

The Arts

“I like to draw the viewer in *with a believable situation,*

“Centaur Pursued” by Max Klinger



VISUAL ARTS:

Vanderbilt Fine Arts

Gallery concluded its yearlong exploration of the graphic arts this summer with “**Max Klinger: The Intermezzi Print Cycle,**” which ran through Aug. 14. Klinger, a German painter, sculptor and graphic artist, was celebrated at the turn of the century for his print cycles, which exhibited both technical virtuosity and fantastic imagery. The 12 plates of “Intermezzi” (1881), drawn from the collections of the Roland Gibson Gallery at the State University of New York–Potsdam, comprise one of Klinger’s 14 major series. “Intermezzi” included etchings depicting mythological

scenes involving centaurs as well as four etchings devoted to the German baroque novel *Simplicius Simplicissimus*. A separate etching by Klinger from the Fine Arts Gallery’s permanent collection known as “The Artist in the Attic,” a kind of self-portrait of the artist at work, also was exhibited.

The fall exhibition season kicked off with “**A Year in the Life of Andy Warhol: Photographs by David McCabe.**” In 1964, David McCabe, a young fashion photographer, was commissioned by Andy Warhol to document his life for one year. The result was a unique

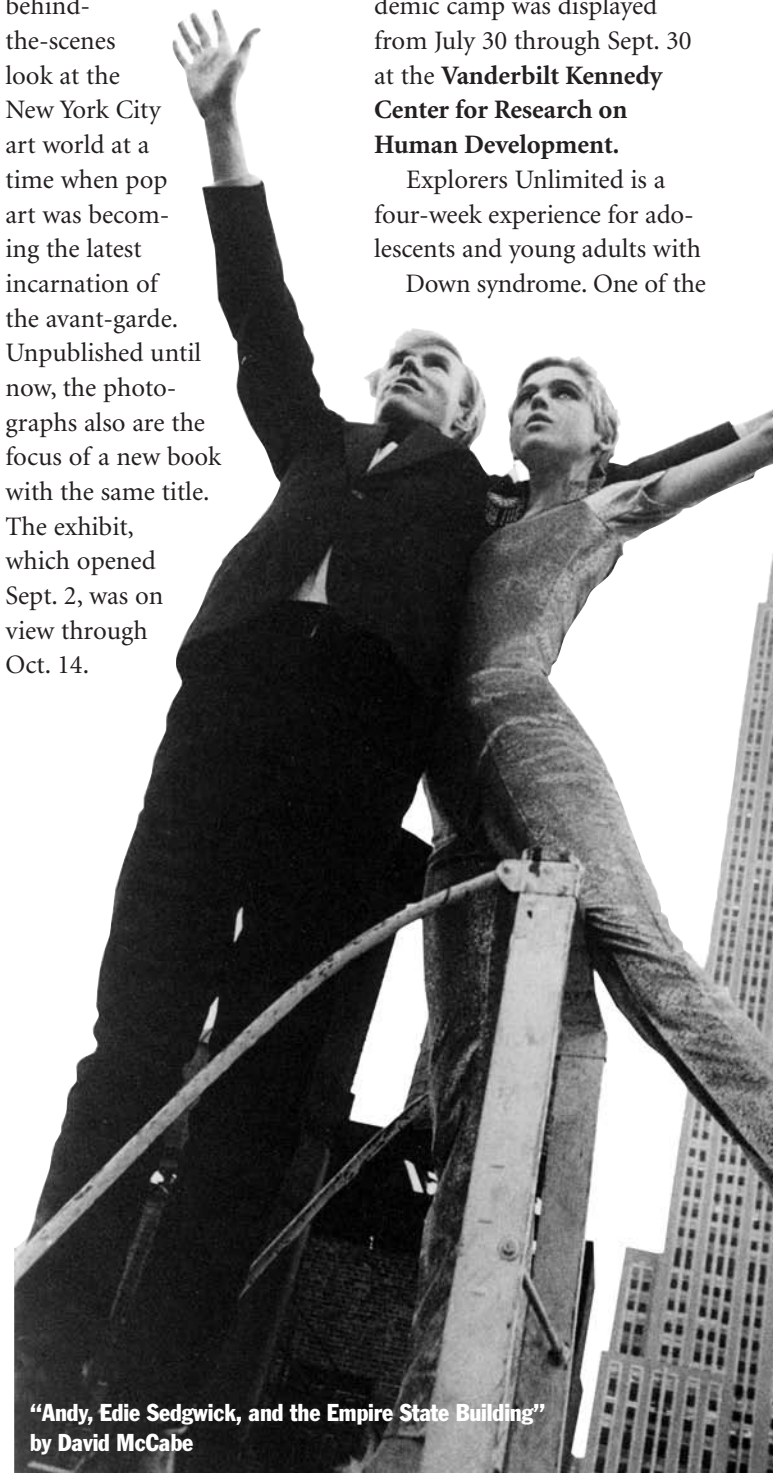
portrait of one of the most influential artists of the 20th century and a compelling behind-the-scenes look at the New York City art world at a time when pop art was becoming the latest incarnation of the avant-garde. Unpublished until now, the photographs also are the focus of a new book with the same title. The exhibit, which opened Sept. 2, was on view through Oct. 14.

Artwork by students participating in the **Explorers Unlimited III** summer academic camp was displayed from July 30 through Sept. 30 at the **Vanderbilt Kennedy Center for Research on Human Development.**

Explorers Unlimited is a four-week experience for adolescents and young adults with Down syndrome. One of the

ACCOLADES

“**American Backroads,**” photographs by **Rod Daniel, BA’65,** were featured in August at Leiper’s Creek Gallery in Leiper’s Fork, Tenn., near Nashville. A former Hollywood director of film and TV shows for more than two decades, Daniel, who recently moved back to Middle Tennessee, showed black-and-white images of American backroads taken while riding his Harley Davidson throughout the country.



“**Andy, Edie Sedgwick, and the Empire State Building**” by David McCabe

Culture

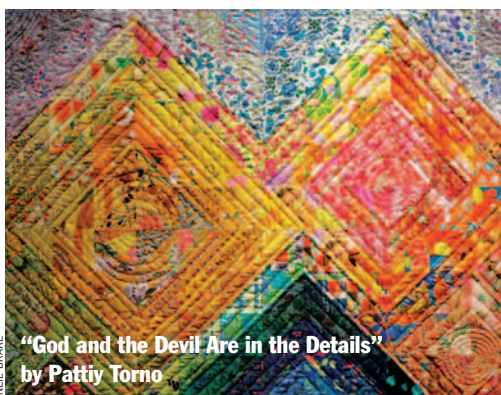
and then put a little surprise in there. ” —MARILYN MURPHY

first summer academic camps for students with Down syndrome to be offered in the United States, it provides an academic enrichment program that builds on individual strengths in reading, math and social awareness. The camp is the product of a community collaboration involving the

Vanderbilt Kennedy Center, the Down Syndrome Association of Middle Tennessee, Peabody College's Department of Special Education, the Frist Center for the Visual Arts,

and the University School of Nashville. This summer's arts-education programming centered around the Red Grooms exhibit on display at the Frist Center.

The **Sarratt Gallery** summer exhibit showcased work by North Carolina-based quilter **Pattiy Torno** in "A Change of Heart." Torno's tradition of quilting is a color-driven interplay of mass-produced fabric patterning. Both beautiful and functional, her quilts are a vehicle for the simple joy of playing with fabric and exploring the possibilities in color.



NEIL BRINKE
"God and the Devil Are in the Details"
by Pattiy Torno

Drawing from a wide range of cotton fabrics from Japan, Switzerland and England, Torno's quilts depict color sense, workmanship and perfection. For more than 35 years, she has integrated fabrics, old clothes, dresses, aprons, and even cut-up ties to use like paint on a 12-by-12-foot design wall.



"A Need to Nurture #3"
by Jonathan Fenske

Work by Atlanta artist **Jonathan Fenske** opened the fall exhibit schedule for Sarratt. The artist, who surrounds himself with toys—from prized Fisher-Price collector pieces to brand-new molded plastic dinosaurs and ducks—has a craving for things bright and playful. Quite deliberately, his acrylic paintings explore this happy world and the messages that might lurk underneath. Fenske, an avid hymn composer, born in Florida and raised in Greenville, S.C., is something of a renaissance man whose writing received the 2000 South Carolina Fiction Award.

MUSIC:

Jim Foglesong, adjunct professor of music business at Vanderbilt's Blair School of Music, will be inducted into the **Country Music Hall of Fame** this fall. The Country Music Association recently released its new hall of fame

inductees—Foglesong and singer/songwriter/actor Kris Kristofferson—both of whom officially will be inducted Nov. 9 during the 38th Annual CMA Awards on CBS television. Foglesong's career stretches back to the 1950s, when he worked as a recording-studio singer backing acts including Dion & the Belmonts and Neil Sedaka. In the 1970s and 1980s, he was president of the Nashville divisions of Dot, ABC, MCA and Capitol records. He has worked with Garth Brooks, the Oak Ridge Boys, Reba McEntire, George Strait, Tanya Tucker, and many other notable country music artists.

This fall the Blair School of Music co-sponsored **Interplay: the Nashville Symphony Dvorak Festival**, two concerts focusing on Dvorak's American influences. September's concert, "Dvorak and Plantation Song," was a collaborative effort featuring the symphony with the Fisk Jubilee Singers and Blair faculty members (**Amy Jarman**, soprano; **Jonathan Retzlaff**, baritone; **Karen Krieger**, piano; and **Melissa Rose**, piano), along with the **Vanderbilt Opera Theatre** with Director **Gayle Shay**, and commentary by **Dale Cockrell**, professor of musicology and professor of American and Southern studies. The program also included



Children's Cello Choir of Nashville

DANIEL DUBOIS

commentary by Joe Horowitz (New Jersey Symphony) and Thomas Riis (University of Colorado). In October "Dvorak's American Accent" was presented, featuring the Nashville Symphony Orchestra with the **Blair String Quartet**, **Melissa Rose**, **Linnaea Brophy**, commentary by **Dale Cockrell**, Joe Horowitz and **Cecelia Tichi**, the William R. Kenan Jr. Professor of English. The concerts were presented at the Martha Rivers Ingram Center for the Performing Arts at the Blair School.

Vanderbilt's Blair School of Music had a number of student ensembles touring Europe this summer, including the **Van-**

derbilt Wind Ensemble. The undergraduate musicians were invited to perform at the July 2004 Conference of the International Society for Music Education in Tenerife, Canary Islands. The group's itinerary also included a tour of Spain with performances in both the Madrid and Valencia areas. A group of 12 musicians ranging in age from 11 to 15 form the **Children's Cello Choir of Nashville** at the Blair School of Music. They toured Germany in June, playing four concerts in the cities of Magdeburg (Nashville's sister city), Eisenach and Leipzig. Also in June the **Blair Children's Chorus** gave concerts in Magdeburg, Wernigerode and

Leipzig, Germany; in Prague, Czech Republic; and at what was formerly the Terezin Concentration Camp.

Songwriters Gary Burr, Hugh Prestwood and Mike Reid performed at **"A Stellar Songwriters Evening: Music on the Mountain,"** presented by the Bluebird Cafe and the Vanderbilt Dyer Observatory in June. Burr, Prestwood and Reid are regulars at the Bluebird Cafe, Nashville's premier venue for songwriters. Hit songs by the trio include "Stranger in My House" by Ronnie Milsap and "I Can't Make You Love Me" by Bonnie Raitt (Reid), "Hard Times for Lovers" by Judy Collins and "The Song Remembers When" by Trisha Yearwood (Prestwood), and "I Would Be Stronger Than That" by Faith Hill and "Nobody Wants to Be Lonely" by Ricky Martin and Christina Aguilera (Burr).

At Vanderbilt, summer camps in music were offered for students ranging in age from birth to adulthood. Blair School of Music offered the nationally acclaimed **Kindermusik** program for newborn children through age 6 to discover the joy of music, movement, dance, drama and craft-making in Kindermusik Village. For three days in August, the Blair

Children's Chorus program offered a camp for area children to sing, explore the voice and learn about movement at the **Blair Children's Chorus Camp**. They celebrated their music-making in concert Aug. 5 in the Blair School's Ingram Performance Hall. **Crystal Plohman**, artist teacher of fiddle, coordinated the third annual **International Fiddle School**, which offered intensive class instruction for small



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Kindermusik

groups in bluegrass, Celtic, western swing, old-time, jazz and rock, and world music for players of all ages and levels.

In celebration of the Blair School's 40th anniversary, distinguished alumnus and award-winning composer **Daniel Bernard Roumain**, BMus'93, returned as Blair opened its 2004 anniversary concert season Oct. 13 with a rare joint concert appearance featuring the composer and a number of the School's ensembles. Described as a combination of Mozart, Andrew Lloyd Webber and Prince, the Blair alumnus and New York-based composer/performer is one of the few African-American

ACCOLADES

"Flight Dreams," the new album by **Joe Rea Phillips**, senior artist teacher of guitar, and his duo partner Stan Lassiter, was an editor's pick-of-the-month in the July issue of *Guitar Player Magazine*. On Oct. 1 the Phillips-Lassiter Guitar Duo played in recital at the Steve and Judy Turner Recital Hall at the Blair School of Music.



composers to have worked with artists such as choreographer Bill T. Jones, composer Philip Glass, and conceptual artist, writer and musician DJ Spooky. Roumain's classical/hip-hop style has been embraced by orchestras and chamber ensembles throughout the United States, and he has quickly developed new, diverse audiences for his music.

THEATRE AND FILM:

"In Loco Amicis," a short film directed by **Sam Girgus**, professor of English, was screened as part of the **Nashville Film Festival** in late April. The film featured Vanderbilt students and Chancellor Gordon Gee as it described the movement toward diversity, renewal and change at Vanderbilt. The phrase "in loco amicis," coined by Chancellor Gee, advocates a philosophy of friendship and trust that generates debate, new ideas and growth. The annual weeklong film festival took place at the Regal Green Hills 16 Cinemas in Nashville.

The launch of a **film studies major** this fall at Vanderbilt marks the beginning of a "film culture" designed to enrich life throughout campus, says **Paul Young**, an assistant professor of English who is directing the program, which was shepherded into existence by **Sam Girgus**. The program grew out of courses already being taught by Young, Girgus, and a wide range of Vanderbilt professors drawing from theatre, communications, philosophy, history,

French, German, art history and other disciplines. **Will Akers**, senior lecturer in communications studies, teaches most of Vanderbilt's courses in film production, an area that may be expanded as the film studies program grows. Young is planning a film festival and several visiting speakers for 2004–05, including scholars and film-industry leaders. Thanks to the efforts of **Peter Lorge**, senior lecturer in history, the **Chinese Film Showcase** is scheduled to visit the Vanderbilt campus in November.

Agamemnon, leader of the Greek forces at Troy, sent his daughter, Iphigenia, to be sacrificed in order to appease Artemis, the virgin goddess of the hunt, after Agamemnon offended her. **Vanderbilt University Theatre's** staging of this prelude to the Trojan War opened the 2004–05 theatre season on campus in October. **"Iphigenia"** is Euripides'



DAVID GRENSHAW

"Iphigenia"

stinging indictment of war and the powerful men who wage it at the cost of innocence betrayed in this new adaptation by acclaimed Irish storyteller Edna O'Brien.

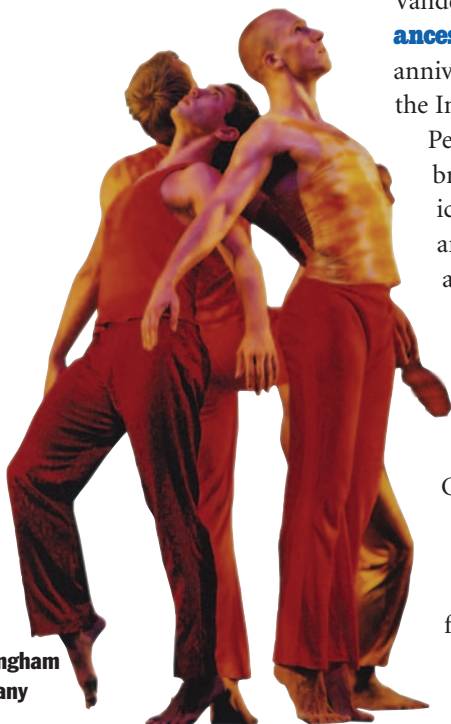
DANCE:

Vanderbilt's **Great Performances Series** kicked off its 30th anniversary year on Sept. 14 in the Ingram Center for the Performing Arts by celebrating American dance icon **Merce Cunningham** and his extraordinary achievements during more than half a century of creation and performance. Acclaimed since his first collaboration with composer John Cage in 1944, the choreographer's company presented the repertoire's cornerstone work, "Suite for Five," along with

"Sounddance" and "Fluid Canvas." A master class with the company took place the day before the performance.

BOOKS & WRITERS:

Frye Gaillard, BA'68, puts a human face on the story of the black American struggle for equality in Alabama during the 1960s in **Cradle of Freedom: Alabama and the Movement That Changed America** (University of Alabama Press). The book details the Civil Rights Movement through the stories of ordinary people and civil-rights icons as it follows the chronology of pivotal events that occurred in Alabama—the Montgomery bus boycott, the Freedom Rides, the letter from the Birmingham jail, the bombing of the 16th Street Baptist Church, Bloody Sunday, and



Merce Cunningham Dance Company

the Black Power movement in the Black Belt. How ordinary people rose to the challenge of an unfair system with will and determination makes for a story that unfolds with the flow of a novel, though based on meticulous research.

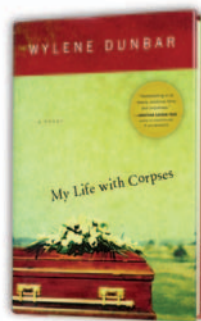
In a time when it is all right for poetry to be “spiritual,” and

seemingly wrong for a poem to be “religious,” Vanderbilt Professor of English **Mark Jarman**’s eighth collection, *To the Green Man* (Sarabande Books), continues his indifference to this contemporary taboo, exploring the dangerous intersections where poetry and religion meet. In reviewing the book, poet Alan Shapiro wrote,

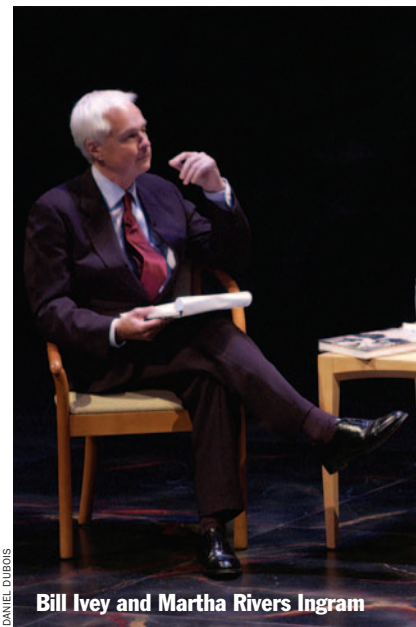
“Beyond the wonderful music of his lines, the formal poise, the mix of narrative and lyric modes, what makes *To the Green Man* such an important and memorable book is its enactment of a spiritual struggle to be at once at home in the world and astonished by it.”

My Life with Corpses

(Harcourt), a new novel by **Wylene Dunbar**, MA’72, PhD’73, features a Kansas farm girl named Oz and her strange family life: She is raised by a family of corpses. After surviving this ordeal, she returns as an adult to her hometown when the man who had rescued her as a child dies and his body mysteriously disappears. While waiting to uncover the message that she feels her rescuer is trying to tell her, even in death, she reflects on her childhood and her hard-won experience in learning to live life truly alive, rather than falling victim to limitations that are taught.



The Darkness That Comes Before (Overlook Press), the first book in Vanderbilt graduate student **R. Scott Bakker**’s *Prince of Nothing* series, creates a world from whole cloth, much as Tolkien and Herbert



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Bill Ivey and Martha Rivers Ingram

created unforgettably in the epic fantasies *The Lord of the Rings* and *Dune*. In this all-embracing universe, a world scarred by an apocalyptic past, thousands gather for a crusade. Among them are two men and two women who are ensnared by a mysterious traveler who is part warrior, part philosopher, part sorcerer and charismatic presence—from a land long thought dead. *The Darkness That Comes Before* is a history of this crusade as written by its survivors.

In *Pushkin and the Queen of Spades*, the latest novel by Nashville author **Alice Randall**, the narrator is Windsor Armstrong, a black professor of Russian literature—at Vanderbilt. Her football-playing son, Pushkin X, is about to marry a white Russian. The novel has been described as “a testy, multi-faceted meditation on interracial interaction.”

HUMANITIES: Members of the media were invited to witness a “**Conversation on the Arts**” between **Martha Rivers**

UPCOMING

VISUAL ART

In “**Morality Tales**,” at **Vanderbilt Fine Arts Gallery** Oct. 21 through Dec. 12, five of the most important sets of engravings by **William Hogarth**, one of the leading figures in British art during the first half of the 18th century, will be presented.



“Beer Street,” State 3

MUSIC

Once again the incomparable voice of soprano **Dawn Upshaw** will grace Ingram Hall on Jan. 26, 2005, at 8 p.m. as the Blair Concert Series presents “The Intimate Dawn Upshaw.”



Dawn Upshaw

THEATRE

Vanderbilt University Theatre will explore the benefits and burdens of love and marriage in its production of Stephen Sondheim and George Furth’s Tony Award-winning musical “**Company**” Nov. 4–7 and 11–13.



Ingram and Bill Ivey on June 25 at Ingram Hall. The program was closed to the public except for invited guests. Ingram, chairman of the Vanderbilt Board of Trust, chairman of Ingram Industries Inc., and a longtime leader in the Nashville arts community, wrote *Apollo's Struggle: A Performing Arts Odyssey in the Athens of the South, Nashville, Tennessee* with D.B. Kellogg. The book traces the performing arts in the city back to the early 1800s. Ivey is director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt and was chairman of the National Endowment for the Arts from 1998 to 2001.

Fifteen Vanderbilt students attended the **57th Cannes Film Festival**, where they embarked on a most unusual field trip that was the culmination of Vanderbilt's Maymester class "Contemporary World Cinema." For the third year, Professor of Art and Art History **David B. Hinton**, who teaches the class, and his wife, documentary filmmaker Dolly Carlisle, accompanied a group

of students to the renowned festival to explore world cinema and the art of filmmaking. Through Carlisle's film connections, the group was able to gain access to this industry-only event, which includes not only the world's most famous—and glamorous—film festival, but the Cannes Market, where hundreds of films are bought and sold each spring. Students were required to attend 7:45 a.m. breakfast meetings, see at least two films a day, conduct in-depth interviews with industry professionals, research and write a paper on a foreign film market and a non-American director, and keep a daily journal of their experiences.

John Seigenthaler, eminent journalist, author, civil rights leader, and founder of the First Amendment Center at Vanderbilt, has announced that he will **donate his papers** to Vanderbilt's Heard Library. The prized papers contain correspondence, book manuscripts and photographic material spanning Seigenthaler's life, including correspondence from his 43 years at the *Tennessean* newspaper, his tenure at *USA Today*, and his service as a special aide to Robert Kennedy during the Civil Rights Movement. In addition, there are research materials, and drafts and proofs from his latest book, *James K. Polk*. Seigenthaler also will donate materials from his recent work as chair of the panel that investigated former *USA Today* reporter Jack Kelley.



Exhibit Showcases Faculty Artist's Career Work

"Suspended Animation: Works by Marilyn Murphy," which spans the Vanderbilt art professor's 25-year career, is on view at the Frist Center for the Visual Arts in Nashville.

Murphy tells the story with relish. She was speaking about her painting "Home Cooking" at a gallery in St. Louis, and someone in the audience didn't like the message.

"To me, the woman in the painting is cooking up a house," says Murphy, who was inspired to create the painting by her desire to move out of her apartment and into a home of her own. "But this woman in the audience didn't see it that way. She said, 'Oh no, she's not! She's sick of doing housework for the family and picking up after her kids. She's putting that house in the oven, and she's going to slam the door and turn it on and burn it up!'"

"Home Cooking" is one of 40 paintings, drawings and prints by Murphy that is sparking conversation through Nov. 28 at the Frist Center. A show of her new work in October at Nashville's Cumberland Gallery joined the Frist career survey, which is curated by Mark Scala.

"It's huge to me," Murphy says of the show. "It's pretty rare for an artist to be invited to have this kind of show during their lifetime. It's a celebration of work done. It will be very interesting to go in [to the gallery] on a quiet day to really look at the work, and think about where I've been and what I'm doing now."

Murphy's work can be surreal, mysterious, funny and slightly sinister—many times all in the same piece. "I love the old black-and-white films, especially film noir, the way they use light and shadow," she says. "I like to draw the viewer in with a believable situation, and then put a little surprise in there."

Murphy began teaching in the Department of Art and Art History at Vanderbilt in 1980, and chaired the department from 1997 to 1999. She says teaching has enriched her own work. "I love teaching. To give assignments that really let students find their own voice is so exciting, and it's also valuable to me to articulate my own process to them, which makes me more aware."

—Jim Patterson



DANIEL DUBOIS