

The Arts

“Reliving these experiences on stage *and*

VISUAL ARTS: Summer Reading: Artists' Books from Nashville Collections

provided a feast of imagery and words this summer at the Vanderbilt Fine Arts Gallery. These artist-made books, some illustrating important works of



Artist Book

literature and other unique pieces that redefine the idea of what constitutes a book, illuminated the relationship between the visual and verbal in beautiful and often delightful ways. The exhibit ran through Aug. 16.

Richard Jolley, BA'74 (Peabody), held his first major retrospective of works in glass and mixed media at the Tennessee State Museum through Aug. 10. The 48 works in the exhibit, which is currently on a four-city tour, represented major phases of Jolley's career between 1984 and 2002. Although the exhibit was grounded in his sculpted glass forms and totems that highlight the human figure, prints, bronzes and mixed-media work also were featured.

The “**Classic Black Catfish**” currently on display in Centennial Park is sponsored by Vanderbilt as part of the “Catfish Out of Water City Art Project,” on display in Nashville through October to benefit Cumberland River Compact, Greenways

for Nashville and the Parthenon Patrons. This larger-than-life bottom dweller, weighing in at about 30 pounds, was designed and made by artist

Margaret Krakowiak and is but one of 51 such cats currently found around town. A second catfish, “Striper” by artist Bryan Roberson, is sponsored by Vanderbilt Children's Hospital and can be seen in Fannie Mae Dees Park near Vanderbilt Medical Center.

This spring Vanderbilt's program in **developmental biology** partnered with Metro-Nashville Schools' Encore program for gifted students in a “science as art” contest geared toward fifth- and sixth-grade students. Around 350 entries



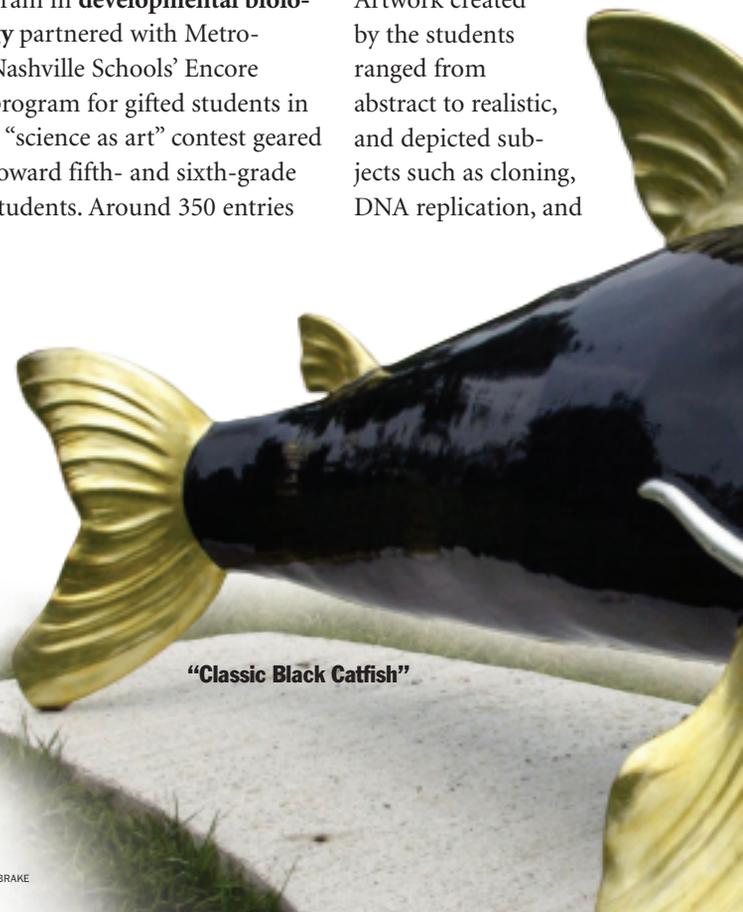
DANIEL DUBOIS

ArtScience exhibit

were received for **ArtScience**, and 35 winning pieces were on display in Vanderbilt's new Medical Research Building III through June. Artwork created by the students ranged from abstract to realistic, and depicted subjects such as cloning, DNA replication, and



“Universal Bond”
by Richard Jolley



“Classic Black Catfish”

Culture

coming out the other side is almost always exhausting but cleansing —HEATHER MALOGRIDES

in-utero development of animals and humans.

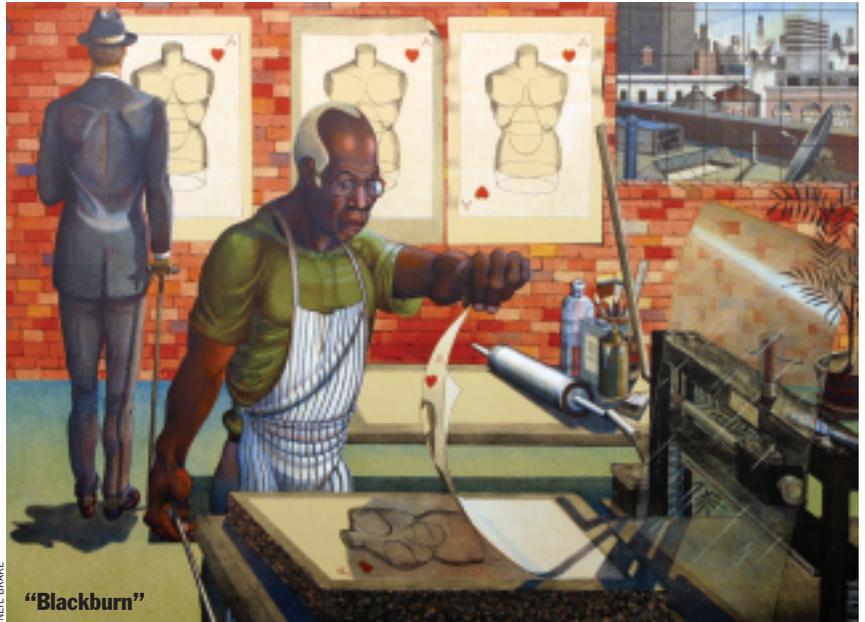
Time often seems to stand still during the heat of summer, but in **Sarratt Gallery's Marking Time** exhibit, time took on a much more physical quality as artists Linda Laino and Zelda Tanenbaum used a variety of media to remark upon the layering of dreams, memory and experience in relation to time. Their tactile assemblages and handmade paper quilts were on view through Aug. 2.

Vanderbilt University Medical Center hosted landscapes painted by members of the **Chestnut Group** in honor of Earth Day. The Chestnut Group is an organization

of artists dedicated to preserving endangered ecosystems, historic locales, and aesthetically or environmentally significant places. The exhibit was on display in the Mezzanine Gallery in the lobby of Vanderbilt Hospital through the end of June.

Vanderbilt's **John F. Kennedy Center for Research on Human Development** hosted an exhibit by artists of Pacesetters Inc. called **"Who's in Rabbit's House?"** in the foyer of the MRL Building from June through August.

Based on the African



NEIL BRAKE

"Blackburn"

folk tale, the exhibit included fabric appliqués, masks, vividly painted fabric wall hangings, and colorful "trees" with stuffed fabric monkeys leaping between them. Pacesetters, a nonprofit agency with centers in six counties, provides services to persons with disabilities and has grown to become one of the largest community-based day training and residential programs in Tennessee.



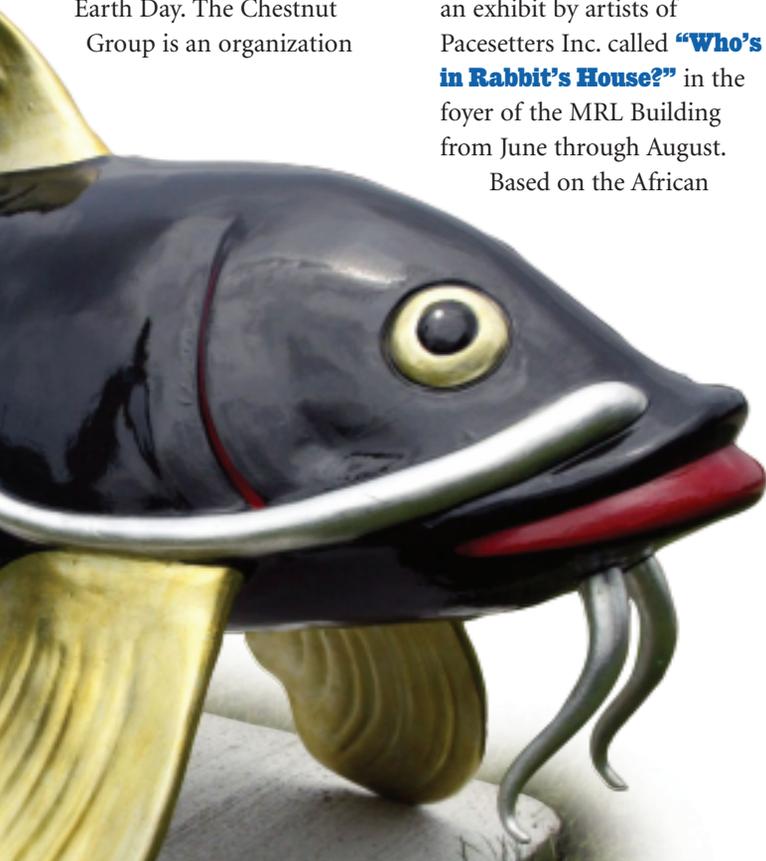
DANIEL DUBOIS

"Who's in Rabbit's House?"

NEW ACQUISITION:

The **Vanderbilt Fine Arts Gallery** recently acquired a seven-color lithographic print, **"Blackburn,"** an homage to master printer Bob Blackburn of New York by master printer Ron Adams of Santa Fe, N.M.

Since its release last summer, the print has entered the collections of the Smithsonian National Museum of American Art, the Cleveland Museum, the Studio Museum of Harlem, Kansas City's Nelson-Atkins Museum of Art, the Library of Congress, and the corporate collections of Hallmark and Sprint.





DANIEL DUBOIS

MUSIC:

Nashville jazz ensemble **The Establishment** performed for the Blair Big Band Benefit Bash on July 18 in Ingram Hall with proceeds going to the Blair School of Music Big Band program. The Establishment was formed in 1970 under the

ACCOLADES

John Frank Sands, who just completed his junior year at the Blair School of Music, is the winner of Glimmerglass Opera's 2003 Fanfare Competition. The Festival Season fanfares, a tradition at Glimmerglass Opera since 1987, are played by members of the opera's orchestra from an exterior balcony overlooking the entrance to the theater, a few minutes before the start of each of the summer's 43 performances in Cooperstown, N.Y. "John Frank Sands's fanfare showed great invention and sureness of technique," says Stewart Robertson, Glimmerglass Opera's music director. "We are delighted to have a youthful winner of such accomplishment and promise."

Melissa Faith Cartoun, a 2003 graduate majoring in English, won third place in the 2003 BMI Foundation John Lennon Scholarship competition. Cartoun was awarded a prize of \$2,500 for her song "25." Judges for the competition included legendary record producer Arif Mardin, who most recently earned three Grammys as producer of Norah Jones's "Come Away with Me"; Frank Wildhorn, composer, lyricist and producer of the musical "The Civil War"; and jazz specialist Suzan Jenkins, senior vice president for marketing, Recording Industry Association of America. Cartoun is the second student in two years to be honored in the Lennon Scholarship competition. She was a student of **Deanna Walker**, director of the songwriting program at the Blair School of Music.

direction of Del Sawyer, who at the time was dean of the Blair School. Bill Adair, adjunct associate professor of jazz studies at Blair, currently directs the group.

Blair School of Music faculty members **Edgar Meyer** and **Amy Dorfman** played "Free for All at Town Hall" in May at New York City's historic Town Hall auditorium. For their May 11 recital, the audience heard works by Vivaldi, Schubert, Bloch and Meyer himself. Other artists on the series included Nadja Salerno-Sonnenberg with Anne-Marie McDermott, David Finckel with Wu Han, and Joshua Bell with Simon Mulligan.

Fiddler and vocalist **Andrea Zonn**, BMus'93, a member of Vince Gill's band and a veteran studio musician in Nashville, recently released her first album, "Love Goes On," showcasing

her ability to intermingle bluegrass, country, Celtic and folk genres. Guests on the CD include Alison Brown, Jeff White, Amy Grant and Alison Krauss, among others, and compositions by songwriters Beth Nielsen Chapman and Karla Bonoff are featured. On



Andrea Zonn

May 10, Zonn made her debut on Nashville's world-famous Grand Ole Opry, appearing during the televised broadcast. "That's an experience I've heard other people talk about, and it's certainly a lifetime thrill," says Zonn.



NEIL BRAKE

Blair Children's Choir



NEIL BRAME

Vanderbilt's Dyer Observatory was the setting for the first **"Music on the Mountain,"** a free community concert held in late April featuring the Blair School's **Butch Baldassari** on mandolin, **David Schnauffer** on dulcimer, and **Bobby Taylor** on oboe. Following the concert, the public was invited to tour the observatory and look through the telescope. Plans for renovation and expansion of the observatory were on display during the event.

The **Blair Children's Chorus Summer Camp**, for children entering grades three through seven, took place July 29–31 at the Blair School of Music. Each summer the Blair Children's Chorus program hosts this three-day camp open to the public to share and encourage musicianship in the community. The students learn music and singing fundamentals in prepa-

ration for a concert performance at the end of the camp. This year's concluding concert was in Ingram Hall, conducted by Pamela Schneller, director of the Children's Chorus program; Coni Ely, director of the Young Singers of Blair; and Chris Warren, director of the Boychoir of Nashville at Blair.

BOOKS & WRITERS:

Vivien Green Fryd, associate professor of art history, has written *Art and the Crisis of Marriage: Edward Hopper and Georgia O'Keeffe*, recently published by University of Chicago Press. Combining biographic study of the artists' marriages with a formal analysis of their paintings, Fryd illustrates how the artists expressed their own marital crises in



their works—crises mirrored during the period between the two world wars when birthrates fell, divorce rates rose, and women entered the workforce in record numbers. "The complexities of O'Keeffe's and Hopper's marriages intersect with what was being said about marriage at this time, a time when people had one foot in the old, traditional marriage and one foot in the new," writes Fryd. "They

represent two couples dealing with this dilemma in two different ways, and their struggle embodies issues and confusions addressed during this period that are also manifest in their paintings."

Vanderbilt's history is vividly portrayed in two recent editions: *Chancellors, Commodores, and Coeds: A History of Vanderbilt*



University, published by **Bill Carey**, BA'87, through his Clearbrook Press, and *Ernest William Goodpasture: Scientist, Scholar, Gentleman* (Hillsboro Press) by **Robert D. Collins**, BA'48, MD'51, now the John L. Shapiro Professor of Pathology at Vanderbilt Medical School.

Carey's history of the University, the first since Paul Conkin's 1985 tome *Gone with the Ivy*, began as a series of articles on Vanderbilt's past written for the *Vanderbilt Register*, the University's campus weekly. The former business reporter for the *Tennessean* newspaper found the stories of his alma mater fascinating, and the book details everything from Henry Foote, "the cantankerous

ACCOLADES

Justin Quarry, recent graduate in English, won for the second consecutive year the *Vanderbilt Review* Fiction Award for best undergraduate short story. In addition, Quarry also received a scholarship to the Bread Loaf Writers Conference at Middlebury College in Middlebury, Vt.

UPCOMING

DANCE

On Nov. 1, **Lingo DanceTheater**, a contemporary ensemble based in Seattle, brings its adventurous and athletic work “Speak to Me” to Langford Auditorium as part of Vanderbilt’s Great Performances series.



HUMANITIES

On Nov. 12 famed playwright **Tony Kushner** will speak as part of the Chancellor’s Lecture Series. The *New York Times* says of Kushner, “Some playwrights want to change the world. Some want to revolutionize theater. Tony Kushner is that rarity of rarities: a writer who has the promise to do both.”

VISUAL ARTS

In “Closure” (Nov. 4 through Dec. 2) at Sarratt Gallery, **Laura Chenicek** will show mixed-media works that



address memory—how we choose to remember events or suppress them, especially those that linger from childhood. The artist will talk about her work on Nov. 7 at 4 p.m., with a reception following.

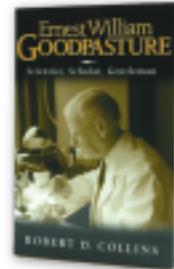
MUSIC

The Vanderbilt Opera Theatre and faculty of the Blair School of Music will brighten the holiday season with “**Amahl and the Night Visitors.**” This fully staged, costumed and orchestrated production of Menotti’s beloved opera will take place in Ingram Hall on Dec. 5 and 6.



man who used to own Old Central,” to the story behind the Joint University Library, to memorable faculty members from every era. Carey’s previous book, *Fortunes, Fiddles, and Fried Chicken: A Business History of Nashville*, was named History Book of the Year in 2001 by both the Tennessee Library Association and the Tennessee Historical Commission.

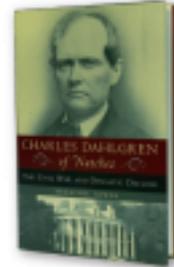
Collins’ biography of Ernest William Goodpasture pays tribute to the former dean of Vanderbilt Medical School (1945–50), whose landmark discovery of the chicken embryo technique for culturing viruses led to the development of vaccines for yellow fever, influenza,



smallpox and typhus. Goodpasture also discovered the viral cause of mumps during his tenure at Vanderbilt. These contributions to laboratory research, combined with his loyalty to the school, which he led through severe fiscal constraints in the period following World War II, make for a stirring portrait of one of the most important figures in the Medical School’s history.

Charles Dahlgren of Natchez: The Civil War and Dynastic Decline (Brassey’s Inc: Dulles, Va.) by **Herschel Gower**, MA’52, PhD’57, and professor

of English, emeritus, recounts the rise and fall of an ambitious Pennsylvanian who hoped to build a dynasty in the antebellum South. At the outset of the Civil War, Dahlgren, by then the father of 16,



owner of two mansions overlooking the Mississippi, and a banker, planter and slaveholder, finds himself pitted against his brothers in a true tale that chronicles family allegiance during the most unstable of times.

FILM & TELEVISION:

Darren McDaniel, MA’96, recently started filming in Central Florida on his “mockumentary” titled “**The Essence of Irwin.**” The two-hour independent film follows the adventures of an idealistic sociologist and his cameraman in the fictionalized town of Irwin, Texas, and uses local crews and unknown actors in an attempt to blur the line between fiction and nonfiction.

Rich Hull, BA’92, is executive producer of “**Free for All,**” a new animated series that debuted on the Showtime cable network in July. The series, based on the comic strip of the same name by Brett Merhar, is syndicated nationally in more than 60 newspapers and features a pair of cynical friends whose world includes a lunatic ferret and a homicidal grandmother.

“Free for All”



“Free for All” showcases the voice talents of actors Juliette Lewis, Sam McMurray, Jeremy Piven and Jonathan Silverman and the writing of Merriwether Williams, who spent three years as head writer of the Nickelodeon children’s series “SpongeBob SquarePants.” Hull’s producing credits include the films “She’s All That,” “On the Line,” and “American Psycho II.”

HUMANITIES:

In late April the University announced plans for the country’s first university-based program dedicated to exploring the American model of cultural policy. **The Curb Center for Art, Enterprise and Public Policy at Vanderbilt**

was made possible by a \$2.5 million donation by Music Row executive

Mike Curb. Bill Ivey, former director of the National Endowment for the Arts and the Country Music Foundation, and now serving as Harvie Branscomb Distinguished



Visiting Scholar at Vanderbilt, will head the new center. Housed within the College of Arts and Science, the Curb Center will work closely with graduate programs through the Owen Graduate School of Management, the Law School, the Blair School of Music, Peabody College and the Divinity School.

Grounded on the principle that art conveys national identity, the center will provide internships for students and research opportunities for faculty. It will also give special consideration to the local music industry and the artistic traditions of Nashville’s multi-ethnic communities.

In July, **The Plan of Nashville: Cultural Policy at the Grassroots**, a two-day conference co-sponsored by the center and the Washington-based Center for Arts and Culture, discussed arts education, cultural tourism, and affordable housing and venues for artists in an effort to identify how public policy might be shaped to address problems in these areas.

Heather Malogrides,

BA’89, was a graduate of Vanderbilt’s ROTC program when she was sent to Kuwait during Operation Desert Storm in 1991 as a U.S. Army second lieutenant commanding a bomb disposal unit. Three of her soldiers died there, resulting in mandatory negligent homicide charges, which were later dropped. This ordeal is central to **“After the Storm,”** a one-woman play written and performed by Malogrides, now working professionally in theater as Heather Grayson. It has played two runs in New York to critical acclaim.



Q: How do you take something so personal and turn it into art?

A: I didn’t start this project with the intention of turning life into art. The initial goal was to get down my experience on paper. But with the addition of an amazing design team and a truly dedicated director and dramaturge, we ended up with a “production.” Early in the process I was a little too wrapped up in what really happened to me versus a clear, simplified storyline. To help combat my own defensiveness, I changed the character’s name to Karen and was then able to morph two characters into one or juggle the order of events a bit. Funny how such a simple adjustment opened up possibilities for me.

Q: Was writing this play cathartic for you? Does performing this one-woman show get easier for you the more you do it, or has it evolved into something entirely different as time goes on?

A: Writing this play, although it forced me to muck around in a very personal set of experiences, wasn’t as cathartic for me as the doing of it is. Reliving these experiences on stage and coming out the other side is almost always exhausting but cleansing. I don’t mean “cleansing” in a way that releases me from guilt or responsibility, but in a way that helps me let go of the constant churning of the events in my mind.

Q: Why did you pick a one-woman show as the format?

A: The one-woman show format started out as a grad school requirement. Our M.F.A. thesis was to perform a one-person show, and I decided to write mine rather than choose a published play. Once I got to New York and started tinkering with the story, I realized that having one woman on stage surrounded by male voices added to the themes in the story, so we kept it. When I write the screenplay, the rest of the cast will fill out!