



"CRY #2" Oil, Acrylic Collage

painting, the dance and the struggle for due recognition within the white western context.

It is in this sense the series "Dance Sequence" and its showing engender the individually achieved international recognition of both Alvin's, Hollingsworth and Ailey. But more central than this is that the exhibit, itself, accomplishes the mutual embracing of artists who dared and dare to express through art the suffering, the pain, and the triumphs and joys of their people to their people, even while the rest of the world looks on in amused contempt or pity. The achievement is deeply religious: poetically symbolized by another Black artist, James Baldwin, who warns that the moment we break faith with one another, the moment we cease to hold each other - a light goes



"Rehearsal", Oil, Acrylic

out and the sea engulfs us.

If there is argument that the dance is the most brilliant of the visual arts, that it is most fleeting - transient so to speak - is plain for all to see. The art in dance defys exact mechanical reproduction, as it does in painting. Klee's "Genii: Figures From a Ballet" demonstrates that dance translated into painting is more than a reproduction of movement. But rather translated into painting, dance "transcends the physical limitations that govern actual dancing. By breaking up forms, inventing others and manipulating shapes and colours freely, it captures the qualities of motion, change and invention" by which dance, at its best, as a graceful narrative form "can defy physical laws and become magic."

Spanning some 2,500 years, as far



Sketches for "Dance Sequence" Ailey Dancers

back as the Etruscan Tomb of Lionesses, records show painters attempting to distill and fix the essence of the fleeting beauty of dance. More recently, Matisse in the most famous dancing picture of this century, "La Danse", Degas in "L'Etoile" showing sweat and muscle developed into gold illusion, and Picasso's "There Dancers" re-creating nature in new patterns expressing the vigor, invention, color and animation of dance are all representative of modern painters inspired by the dance.

"Will the young folks ever see anything so charming, anything so classic, anything like Taglioni?" Thackeray asked in 1850. Isadora Duncan haunted the Louvre Greek Sculpture, Auguste Rodin. A thought forlorned and filled with melancholy is that no one living could have seen these magnificent dancers. Perhaps a



"DANCE SEQUENCE" Ink and Oil

few may remember having seen some old lady then long since fallen from her high estate. The Exhibit, "Dance Sequence", celebrating Alvin Ailey and the American Dance Theatre insures that young, Black folks will see something so charming, something so classic, something like Judith Jamison.

NCCJ President Warns of KKK Resurgence

Dr. David Hyatt, president of the National Conference of Christians and Jews recently told the organization's National Board of Trustees of the resurgence and the potential danger of hate groups in America and called upon them to help "awaken the conscience of America to its crying human relations needs."

Dr. David Hyatt, addressed the trustees at the group's annual meeting in New York City, and noted the rise in anti-Semitic and anti-Black incidents during 1980.

"In today's world members of the Ku Klux Klan now wear three-piece suits and are becoming much more media conscious," Hyatt observed. "But they still preach their same age-old message: hate! The modern Klan is couched in populist rhetoric, but make no mistake, it still comes out as anti-Black, anti-Semitic and basically sub human."