly any product to be purchased on-line. What does this mean to the art collector? If he or she is new to the world of collecting, it means that art can be purchased with ease and confidence and that knowledge about the world of art is easily accessible. A new collector can educate herself about artists and their work quickly and easily. But the Internet is also a boon to those who collect. On-line collecting offers the experienced collector a chance to track down a rare lithograph or other piece of art and gain vital knowledge about the current market or the work of an unknown artist.

Fortunately, old assumptions about the racial divide in the use of the Internet are proving to be false. As little as six months ago, many in the industry believed that people of color would miss the digital revolution entirely. But current statistics indicate that Internet use among these communities is rapidly increasing. Projections suggest that 3.8 million African-Americans, 2.6 million Asian-Americans, and 3.6 million Latinos will have a presence online in the near future.

The Internet has always been eager to include and accommodate new users, and this is true for on-line art collectors as well. Collectors who purchase a particular type of art are directly responsible for the presence of that art on-line. In other words, supply meets demand. African-Americans who buy art are passionate about their culture, and that could mean a strong increase in the amount of work by African-American artists found on-line. There is also a growing number of traditional collectors who have discovered the beauty and depth of African-American art. With the infusion of technology and the growing emphasis on cultural identity, collecting online could prove to be an important tool in catapulting a generation of African-American artists and new collectors into the art world of the 21st century. ●

Quachelle Curtis is the African-American and Folk Art specialist for artnet.com





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**GILDA MAUREEN EDWARDS (1955–2000)**

It was with great sadness that we received the news of Gilda Edwards' passing after a brief illness.

A native of Philadelphia, the Columbus artist whose paintings, sculptures, prints and installations have been exhibited primarily in Ohio, was to receive her master's degree in fine arts this year from Ohio State University.

Gilda was among the 18 artists selected to participate in the inauguration of *Emerge 2000*, Aljira's career development program for artists.

The Aljira family and *Emerge 2000* participants extend our deepest sympathy to Gilda's family. We will remember her for her tenacity and her fierce commitment to her work.

PICTURED ABOVE: GILDA EDWARDS (CENTER) WITH TERRY BODDIE (RIGHT) AND CRAIG BLAHA DURING AN EMERGE 2000 SEMINAR

# TAKING IT TO THE STREET

**I WANT TO HELP ALJIRA  
ADVANCE WITH PLANS TO MOVE  
THIS FALL TO STREET LEVEL**

NAME .....

ADDRESS .....

CITY/TOWN .....

STATE .....

ZIP .....

ENCLOSED IS MY CHECK FOR

- \$100       \$250
- \$500       OTHER

**IF MORE CONVENIENT, YOUR CONTRIBUTION  
MAY BE MADE VIA MASTERCARD, VISA OR  
AMERICAN EXPRESS.**

SIGNATURE .....

CARD NUMBER .....

EXPIRATION DATE .....

- I WILL SUBMIT THIS TO MY EMPLOYER  
FOR A MATCHING GIFT.

**ALJIRA**  
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**Two Washington Place**  
**Newark, NJ 07102**  
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**What's Up—Continued from page 3**

Manuel Acevedo's spare poetic installation was good; he was recently artist-in-residence at the Studio Museum in Harlem. And Olu Oguibe's multi-media plus CD-ROM installation explored the comedy of our continuing obsession with ethnic and cultural differences. Among Aljira people having shows, Grace Graupe-Pillard's New York solo at Donahue/Sosinski Gallery was a stand out. The show was a complex meditation on the inter-relationship of personal history and popular culture. And I am not just saying good things because there was a nice portrait of me in the show. ●

EMERGE 2000 ARTIST CRAIG BLAHA (R) WITH FRIENDS AT THE EMERGE 2000 EXHIBITION OPENING



COVER PHOTOS, LEFT TO RIGHT:

EMERGE 2000 PARTICIPANTS SHIGENO ICHIMURA (FRONT), RICHARD McCABE (MIDDLE) AND GILBERT FLORES; GUEST AT EMERGE 2000 EXHIBITION OPENING; GUEST AT ALJIRA AT THE ACADEMY JUNE WILSON EXHIBITION OPENING; FRANC AND LILY PALAIA, JUNE WILSON'S OPENING; GUEST AT EMERGE 2000 OPENING; EILEEN HOFFMAN (FRONT) AND FRIEND AT EMERGE 2000 OPENING

**ALL PHOTOS (EXCEPT DAVID DRISKELL)  
BY ARTHUR PAXTON**

**DAVID DRISKELL PHOTOS:  
COURTESY THE ARTIST**

**DESIGN BY ALJIRA DESIGN**

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**children, our children's children... Here is evidence of the fact that we have cared from the very beginning, and when we've had a chance, the economic means to do this, we collect like everybody else. It is a part of the American spirit of collecting."**

While *Narratives of African American Art and Identity: The David C. Driskell Collection* will be at the Newark Museum between October 25, 2000 and February 23, 2001, *Echoes: The Art of David C. Driskell* will be on view at Aljira. It's a selection of 34 paintings, collages, prints and drawings ranging from his days as a student until now. This modest retrospective scope provides a glimpse of the young Howard University undergraduate in the process of becoming an artist. The newer paintings also give an idea of what he has achieved today. It has been noted that Driskell's art is comprised of a consistent repertoire of interwoven ideas. Bible stories, the culture of Africa and the African Diaspora, and the beauty of nature are among the major themes that Driskell has revisited throughout the years. From the spirit of pine trees to the omnipresence of the ancestors, David Driskell's art is a testament to his personal vision of the synthesis of nature, humanity, and spirituality. ●

DAVID DRISKELL —  
SCHOLAR, ARTIST

# DAVID DRISKELL —

## SCHOLAR, ARTIST

BY CARL E. HAZLEWOOD

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David Driskell is known primarily for his remarkable accomplishments as an historian, consultant and curator in the field of African-American art. But his reputation as a collector and artist has increased since his retirement from his position as Distinguished Professor of Art at the University of Maryland.

Driskell's latest achievements include two major exhibitions that are currently traveling to museums and other institutions across the United States. *Narratives of African American Art and Identity: The David C. Driskell Collection*, a selection from his art collection, was first shown at the University of Maryland in 1998. After a stop at the High Museum in Atlanta in June 2000, *Narratives* will end its run at the Newark Museum in January 2001. The other exhibition is entitled, *Echoes: The Art of David C. Driskell*.

Although David Driskell's collection includes traditional African sculpture, a Ukiyo-e Print by the 19th century Japanese master-printmaker Utagawa Hiroshige, an etching by Wassily Kandinsky, and a Rembrandt 1639 self-portrait etching, *Narratives* also affirms Driskell's interest in establishing a place for African-American art within the historical canon. Each of the hundred pieces culled from Driskell's extensive private collection was chosen with the care of a connoisseur who has studied art and art history for the past forty-five years. There are paintings by nineteenth century African-American masters E. M. Bannister and Grafton Tyler Brown, as well as exquisite etchings by Henry O. Tanner drawn early in the 20th century. Examples of contemporary work include lyrical paintings by the late Alma Thomas and sculpture by the outstanding young artist Terry Adkins.

In addition to his own personal satisfaction about owning a fine piece of art, Driskell has deeper motives for collecting and carefully documenting the art of his people. He says, **"I have tried to keep in mind that my concept of collecting should not be altogether personal and local. Behind all of this is a purpose, and the purpose is eventually to be a broad educational one beyond myself, beyond my family, so that in the future, people will look back and say that African Americans collected because they cared about their culture, about their heritage, about their art...It's a legacy for our**



TOP LEFT:  
SPIRITS WATCHING, 1986  
LITHOGRAPH, 21 1/2 X 30 IN.

BOTTOM:  
WOMAN WITH FLOWERS, 1972  
DRAWING, PENCIL AND  
OIL AND COLLAGE, 39 X 39 IN.

SPECIAL THANKS TO THE INTERNATIONAL REVIEW OF  
AFRICAN AMERICAN ART. HAMPTON UNIVERSITY  
MUSEUM, HAMPTON, VIRGINIA 23668757 727-5308  
JULIETTE.HARRIS@HAMPTON.EDU

# EMERGE 2000 update

*Emerge 2000*, the artist development program created and sponsored by Aljira, successfully concluded its first year. Designed to provide practical and timely career advice for emerging artists,

*Emerge 2000* consisted of twelve seminars conducted by specialists in the field; an exhibition of the participants' artwork; and a catalog documenting the program. Eighteen artists were selected in a competitive process that included personal interviews, work samples and past experience. This year's guest curator was Newark native Richard Klein—an exhibiting artist and Assistant Director of the Aldrich Museum of Contemporary Art.

## **Emerge 2000 Artists:**

- Michael Berkowitz
- Craig Blaha
- Terry Boddie
- Bethany Bristow
- Matt Chansky
- Patricia Dahlman
- Lisa DeLoria-Weinblatt
- Gilda Edwards
- Eugenio Espinosa
- Alessandra Exposito
- Gilbert Flores
- Sonja Georgsdottir
- Shigeno Ichimura
- Richard McCabe
- Arezoo Moseni
- Margaret Murphy
- Barbara Rachko
- Michiko Rupnow



ABOVE, TOP TO BOTTOM:  
SESSION #9, THE CRITIC AND THE ART MAGAZINE, EXPLORED THE WORLD OF ART CRITICISM AND MAGAZINE PUBLISHING.

GUEST SPEAKER, RICHARD VINE, MANAGING EDITOR OF ART IN AMERICA, DISCUSSES EDITORIAL POLICIES AND PUBLICATION OPPORTUNITIES.

PARTICIPANTS RICHARD McCABE AND ALESSANDRA EXPOSITO COMPARE NOTES AT THE CONCLUSION OF THE SESSION.

RICHARD VINE, PROJECT DIRECTOR JUDITH PAGE, ALJIRA DIRECTOR VICTOR DAVSON AND PARTICIPANT EUGENIO ESPINOSA (L TO R) SHARE A HUMOROUS MOMENT DURING THE SESSION BREAK.

ABOVE FAR LEFT, CLOCKWISE FROM TOP LEFT: GUEST CURATOR RICHARD KLEIN EXPLAINS HIS CURATORIAL CHOICES AT THE PRESS PREVIEW FOR EMERGE 2000.

BETH VOGEL, NJ STATE COUNCIL ON THE ARTS, SHARES HER IMPRESSIONS WITH MARGARET MURPHY.

GILBERT FLORES AND JUDITH PAGE POSE WITH HIS INSTALLATION OF ENAMEL PAINTINGS.

MICHIKO RUPNOW LISTENS AS BARBARA RACHKO DESCRIBES A FORTHCOMING EXHIBITION.

Seminar subjects included professional preparation, exhibition strategies and opportunities, financial and legal issues, the curatorial process, gallery representation, public relations, and arts management. The sessions, held at Aljira and at locations throughout the greater metropolitan area, provided a lively forum for the exchange of ideas and information. New York based artist, writer and curator Judith Page serves as the project director and moderator of *Emerge*.

The exhibition reception on March 9, 2000, was attended by almost 200 appreciative guests who gathered to applaud the success of *Emerge 2000*.

**EMERGE 2001 IS NOW IN THE PLANNING STAGES. A PROSPECTUS WILL BE AVAILABLE IN LATE MAY.**



FAR LEFT: JAI BODDIE WITH FATHER TERRY AND MORGAN FERNANDEZ, DAUGHTER OF MARGARET MURPHY, EXCHANGE COMMENTS ON THE EXHIBITION

LEFT: VICTOR DAVSON WITH NEWARK ARTS COUNCIL DIRECTOR, LINWOOD OGELSBY.

ABOVE LEFT: JUDITH PAGE, VICTOR DAVSON AND BRUCE DALZIEL ENJOY THE RECEPTION

