There is a huge drop-off from those who study to be artists and those who make work.

**VISUAL ARTS:**
At **Sarratt Gallery**, fiber artist **Lindsay Obermeyer** opened the fall exhibition season showing textiles that study issues as diverse as medical ethics, mental illness and gender. Her thought-provoking sweater art is both a display of fabric sculpture and a mildly absurd sweater collection. Maternal bonding and the connection between textiles and figurative art blend with a celebration of the act of knitting itself, a metaphor for nurturing.

From mid-September through mid-November, **Nate Larson**’s exhibit on the second level of the Sarratt Student Center focused on “how people make meaning of the world around them.” This up and coming Chicago-based photographer pictures everything from unidentified flying objects and Jesus’ face in a tortilla to recent work that has grown more personal and incorporates text.

Starting in mid-October, “**Misleading Trails**” at the **Vanderbilt Fine Arts Gallery** featured work by Ai Weiwei, Xiaoze Xie, Hong Hao, Vernon Fisher, Enrique Chagoya, Dan Mills and Hai Bo. At first glance the work of this group of artists from China and the United States is misleading; it appears simply to be about the depicted subjects. Closer viewing reveals complex and layered meanings. After opening at the China Art Archives and Warehouse in Beijing in 2004, the presentation at Vanderbilt travels throughout the United States in 2005–06.

At the **Vanderbilt Kennedy Center for Research on Human Development**, which is celebrating its 40th anniversary this year, a photo history titled “**The Science and the Hope: Celebrating 40 Years of Discovery**,” on view from late September through late October, showcased landmark research over the past four decades in behavioral
and educational topics. The Kennedy Center is distinctive in its commitment to transferring research into practice in the community. These photos chronicle that commitment from its inception to the present.

Brenda Butka, a practicing pulmonologist on the Vanderbilt medical faculty, showed watercolors, quick sketches and poems reflecting upon daily activities at the Vanderbilt University Medical Center through the end of October. During the day she picks up paintbrush or pen and quickly captures an image of a patient, a gesture of a co-worker, or the view from her office window on torn manila folders designated for recycling. Her work gives an intimate glance of the mundane yet poignant environment in which she is professionally enmeshed.

**MUSIC:**
Caused by a genetic deficiency of only 20 genes, people with Williams syndrome have various developmental and health challenges. At the same time they have a strong proclivity for music. Many individuals with this syndrome have amazing musical gifts, including perfect pitch, metronomic-like rhythm, or the ability to sing in multiple languages or memorize thousands of songs. In late July, thanks to a partnership among the Vanderbilt Kennedy Center, the Grand Ole Opry, Vanderbilt’s Blair School of Music, the National Williams Syndrome Association, and many generous Nashville musicians, a one-week, on-campus camp for 10 young adults with Williams syndrome from across the country was held, culminating with the campers performing on the Opry stage, where they received a standing ovation from the audience.

The afrocubosoul ensemble Los Hombres Calientes presented an evening of upbeat Afro-Caribbean dance music to open the University’s Great Performances Series. The group considers itself to be on “a musical, cultural and historical mission founded on and bound by the principle that we as all people are one—that all of our intricate individual ancestry leads back to one source.” However, in addition to the group’s desire to express its deep cultural experiences,
co-leaders Bill Summers and Irvin Mayfield simply insist that “listeners move as many body parts as possible.” That was accomplished at Ingram Hall in late September.

In September and October, the “Blair Presents” Series brought tenor Ian Bostridge and baritone Nicholas Isherwood to campus for two separate concerts. A major figure in the world of classical music, Ian Bostridge has become recognized around the globe for his unique vocal qualities. In opera, he is a regular guest at Covent Garden, English National Opera, and the Bavarian State Opera. Nicholas Isherwood is an expressive, sophisticated and lyrical interpreter of both early and contemporary vocal music. His program for Vanderbilt Homecoming Weekend included repertoire extending from Baroque music to improvised rock music, via Schubert and contemporary classical music, including a piece by the singer himself.

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The Blair Voice Faculty performed and discussed cabaret music from around the world, written specifically for classical singers in “Cabaret du Monde.” Exploring the many languages, approaches, historical contexts, and the inside scoop on composers, performers included Amy Jarman, soprano; Gayle Shay, mezzo-soprano; Jonathan Retzlaff, baritone; and Melissa Rose accompanying on piano. The mid-October concert was part of Blair’s new Nightcap Series held on various Mondays at 9 p.m.

In “Omaggio a Boccherini,” renowned guitarist and Blair faculty member John Johns along with the Blair String Quartet opened the Blair Signature Series with a concert honoring the 200th anniversary of composer Luigi Boccherini’s death. They performed two of the most popular Boccherini quintets for guitar and strings. Johns also played solo guitar pieces by Fernando Sor and the “Sonata Concertata” for violin and guitar by Niccolo Paganini.

DANCE:
This summer, performances by Ballet Manila, Stephanie Powell of the Alvin Ailey American Dance Theater, and the Nashville Ballet were featured during “A Celebration of Cultures: An Evening of Dance” at Ingram Hall. The event was held to honor the first anniversary of the founding of the Asian American Performing Arts Society (AAPAS). Christopher Mohnani, principal dancer at Nashville Ballet and director of the AAPAS, said he had received several requests to bring Ballet Manila back to Nashville since the group’s last appearance.

ACCOLADES
There’s a soundtrack interwoven into the stories of pioneer survival in the Little House books by Laura Ingalls Wilder—enduring music that can shed light both on Wilder’s stories and America’s musical heritage.

For the new album Happy Land: Musical Tributes to Laura Ingalls Wilder, top Nashville musicians were brought together by Dale Cockrell and Butch Baldassari of Vanderbilt’s Blair School of Music to record fresh versions of songs cited in the Little House books.

Released in August by Pa’s Fiddle Recordings (www.pasfiddle.com), the album, produced by Cockrell and Baldassari, features performances by Riders in the Sky, Dave Olney, Andrea Zonn (BMus’93), Deborah Packard, Pat Enright, Douglas P. Green, Keith Little and The Princely Players.
performance. Mohnani, a native of the Philippines, studied with the company before joining Nashville Ballet.

**BOOKS AND WRITERS:**
When a romantic relationship ends, weeks are spent deconstructing the mistakes and rationalizing the final move. But when a friendship breaks up, there is often a painful silence, as if the topic alone will reveal secret faults.

Leah Stewart’s (BA’94) novel, *The Myth of You and Me* (Shaye Areheart Books, 2005), captures the universal experience of friendships gained and lost. The book explores the intensely rewarding, sometimes heartbreaking, but always meaningful and life-changing bonds of early friendship. This is the dramatic story of a woman who must track down her childhood best friend a decade after their painful feud.

Award-winning novelist and short story writer Nancy Reisman began teaching at Vanderbilt this fall, as a master’s program in creative writing begins to take shape at the University.


**THEATRE:**
Girls ages 12–16 participated in *Act Like a Grrrl*, a three-week summer program designed to help participants tell their personal stories through writing and performance. Working with instructors from Nashville’s Actors Bridge Ensemble and Vanderbilt’s Women’s Studies Program, participants generated written material based on their real-life experiences, and learned to act and craft their work into public performance.

The Great Performances Series kicked off a national tour with the world premiere of “The Great Tennessee Monkey Trial” Oct. 19–20 at Belmont University’s Curb Event Center. Adapted by Peter Goodchild from the Scopes trial transcripts and drawing on actors Edward Asner, John de Lancie and Alley Mills, radio theatre company LA Theatre Works set the stage for

**UPCOMING VISUAL ART**
Native Nashvillian and sculptor Steve Benneyworth collaborates with the Sarratt Visual Art Committee in a long-term public art installation on the University campus, beginning in January.

**MUSIC**
Blair Celebrates the Holidays in a series of three evening performances for the holiday season with the Vanderbilt Chamber Winds and Contemporary Music Ensemble on Dec. 1, the Vanderbilt Symphonic Choir on Dec. 2, and the Vanderbilt Chamber Orchestra on Dec. 3. All concerts are in Ingram Hall at 8 p.m.

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**THEATRE**
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the ongoing national debate
over the separation of church
and state in a democratic society.

Forced to recuperate after
falling on an icy walk in
small-town Middle America,
celebrated critic and radio
personality Sheridan Whiteside
exposes the Stanley household
to his acerbic wit and eccentric
friends in “The Man Who
Came to Dinner.” Kaufman
and Hart’s classic American
comedy has delighted audi-
ences since 1939 with its
parade of madcap characters
and wickedly comic banter.

Vanderbilt University
Theatre’s production ran in
late September and early
October at Neely Auditorium.

HUMANITIES:
Vanderbilt Senior Lecturer in
Earth and Environmental
Sciences Jonathan Gilligan
discussed “Democracy in the
Age of Science: Trust,
Numeracy, and the Voice of the
People” in early September at
the Nashville Public Library for
the first “Thinking Out of the
Lunch Box” lecture this fall.
Gilligan works primarily at the
intersection of science, ethics
and public policy with a focus
on the ways in which scientific
knowledge and uncertainty
affect policy decisions about
the government. Thinking Out
of the Lunch Box, now enter-
ing its fourth year, is co-spon-
sored by Vanderbilt and the
Nashville Public Library.

As People’s Branch Theatre set
the stage for its production of
George Orwell’s “1984,” mass
media and its role in the age of
information became the topic
of this year’s first “InsideOut
of the Lunch Box” lunchtime
discussion on the performing
and Orwell’s ’1984’”
involved Matt Chiorini, artistic
director of People’s Branch
Theatre; Jeffrey Frace, director
of SITI Company; and
Christopher Yoo, professor of
law at Vanderbilt Law School,
in a discussion moderated by
Cindy Steine, director of exter-
nal relations at Vanderbilt’s
Blair School of Music. The
event took place in mid-
September at the Tennessee
Performing Art Center’s
Polk Theater.

Carole Pateman (political
science, UCLA) and Charles
Mills (philosophy, University
of Illinois, Chicago) gave a
joint presentation titled
“Contract and Domination:
A Collaborative Debate on

ACCOLADES

Bridgette Koehnorst, director and
student facilitator of the 30-year-
old Great Performances Series at
Vanderbilt, was a guest this sum-
er of the Taiwanese government
for a cultural exchange sponsored
by the Taipei Economic and
Cultural Affairs Office. In an effort to promote cultural
understanding and global exchange between the United
States and Taiwan, six of America’s top arts presenters
were asked to participate in a three-day celebration and
tour. This celebration coincided with Taiwan’s first
National Performing Arts Fair in the southern city of
Kaohsiung. Koehnorst joined 30 other curators and
managers from France, the U.S., the United Kingdom,
Belgium, Japan, Singapore, Macau and Hong Kong on
the former military Wei Wu Camp site with government
officials and President Chen.

Fall 2005
Social Contract Theory” at the Vanderbilt Law School in September. Pateman is the author of *The Sexual Contract*, and her major research has covered three broad areas: democratic theory, theories of original contracts and feminist political theory. Mills is the author of *The Racial Contract*, and his main research interests are in radical and oppositional political theory, particularly around issues of class, gender and race. Together they are working on a book tentatively titled *Contract and Domination*. The program was an outgrowth of the Diversity Reading Group, one of the Robert Penn Warren Center for the Humanities’ 2004–05 seminars.

Photographs documenting the 70-year history of the Kemet Jubilee were on display in late September at the Bishop Joseph Johnson Black Cultural Center. The organization’s general chairman, Clyde Venson, kicked off the exhibit Sept. 26 with a lecture on the parade’s history. The celebration was founded in 1935 by a group of Memphis business and professional African-Americans who wanted to counter the white Memphis establishment’s Cotton Carnival Parade. The first parade is credited with helping launch Memphis’ Beale Street as the “home of the Blues.”

Chicago, Woodman to Be First Chancellor’s Artists-in-Residence

Vanderbilt University will strengthen its commitment to the arts this spring when Judy Chicago and Donald Woodman spend a semester as the first Chancellor’s Artists-in-Residence.

“Judy Chicago is one of the great artists of this generation,” says Chancellor Gordon Gee. “Her work is both exuberant and provocative. We are honored that she and Donald will become part of the Vanderbilt community next year and will share their creativity with our students, faculty and artists from the community.”

The semester-long, nine-credit class will mix upper-division Vanderbilt art students with established artists on a project or projects facilitated by Chicago and Woodman, who are married. The content and scope of the art will surface through a process of discovery, and an exhibition will conclude the project and open April 21.

Woodman is a commercial and fine-art photographer and teacher whose work has been exhibited internationally and published in *Vanity Fair, Art in America, Newsweek*, and many other national magazines. Chicago is an artist whose career spans four decades. Her major works include “The Dinner Party,” a symbolic history of women in Western civilization. The multimedia work was created from 1974 to 1979 with the aid of hundreds of volunteers and will be permanently housed starting in 2007 at the Brooklyn Museum as part of the Elizabeth A. Sackler Center for Feminist Art.

The Vanderbilt residency will be devoted to giving art students a taste of life after university, Chicago says. “There is a huge drop-off from those who study to be artists and those who actually continue to make and exhibit art after school,” she says. “Students in this program will learn something about what’s involved in professional art practice. And local artists will get the opportunity to work with young and enthusiastic students who bring a fresh perspective, something that one can lose as an artist contends with the challenges of professional practice.”

—Jim Patterson