

# The Arts

“Collectively, [muckraking journalism] issues a wake-up



“Sterling Whirl” by Robert Rauschenberg

**VISUAL ARTS:** Vanderbilt Fine Arts Gallery continued to exhibit prints this spring in works that utilized everything from experimental screen printing techniques to traditional off-set lithography related to poetry and nature.

“Robert Rauschenberg: An American Iconoclast” opened Jan. 31 and featured mixed-media, large-scale prints from the artist’s ROCI USA (Wax Fire Works) series. ROCI (Rauschenberg Overseas Cultural Interchange) was a groundbreaking exhibition tour comprising paintings, sculpture, prints and objects inspired by Rauschenberg’s experiences abroad. The Vanderbilt exhibit featured three massive prints drawn from the ROCI series that embodied Rauschenberg’s

artistic response to the United States. The exhibit marked a major gift made by Donald and Ruth Saff. Donald Saff is one of the central figures in American printmaking and founder of the innovative print studios Graphicstudio/The Institute for Research in Art at the University of South Florida and Saff Tech Arts in Maryland.

On display from March 25 through May 20, “Far from the Sea: October Foundation 1998–2003,” featured works ranging from artists’ books to portfolios to photography and other kinds of limited editions. Founded in 1998 by Dutch artist and printmaker Peter Foolen, in collaboration with Tjue Teeuwen and Sjra Marx, the October Foundation produces publications, editions, exhibitions and commissions that are in some way related to nature, science, poetry or language. For this exhibit, two new limited-edition prints were published, each in an edition of 25 and each available for sale through the Fine Arts Gallery.



“Landschap” by Giovanni Dalessi

Works by internationally known painter and sculptor **Yankel Ginzburg** now hang at the Ben Schulman Center for Jewish Life at Vanderbilt. Ginzburg first noticed that the Center needed artwork when he visited his son, Aviel, a freshman. Ginzburg, who works in a photorealistic style, has



Yankel Ginzburg

four paintings in the Center donated by three patrons: Washington attorney Dirk Thomas, Dr. Howard Kurland and his wife, Ethel, and former U.S. Ambassador to Haiti Henry Kimelman and his wife, Charlotte.

## “A Showcase of African and African-American Art”

featured works by Romare Bearden, Elizabeth Catlett, Palmer Hayden, David Driskell, Greg Ridley, Charles White and others culled from local collections. The showcase, sponsored by the Bishop Joseph Johnson Black Cultural

Center, took place March 26 in Alumni Hall. The same day Tala Halima, author of *Collecting African American Art*, conducted a workshop on collecting.

**Sarratt Gallery** exhibits this spring looked at the human form as well as human response to grief and oppression.

In January works by Donald T. Earley and Mary Britten Lynch shared space at Sarratt in “Finding Soul, Finding Sense.” Earley

# Culture

call, a reveille for America that is reminiscent of another group of writers. ” —CECELIA TICHI

showed work in oils, pastels, drypoint and mixed media that brought out the essence of the inner self in his models. Lynch, who volunteered for 12-hour shifts at St. Paul’s Chapel following 9/11, assembled bits and pieces of refuse in intuitive paintings that redefined

sense from a day that made no sense at all.

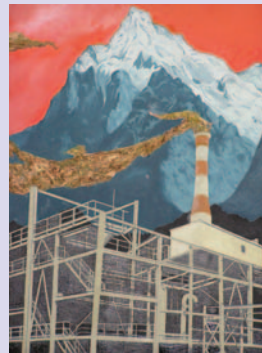
Tennessee artists Chris Scarborough and Aaron Lee Benson showed works in “**Primitive Visions**” at Sarratt during February. Scarborough’s figure studies, painted “holograms” of nonexistent individuals that resembled composites of criminals, examined the difficulty of discerning the real from the fake in modern culture. Benson’s figurative monoliths made from clay explored the relationship between Christian imagery and natural landscapes.

March saw the Sarratt Gallery space transformed into “**At Home: a Kentucky Project**” in celebration of the 25th anniversary of Vanderbilt’s Margaret Cuninggim Women’s Center. The exhibit originated three years ago as an installation at Western Kentucky University when artist/activist Judy Chicago and her husband, photographer Donald Woodman, team-taught for a semester. The original work involved more than 25 artists, students and scholars who trans-



“Torso” by Elizabeth Catlett

## ACCOLADES



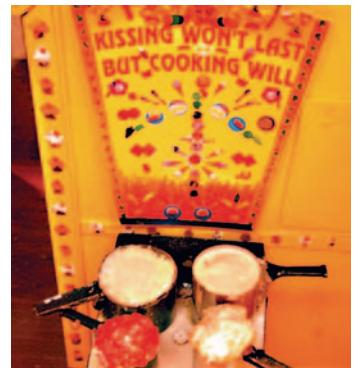
Works by **Kara Spoonhour**, BA’02, were featured in January at the Vanderbilt Fine Arts Gallery in “**Cultural Relativity**.” Spoonhour, who was the 2002 Margaret Stonewall Wooldridge Hamblet Award winner, used historical photography, news articles, satellite imagery, and both American and Nazi

propaganda posters to create bold and powerful images reflecting current world issues.

**JoEl Levy Logiudice’s** handmade paper and mixed-media collages were shown in two regional art exhibits during February. Logiudice, senior director of student activities, exhibited work in “Faculty Plus” at the Clark Hall Gallery at Southeastern Louisiana University and in a three-person exhibit titled “Rock, Paper, Scissors” at the Fielding Wright Art Center at Delta State University in Cleveland, Miss.



formed a house on campus into a large-scale installation that posed questions about changes in the home, marital conflicts and childhood fears. The Sarratt Gallery installation was scaled down and featured a 1:12 scale model of the house. Chicago presented a lecture on the exhibit Feb. 26 as part of the Chancellor’s Lecture Series.



“Kentucky Home” by Judy Chicago

**MUSIC:**

International performing and recording artists **Peter Sheppard Skaerved and Aaron Shorr** performed works of the great American composer George Rochberg at the Steve and Judy Turner Recital Hall of the Blair School of Music in February. Their recent CD of the composer's works has received international acclaim, as have their performances of the same works at last year's prestigious Venice Biennale music festival. Earlier the same day, Skaerved and

has a prolific series of his own projects, including producing albums for other artists and recording and touring as a solo artist.

**"The Fantasticks,"**

adapted by Harvey Schmidt and Tom Jones from Edmond Rostand's 1894 play "Les Romanesques," tells an age-old tale with simple ingredients: a boy, a girl, two fathers and a wall. Brought to life in February by **Vanderbilt Opera**

**Joe Goode Performance Group**

**Fire and Ice: Michelangelo the Writer**, received its world premiere at Turner Recital Hall in March. Composed by **Carl Smith**, senior lecturer in music composition and theory, who also served as conductor and played harpsichord, the piece is a musical setting of Michelangelo's letters and poems. Featured performers included **Amy Jarman**, assistant dean and senior lecturer in voice; **Michael Slayton**, assistant professor of music theory; and Blair student cellist **Jay Tilton**.

**Joe Goode Performance Group and Jane Comfort and Company**. Goode's group brought their critically acclaimed works "Folk" and "What the Body Knows" to Ingram Hall on Feb. 14. Goode began synthesizing the genres of dance and theatre in 1979 to create his own innovative performance art. Their performances combine story, songs and humor with deeply physical, high-velocity dancing.

Comfort and Company presented "Asphalt," a dance/opera originally commissioned by the Joyce Theatre in New York and the American Dance Festival. The story of an artist abandoned as a child in New York City, the work is backed by the beats of DJ Spooky incorporating rhythmic dancing, chanting and singing to tell a powerful story addressing contemporary social and cultural issues. The Feb. 27 performance took place in Langford Auditorium.

On April 18 in Langford, the colorful, inventive and sometimes controversial dance group known as **Brian Brooks Moving Company** took center

**Fire and Ice: Michelangelo the Writer**

DANIEL DUBOIS

Shorr, both professors at London's Royal Academy of Music, gave a workshop on interrelated issues of music performance, music history and collaborations between performers and composers.

**Raul Malo**, front man for Grammy-winning group the Mavericks, was the guest for the **Blair Conversations Series** held Feb. 29 in the Blair School's Ingram Hall. Critically hailed for cutting-edge alt-country, the platinum-selling recording artist is also a record producer, songwriter and live performer. In addition to his work with the Mavericks, Malo

**Theatre** and directed by **Gayle Shay**, assistant professor of voice, the production was the third fully staged and orchestrated production offered by VOT this year. The **Vanderbilt Orchestra**, under the direction of Blair faculty member **Robin Fountain**, accompanied the singers.

**DANCE:**

Performances by three modern dance companies made Vanderbilt's **Great Performances Series** the place to catch innovative and physically challenging dance-theatre this spring.

February brought both the

**ACCOLADES**

**David Schnauffer**, left, adjunct associate professor of dulcimer, and **Edgar Meyer**, adjunct associate professor of bass, contributed to the "Cold Mountain" soundtrack, which was honored with multiple Oscar nominations.

stage in “Dance-O-Matic,” a Candyland-esque romp. Combining both visual and auditory excitement, Brooks set the dancers in a bubblegum set, hot pink boas and pastel ribbons. For seven years this New York-based dance group has been challenging audiences with mind-boggling feats of strength and imaginative movement.

“**Our Stories,**” a blending of modern dance with elements of ancient Chinese culture, was presented in January by the **Chinese Arts Alliance of Nashville** (CAAN) at the Blair School’s Ingram Hall in celebration of the Chinese New Year (the Year of the Monkey—year 4701 by the Chinese calendar). The production featured both Asian and non-Asian participants in a graceful program guided by dancer/choreographer Jen-Jen Lin, who also

supervised costumes and character face-painting.

**THEATRE:**

Theatre students at Vanderbilt received a week of intense instruction in Shakespearean acting when **Actors from the London Stage** visited for a weeklong residency in February. The visit was sponsored by the Fred Coe Artist-in-Residence program and culminated in two performances of

“Romeo and Juliet” by the five-actor company. The production used minimal sets and had no director.

Profound questions about life and society were posed by **Vanderbilt University Theatre** in their production of Bertolt Brecht’s “**The Caucasian Chalk Circle**” in February. In the play Brecht uses an ancient Chinese tale about a conflict between two women over a

“Our Stories”



UPCOMING

**BOOKS**

Poet **Mark Jarman**, professor of English, will have his latest volume of poetry, *To the Green Man: Poems*, published by Sarabande Books in July.



**VISUAL ART**

Artist **Pattiy Torno** shows machine-pieced, hand-made quilt compositions in “**A Change of Heart**” at **Sarratt Gallery** from June 18 through Aug. 7.

**VISUAL ART**

One of the more widely recognized figures in Germany at the turn of the 20th century, **Max Klinger** was especially celebrated for his print cycles. **Vanderbilt Fine Arts Gallery** shows “**The Intermezzi Print Cycle**” through Aug. 14.





PHILLIP FRANCK

baby to explore the notion that owning something doesn't mean one deserves it. That, in turn, leads to questioning whether it's right to base a society on capitalism.

Each member of a theatrical, bohemian family invites a guest for a blissful weekend in the English countryside—a ripe setting for the urbane wit of Noel Coward in his 1925 classic **"Hay Fever."** April's production of "Hay Fever," VUT's first of a Coward play in nearly two decades, capped this year's on-campus theatre season.

**BOOKS & WRITERS:**

The latest novella by **Madison Jones**, BA'49, *Herod's Wife* (University of Alabama Press), has been characterized by writer Madison Smartt Bell as "a morality play set in contemporary conditions, with its eye on eternal verities." Questions of sin, guilt and redemption have figured prominently in Jones' fiction over the past four decades, and in this newest work he examines a spiritual

wrestling match that takes place in a small Southern town. Jones, who has been honored by Guggenheim and Rockefeller Foundation fellowships, and numerous awards, recently retired as writer-in-residence at Auburn University.

William R. Kenan Jr. Professor of English **Cecelia Tichi's** newest book, *Exposés and Excess: Muckraking in America 1900/2000*, looks at the comeback of muckraking journalism. Novelists like Upton Sinclair exposed societal ills with groundbreaking and popular books that fueled public furor and led to reforms in

the early 1900s. In her book, published by the University of Pennsylvania Press, Tichi argues that a new wave of muckrakers is reviving the tradition. She makes the case that authors like Barbara Ehrenreich (*Nickel and Dimed: On (Not) Getting By in America*) and Eric Schlosser (*Fast Food Nation*) are firmly in Sinclair's tradition. "Individually, these

books stir the minds and hearts of a nation in crisis," says Tichi.

"Collectively, they issue a wake-up call, a reveille for America that is reminiscent of another group of writers."



Bioethicist **Richard Zaner**, Anne Geddes Stahlman Professor of Medicine, emeritus, tells through firsthand experiences the journey that families take together as a loved one prepares to die in *Conversations on the Edge:*

*Narratives of Ethics and Illness.* The book, published by Georgetown University Press, flows from narrative to narrative, penetrating the otherwise unknown world of death and the intimate ways in which every person copes from patients to family members to healers.

**HUMANITIES:**

This year the **Robert Penn Warren Center for the Humanities** coordinated a year-long lecture series commemorating the 50th anniversary of the U.S. Supreme Court's historic *Brown v. Board of*

Education decision.

January's **Martin Luther King Lecture Series** keynote address marked the third lecture in the series, with NPR senior correspondent and political analyst **Juan Williams** speaking on "King Alive:

*BrownvBoard@50.*"

**Damon J. Keith** drew on his experience as a long-serving judge on the 6th U.S. Circuit Court of Appeals to discuss the state of race relations in American society on April 1. Keith's lecture, titled "The



PHILLIP FRANCK

Anatomy of a Myth: That We Live in a Color Blind Society,” was sponsored by the **Chancellor’s Lecture Series** at Vanderbilt. To close the series, **Peabody College** sponsored an all-day conference April 2 about the implications of the Brown decision.

**Bill Ivey**, director of the **Curb Center for Art, Enterprise and Public Policy**, is moderating a roundtable of music-industry leaders who will meet periodically to discuss issues shaping the future of the music business. The roundtable held its first



Music business roundtable with Bill Ivey, far right

meeting Jan. 15 in Santa Monica, Calif. Attendees included recording artists Dave Matthews, Brian McKnight, Glen Ballard and Jimmy Jam.

In March the Curb Center sponsored a conference on cultural policy in the United States. The day-long conference,

“**Federal Regulation and the Cultural Landscape**,” explored how cultural policy in the United States frequently arises as a byproduct of business and government actions directed at shaping the marketplace. The conference was made possible by a grant from the Rockefeller Foundation.

Deep spirituality can encompass all of one’s life and overcome social patterns of domination and subordination that cause much misery, believes **emilie m. townes**, who presented the **30th Antoinette Brown**

**Lecture** at the Vanderbilt Divinity School on March 25. The student-run event brings a distinguished female theologian and/or church leader to campus each year. Townes’ lecture was titled “Mounting the High Side of Misery.”

### ACCOLADES

**Cathy Jrade**, professor of Spanish and chair of the Department of Spanish and Portuguese, received a **National Endowment for the Humanities** fellowship to write a book on Delmira Agustini, the first major female poet of 20th-century Spanish America. The award, which was announced Feb. 9, carries a stipend of \$40,000.

## Q & A

**Tony Earley**, recently appointed the **Samuel Milton Fleming Chair in English**, has published three books: one of short stories (*Here We Are in Paradise*), a novel (*Jim the Boy*), and a collection of essays (*Somehow Form a Family*). His short stories have appeared in *The New Yorker*, *Oxford American* and *Harper’s Magazine*. He began teaching at Vanderbilt in 1997.



STEVE GREEN

**Q:** You’re known for taking a long time to finish your books. How is the sequel to *Jim the Boy* coming along?

**A:** It’s called *The Blue Star*. Jim is 17, and he’s waiting to graduate from high school and then go off to the Second World War. I’m on leave in the fall and hope to finish it by Christmas next year, but I say that with the full realization that I’ve set such deadlines and blown them many times in the past. The way I do it, everything has to be right or I don’t move on. That means everything stops if I’m having trouble with one part. It can be slow going sometimes, but I’ve been through it before, so I have confidence that I’ll eventually get there. There’s no panic about it.

**Q:** Do you learn from your students?

**A:** Every semester I am taught something. For example, I’m teaching a freshman seminar on Hemingway this semester. In teaching the story “Indian Camp,” a story largely

about class differences between rich white people who summer on a lake and the poor Native Americans who live there year-round, a student came up with this really wonderful few sentences in her paper about how the physical separation symbolized the class separation. It makes perfect sense, but I’d never realized before the extent to which that was true. When that happens, I jot down in the margin of my book who said this good thing, so I can remember to quote them in the future.

**Q:** Does teaching help you as a writer?

**A:** The things that I’d always done intuitively, I’ve had to figure out ways to explain to my classes. That’s helped me as a writer because now I’m thinking about these things in my conscious mind. Now I have two different ways of attacking problems. That’s a direct result of teaching.

—Jim Patterson