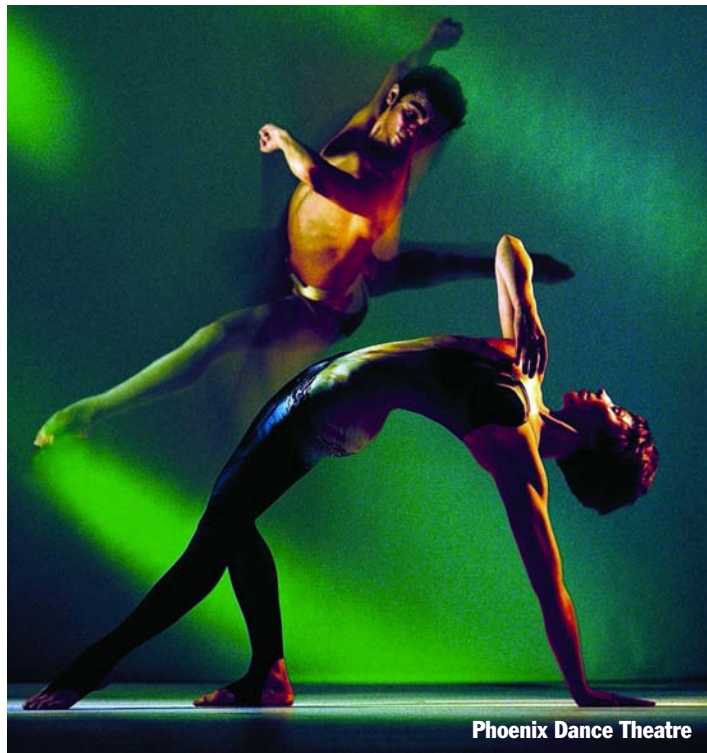


The Arts Culture

“Academia must address these issues to be relevant. We owe it to the kids we’re teaching.” —PROFESSOR CECELIA TICHI



Phoenix Dance Theatre

Darshan Singh Bhuller has formed a company of 10 seasoned dancers who mirror the wider multicultural society and present thought-provoking pieces encompassing pop culture, classicism and abstract concepts.

The **Vanderbilt Dance Program** held its second annual **Summer Dance Festival** June 8–17, providing classes in ballet, jazz, modern, hip-hop, dance improvisation, West African dance, capoeira (Brazilian martial arts), Bartenieff fundamentals (dance conditioning) and yoga. In addition to daily classes, performance-based repertory classes were offered. This year’s faculty featured visiting artists **Kim Neal Nofsinger** and **Taryn Packheiser** (modern dance and hip-hop), **Kelli Reeves** (jazz) and **Randall Duval** (capoeira).



Vanderbilt Opera Theatre

THEATRE & DANCE:

In late March, **Vanderbilt Juggling and Physical Arts** presented *Juggleville* at Ingram Hall. This one-of-a-kind production featured juggling, break dancing, physical comedy and more. A portion of the proceeds was donated to the Monroe Carell Jr. Children’s Hospital at Vanderbilt.

Vanderbilt University Theatre’s last production of the season was *dramablog: an exploration of the political and personal*, a student-created piece exploring

current events from personal perspectives, presented at Neely Auditorium in mid-April. Combining political theatre with media trends, *dramablog* allowed students a new mode of expression without pretending to be fair and balanced—immediate news became immediate theatre.

Phoenix Dance Theatre, one of England’s leading contemporary dance companies, finished the **Vanderbilt Great Performances Series** with a master class and performance in mid-April. By fusing genres and forms, Artistic Director

MUSIC:

This spring’s production by **Vanderbilt Opera Theatre**, *Mozart to Modern*, juxtaposed scenes from Mozart’s operas *Così fan Tutte* and *Marriage of Figaro* in the first act with works by Mark Adamo, Kurt Weill and Carlisle Floyd in the second.

The **Annual Appalachian Celebration** was performed by the Blair folk music faculty, including **Butch Baldassari**, mandolin; **David Schnauffer**, dulcimer; and **Bobby Taylor**, oboe, who were joined in this fourth annual concert by **Alison Brown**, jazz banjo player, and the **Peasall Sisters** of *O Brother, Where Art Thou?* fame.



Juggleville

VISUAL ARTS:

Throughout the spring semester, 12 talented Vanderbilt students and 13 local professional artists, ranging in age from 18 to 60 and from diverse backgrounds, worked with Chancellor’s Artists-in-Residence **Judy Chicago** and **Donald Woodman** on *EVOKE/INVOKE/PROVOKE: A Multimedia Project of Discovery*. The project, which premiered April 21 and ran through May 13 at the Cohen Building on the Peabody College campus, enabled students and artists to find and expand their creative voices, resulting in a content-rich exhibition that grew out of each individual’s personal experiences, reflecting their deepest beliefs.

The **Vanderbilt Fine Arts Gallery’s** final show, *Roy Villevoye: Propeller*, was on view March through May and featured photography, original films and an artist’s book by **Villevoye**, a Dutch artist who has worked in the Asmat, a virtually impassable swampy region along the southern coast of Irian Jaya (New Guinea) in Indonesia, since the mid-1990s.

The Fine Arts Gallery closed for renovation following the exhibit. The renovation will include installation of



NEIL BRANKE

Donald Woodman, Judy Chicago

museum-quality lighting and ceiling tiles in the gallery, upgrades to office and storage areas, and the installation of a new sign above the front entrance of the Fine Arts Building. The gallery will reopen Aug. 17.

California-based painter **Albert Contreras**, who in the last five years has re-established himself as an artist of international renown, recently bequeathed to Vanderbilt 24 works of art that are now hanging in a single

At **Sarratt Gallery**, sculptor **Aaron Hussey** installed a mixed-media work that remained on view through the end of May. Hussey draws on figurative and architectural forms to explore the human condition focusing on issues of security and insecurity. Hussey works in a wide variety of media, including cast and fabricated metal, clay, wood, plaster, concrete and, most recently, digital video.



EVOKE/INVOKE/PROVOKE

ACCOLADES



F. Hamilton Hazlehurst, emeritus professor of fine arts and former chairman of the department, joins William Faulkner, David Bowie, Jackson Pollack and other luminaries in L'Ordre des Artes et des Lettres, an order of France recognizing significant contributions to the arts and literature.

Hazlehurst was honored July 13 at the U.S. Embassy in Paris with the title "officier" for his book *Gardens of Illusion: The Genius of Andre Le Nostre*, published in 1980 by Vanderbilt University Press and reprinted four times. The book, recently translated into French, profiles great gardens in France.

Robert L. Mode, associate professor of history of art, has been named recipient of the Alumni Education Award. The award, which consists of an engraved julep cup and \$2,500, is given annually by the Vanderbilt Alumni Association to a faculty member who has distinguished himself through long service to alumni. Mode has visited 12 alumni chapters around the country and led art tours both here and abroad.



"Maggie Sullivan," a portrait painting by **Rick Weaver**, BS'80, has been selected for the Outwin Boochever Portrait Competition 2006 Exhibition at the National Portrait Gallery in Washington, D.C., where it will be on view through Feb. 18, 2007. The portrait was one of 51 paintings chosen, from more than 4,000 entries, to form the lead exhibition for the grand reopening of the National Portrait Gallery, which has been closed for several years while undergoing extensive renovation. Weaver is a painter and sculptor who lives with his wife and son in Charlottesville, Va.

untitled installation at Featheringill Hall.

After receiving his degree from the University of Madrid in 1957, Contreras moved to Sweden and quickly became an artistic sensation. From 1961 to

1969 he displayed his work in group and solo exhibitions. His work from that time period is in almost every major Swedish museum, according to a January 2002 *Art in America* article. However, in 1972 he stopped



DANIEL DUBOIS

Works by Albert Contreras

painting altogether, a dark period that would last 25 years.

After resuming painting in 1997, Contreras is once again an artistic dynamo. He's exhibited his work six times since 2001, twice each at the Daniel Weinberg Gallery in Los Angeles and the Bill Maynes Gallery in New York.

"I thought the panels demonstrated a great sense of color," Joseph Mella, director of the Vanderbilt Fine Arts Gallery, says of the works Contreras donated to Vanderbilt. "The work captivated me. ... It got my attention not only from an artistic standpoint, but also because of Contreras's own history."

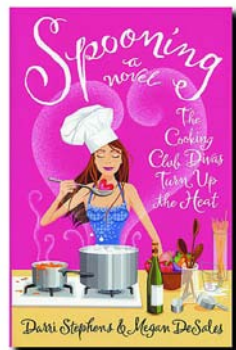
Each 12-by-14-inch panel combines lush, bold colors against a landscape of geometric shapes—an undeniably modern effort. There is a palpable texture to each canvas; the paint is layered so thickly that Contreras at times applied it with a spatula.

"I'm always looking for ways to get art on campus beyond the gallery," says Mella, "so I passed the offer on to Judson Newbern, Vanderbilt's associate vice chancellor for campus planning and construction, who deals with space allocation, and he found a home for it."

—Jeff Havens

BOOKS & WRITERS:

In *Spooning*, by **Megan DeSales**, BS'97, and **Darri Stephens** (Broadway Books, Random House), Charlotte—



a.k.a. Charlie—Brown, a recent college grad and newly minted New Yorker, is eager to begin her grownup life. All kinds of "firsts" await her in the big city—her first real job, first loves, first heartaches and, most important, her first time living on her own. When Charlie's mom subtly suggests that her daughter might want to learn some grownup

skills—like cooking—to go with her fifth-floor walk-up, Charlie forms a cooking club with her friends. They convene once a month to share food and swap recipes, and to gossip about the drama of their new lives. *Spooning* is a tale of food, friendship, and what it takes to find the perfect recipe for romance.

What Democracy Looks Like: A New Critical Realism for a Post-Seattle World (Rutgers University Press), edited by

Cecelia Tichi, the William R. Kenan Jr. Professor of English at Vanderbilt, and **Amy Schrager Lang**, professor of English and humanities at Syracuse, looks at the 1999 protests

in Seattle against world trade policies as a dividing line in our culture and advocates that humanities educators need to adjust their approaches or risk irrelevancy.

"For the first time on U.S. soil, there was a major convergence of different groups from all over the world, everyone from Korean farmers to Central American fishermen to U.S. steelworkers," says Tichi. Some had little money yet traveled thousands of miles to confront the citizenry at this World Trade Organization meeting.

"They said to the world, 'These policies are destructive to us in our countries and to the whole planet.' It was

unprecedented, and it changed everything."

But how should any of this change how a college professor approaches a poem, novel or short story? Tichi explains using William Faulkner's story *Old Man* written in 1939, in which a prisoner released during the 1927 Mississippi River flood rescues others from the flood, gets a job and proves himself rehabilitated, only to be returned to prison as an escapee because government officials don't want it disclosed

that they pardoned a live prisoner.

"Faulkner fills that novella with indictments against what he calls 'the criminal injustice system,'" Tichi says. "But modern critics are interested in the

language about the flood and say this guy is perfectly well off in prison because he gets to play baseball on Sunday and have a hot dog now and again."

Tichi thinks the story speaks to today's criminal justice system.

"We have more than 2 million people in prison, most for nonviolent drug offenses. There is a conflict between our citizen selves, in which we want criminal offenders to be rehabilitated and return productively to society, and our investor selves who want our Wakenhut or Corrections Corporation of America stock to do well.

"We cannot have both," Tichi says. "We at least have to

think through this contradiction in our society. Faulkner's novella helps us do it."

In *What Democracy Looks Like*, 27 essayists probe how teaching about writers like Nathaniel Hawthorne, Mark Twain, Stephen Crane and Langston Hughes can be revitalized by viewing them in light of the social justice issues raised by the 1999 protests in Seattle.

"From where I sit in an English department, I see students who are getting worried about the issues brought up in Seattle, realizing that things like global warming and the World Trade Organization might mean their futures are not as assured as previous generations. Academia must address these issues to be relevant. We owe it to the kids we're teaching."

—Jim Patterson

UPCOMING



VISUAL ART

Vanderbilt Fine Arts Gallery reopens Aug. 17 with *Views from the Collection I*, the first in a three-part series of exhibitions of art from the

Vanderbilt University Fine Arts Collection. This show will feature a cross-section of work from Europe, Asia and the United States.

THEATRE

VUT presents *The Shape of Things* by Neil LaBute, in which an art student makes it her mission to transform a nerdy, insecure, overweight undergraduate into her confident, stylish lover. LaBute won critical acclaim for this painfully pointed attack on current American values. The show runs Sept. 28–Oct. 1, Oct. 5–8 and 11–12 at Neely Auditorium.

MUSIC

The Blair Signature Series presents music by Blair faculty composers, featuring works by Michael Alec Rose, Michael Kurek, Michael Slayton and Stan Link on Sept. 30 in Ingram Hall.

