Artfusion News serves as an open forum to learn about, discuss, advocate, and enjoy cultural activities in and around New York. The magazine, founded in Spring 2008, serves as a public voice for students of all majors who are interested in exploring and sharing their ideas on various forms of cultural expression, including art, music, dance, theater, and film. Artfusion News contains works by practicing visual and performing artists, and interviews with Marymount students, alumni, and professors who are working in art-related fields. We also count on students to keep us posted on cultural activities abroad. As an interdisciplinary newspaper, we invite students to write articles and editorials on intersections among the arts, sciences, humanities, business, and social sciences. We hope, ultimately, to enrich the cultural awareness of all Marymount students by investigating and celebrating the limitless and unparalleled artistic and educational resources available to us through our distinct location—the heart of a great cultural capital—and beyond.

This edition of Artfusion News is dedicated to Americans for the Arts, the nation’s leading nonprofit organization for advancing the cause of arts in America. Founded in 1960 and now with offices in Washington, DC, and New York, it represents and serves local communities, and is dedicated to creating opportunities for all Americans to participate in the arts. In recent lobbying efforts, it helped to restore cuts to the proposed FY 2011 budgets of the National Endowment for the Arts and the Humanities. It also helped to ensure that the Corporation for Public Broadcasting and the Smithsonian Institution did not incur additional cuts to their budgets. Finally, Americans for the Arts organizes an annual Arts Advocacy Day in Washington, DC, held this year on April 4-5, 2011. On this occasion, more than 560 grassroots and national arts advocates met with politicians to defend the importance of federal investment in the arts and art education. For more information on Americans for the Arts or to join the organization, see www.artsusa.org.
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**Front Cover:** Michelangelo Buonarroti, *The Delphic Sibyl* (detail), 1509, fresco, Sistine Chapel, Vatican

**Back Cover:** Gian Lorenzo Bernini, *Fountain of the Moor* (detail), 1653-54, marble, Piazza Navona, Rome

**Photos:** Web Gallery of Art (public domain).

Designed by Will Fischer, ‘11

Director of Advertising: Samantha Rees, ‘13

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Edited and Produced by Prof. Bell

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**Forthcoming in the Fall 2011 edition of Artfusion News**

An up-date on Theater Production Workshop Dialogues; a review of “Sweet Charity”; a report on internships at Christie’s; a preview of “Visual Arts Abroad: Art and Literature in Southern France” (a Spring 2012 course); and much more.

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**Artfusion News: Policies and Procedures**

All students are enthusiastically invited to submit work for publication in *Artfusion News*. Calls for submissions are made through “What’s Happening” announcements throughout the academic year. There is no minimum length for articles, though they may be edited for spatial considerations. Please email submissions of essays, interviews, and artwork to Prof. Bell at abell@mmm.edu. When submitting images (high resolution jpeg files are preferred), please include full caption information: artist, title of work, medium, date, and location. If possible, please credit the photographer or photo source. Finally, please include a brief autobiographical statement for the About Our Contributors page.

*Artfusion News* is funded through sales of advertisements. Approximately 500 copies are printed and distributed free of charge to the Marymount community at the end of each semester. *Artfusion News* is also permanently available online through its own website. If you wish to place an ad in future editions, please contact Samantha Rees, ‘13; if you have any questions about the publication please contact Prof. Bell.

The deadline for the submission of articles for the Fall 2011 edition is 17 October 2011.
This edition is our seventh and marks the end of the third full year of publishing Artfusion News, Marymount Manhattan’s cultural-affairs newspaper. The occasion gives us a chance to reflect on where we have been and what we hope to offer the Marymount Manhattan community in the future.

We began, in the Spring of 2008, on a lark—with the need to publicize the activities of the Artfusion Club. At the time, the Club was hosting art-related events in the city, such as trips to the Guggenheim Museum and the Metropolitan Museum of Art. We were eager for all members of the College community to join us and to enjoy a few of the countless cultural resources within our radius. We then realized that we had more information at hand to publicize, such as the work of professors teaching our courses. We conducted interviews with Art professor Hallie Cohen, Dance professor Katie Langan, and Theater professor David Mold. Several students had seen exciting exhibitions and wanted to write about them for their peers. One student, who had long nurtured a passion for Edward Hopper, wanted to share her enthusiasm through a biographical text. Another student wanted to review the “Global Feminisms” show at the Brooklyn Museum. Still another wanted to provide an update on exhibitions in DUMBO. Students had recently returned from a study-aboard course that Prof. Cecilia Feilla and I co-taught in Paris and we wanted to share that experience with the College community. And so it went. In short, we began with a flyer and, before too long, ended up with a 48-page magazine.

Since then, and taking to heart our identity as a “cultural-affairs” magazine, we have expanded into the fields of dance and theatre. We have offered extensive profiles of dancers Merce Cunningham, Arthur Mitchell, Katrina Phillip, and Alwin Nikolai; published a review of the American Ballet Theatre’s Sylvia; and offered an assessment of the place of motion-capture technology in dance and theatrical performances. We have represented theater with reviews of such performances as “Good Bobby” and “Broadway on Broadway.” In an effort to introduce Marymount students to the work of their faculty, we have published additional interviews with professors, namely, Gran (Studio Art), Lushington (Dance), and Rosenfeld (Art History). Aware of the importance of pre-professional training in the arts, we have kept students attuned to opportunities for exciting internships in non-profit (e.g., Creative Time, Free Arts NYC) and for-profit (e.g., Christie’s) organizations. We have, of course, featured articles on a wide range of artists, including Andy Warhol, Edgar Degas, Frida Kahlo, Mark Rothko, Paul Graham, Jeremy Deller, David LaChapelle, Alberto Vargas, Richard Avedon, Betsey Johnson, Anish Kapoor, and Tino Sehgal, as well as the visionary artists of late-eighteenth-century Spain, photographers at the International Center for Photography, and the indigenous artists of Queensland.

One of our favorite sections has been “Spotlight on the Artists,” in which we are proud to feature the work of some of our many outstanding, creative students at the College. Since Fall 2008, we have presented Sofia Palacios Blanco’s sculptures, Heuitae Yoon’s watercolors, Sarah Filiault’s pastels,
Franny Vignola’s photographs, Cameron Kelsall’s poetry, Colin Sanderson’s music, Alida Rose Delaney’s photographs, Elizabeth Rosetty’s paintings, and KellyAnne Semple’s sculptures and paintings. We have also offered profiles of distinguished dancers, including alumnus Dewitt Fleming, Jr., and, in the present edition, first-year student Elizabeth Burke.

As the scope of our interests extends to the farthest of international shores, our correspondents abroad have emailed reports from a wide range of locations, including London, Paris, Edinburgh, Pont Aven, the south of France, Amsterdam, Rome, Venice, Greece, Ghana, and Egypt; Cathryn Adams fills us in on the architectural beauties of Jordan in the current edition, while Erica Jackson and Laura Herren present Rome from the bifocal perspectives of art and science. Each essay reminds us of the importance of experiencing first-hand the distinct environments in which artists produce works of art, of seeing those works in person, and of sharing those experiences with friends old and new.

And the beat goes on. The Spring 2011 edition of Artfusion News is filled with articles on an especially wide range of art-related topics—from Rhythm Ruckus to Jerome Robbins’s Glass Pieces, from Free Arts NYC to Alexander McQueen, from the music of Edward Sharpe and The Magnetic Zeros to the presence of lichen on the ruins of Cerveteri. Peruse at your leisure; we feel confident that there’s something for everyone in these pages.

Thank you to all of the student contributors. Your talent and enthusiasm, and your love of the arts and of writing are all invaluable and deeply inspiring. As always, if readers feel that we’ve overlooked a key topic, let us know. In retrospect, we see that we need to feature more of the work of our theatre students, and so we send a special message to Theatre majors: we need you. Keep us posted on the activities of your department and on topics of interest to you in the exciting and ever-changing New York City theatre world. The door to the Editor’s office remains wide open to all students who wish to contribute articles or to help with the design and production of the magazine. For example, we always need help soliciting advertisements, which are responsible for funding the magazine. Students interested in the business side of magazine production should contact Samantha Rees, our Director of Advertising, and join her team.

On the topic of design and production, we would like to express our appreciation to the student designers with whom we have happily collaborated for the past three years: Sammy Choquette, ’08, Kerri Henrichs, ’10, Catherina Martinez-Greenberg, ’11, and Will Fischer, ’11. Each one has taken time out of their busy schedule of classes, internships, jobs, and other responsibilities to design and produce the magazine. Special thanks go to Will, who has designed the Spring 2010, Fall 2010, and Spring 2011 editions, and to Prof. Jim Holl, who mentored Will at the College. We will miss Will’s professionalism, creativity, and his meticulous approach to his work, though we know that he will bring all of these qualities and more to his future career in the world of graphic design.
You would never guess that Rhythm Ruckus would be hiding within the lush green landscape of tranquil Vermont.

Doc C (aka Keith Mackler, a Marymount senior) and his friend Scribe1 met in 1995 and formed Rhythm Ruckus seven years ago. They built their résumé by opening for national acts coming through Vermont and Massachusetts. They released their first album and started playing shows in 2003-04. The “big bang” moment of their career came when they were asked to be the opening spot for Ol’ Dirty Bastard on his last tour. Their live show was bolstered by the permanent addition of DJ Forcefed in 2007.

As Mackler/Doc C has written, “Our albums are the culmination of our shared creativity. We write our own verses but collaborate conceptually, often writing and performing choruses/hooks together.” In the beginning, Mackler/Doc C produced all of the music for the group. Now, they rely on a stable of affiliated producers who send them work from which to pick and choose: Tweed, Tyson, Logan Keller, M.A.G.E., Black Millhouse, O.P. Supa, and others. Doc C and Scribe1 also provided principal production on Doc C’s recent solo album and the bulk of new Rhythm Ruckus material. They’ve digitally released a number of Rhythm Ruckus EPs, all for free stream and download on their website.
Rhythm Ruckus, Featuring Doc C

They’ve also overseen the release of albums by punk band Fancy Pants and the Cellphones, and synth-pop retro-futurists such as Judas Booth. In fact, Mackler is Judas Booth as well as Doc C (a little-publicized fact). You can see and hear Judas Booth at www.judasbooth.com. Mackler sings, plays keyboards, and drums for the project, something he has been doing for the past five years.

Indeed, everything about Rhythm Ruckus is new and different. Their lyrics may be harsh and gritty but their sound is not hard on the ears. The beat is catchy, with an old-school twist. Their audio mixing is flawless. Their songs get the heart racing but also relax the listener. Audio clips often introduce their songs, thereby providing insight into the meaning of their music. On one occasion, a sound clip from “Seinfeld” shows up in “Campus Control.” In “Songs of These Hills,” a distorted voice announces that the reason they are involved with hip-hop is to change it. That statement may be bold but it is admirable and signals their desire to revolutionize an entire field of music.

Critical Praise for Rhythm Ruckus:

“With a healthy dose of old-school vibe, these Vermont originals, Doc C and Scribe1, create textures not quite like most rap. Their sly sampling and easy way with words appeal even among the non-rap-inclined.” —The Valley Advocate

“Somewhere at the intersection of the Beastie Boys and the Green Mountain Boys, Rhythm Ruckus is carving its niche.” —Brattleboro Reformer

“Their aggressive, street-conscious beats and rhymes were clearly Wu-affected and their energetic performing style would distinguish them from your average hip-hop group.” —The Cornell Sun

For more information on Rhythm Ruckus, see www.ruckusnet.com.

Cover art for the Doc C single “Doctor General.” Photo: Jason Aprea; design: Doc C.
The area underneath the highway is not something everyone considers. However, Route I-195 in Providence, Rhode Island, presents an opportunity to view this architectural marvel from a new angle.

Bryant Park in Midtown is such a beautiful place with all of the tourists and locals. Everyone has a great time, including this boy, fishing for change in the famous fountain.

Anthony Federici

I am currently a freshman studying Photography and Communication Arts. I plan to focus on photography and go into the field of editorial/fashion photography. I love being able to capture not just a pretty image, but a moment in time. When I take a picture, I see it as creating new, unique moments out of a moment that may have been quite simple. When I’m not taking pictures, I’m either working or practicing my accordion.
Model Christine Conte stands at 6’2” like an Amazonian goddess. I tried to accentuate her great features, like her high cheek bones, with very bold makeup and cropped shots.

Fellow freshman Madeline Phillips served as a model for this picture. I gave her a china-doll look, with a little bit of a frightening edge.
Elizabeth Burke, a Raleigh, North Carolina native, is a Communication Arts major who maintains a busy career as a professional tap dancer and tap instructor. On 12 April, for example, she performed at Radio City Music Hall as part of the Good Housekeeping “Shine On” Awards Showcase. She was kind enough to talk with me about her training, her life in New York and North Carolina, and how she manages to balance performing professionally and attending college.

Brittany Cochran: Why did you start dancing?

Elizabeth Burke: I can remember as a four year-old running around my house dancing, but I always loved watching Savion Glover on Sesame Street, the Lawrence Welk Show, and seeing tap in TV shows and movies. Then, when I was five years old, my mother took me and my older sister to see The North Carolina Youth Tap Ensemble (NCYTE). My mother told me I was at the edge of my seat for the entire performance. I remember that I turned to her at
An Interview with Elizabeth Burke, Tap Dancer

the end of the show and said, “Mommy, I have to do that, find out how,” so that summer, I started dance classes. I ended up being a member of the company for eleven years.

**BC**: What did you particularly enjoy about that first performance at the North Carolina Youth Tap Ensemble? Do you remember, specifically, why you decided that you wanted to go into tap at that point?

**EB**: I was very young at the time (and, admittedly, I do not remember the whole performance, but I do remember parts). I remember being drawn in by the ensemble’s energy and by the diversity in the types of work the company presented. Some pieces were a cappella, others were set to jazz, funk, bebop, and some pieces in the company’s repertory weren’t even tap dance pieces. They presented South African Gumboot dancing, body percussion, and other rhythm-based forms. It also looked like the performers were truly enjoying themselves and, as a five-year-old, I wanted to be in on the fun.

**BC**: Did you do other styles of dance?

**EB**: Yes, I grew up in a dance studio doing jazz, ballet, modern, and tap, but tap was my first love and definitely the art form that I was clearly most passionate about and made my number one priority.

**BC**: Why did you choose to come to Marymount?

**EB**: Well, I knew that I wanted to pursue my career as a tap dancer, but I really valued my education. Injuries happen so often and I knew that I needed a strong education. It was also instilled in me from a young age. I thought that coming to New York for college was the best way to go about getting a good education and practicing my art form at the same time, and Marymount is where I ended up!

**BC**: You performed with Michelle Dorrance’s dance company in New York on March 10-12. How did you establish your role in that company?

**EB**: Michelle’s mother, M’Liss Dorrance, was co-owner of the studio I went to in North Carolina and Michelle was in NCYTE in her youth, so she has been a mentor, friend, and sister ever since I was young. I am now a founding member of the ensemble Dorrance Dance that performed recently at St. Marks Church [all four shows were sold out], so that was all really exciting and gave us the sense that the New York community was paying attention to a tap show on a concert stage.

**BC**: What do you like about the work of other dancers, such as Savion Glover? Whose work do you admire or try to emulate? Could you elaborate on this aspect of your work for our readers?

**EB**: There are many, many choreographers that I admire in tap dance. What Savion did for the art is undeniable and incredible—with “Bring in ‘da Noise, Bring in ‘da Funk,” he made tap accessible again for a new generation. Though I may be a bit biased, I really admire Michelle Dorrance’s choreography. I also really admire Derick K. Grant’s; he conceived the show “Imagine Tap!” along with Aaron Tolson. Michelle’s work pushes boundaries; she creates work that is fresh, intriguing, and different. Her pieces are able to tell stories and present ideas without ever being contrived or forced, which, I think, is very hard to do. Derick’s work is beautiful; he does an incredible job of paying homage to old tap masters.
and their steps by incorporating them into his work while fusing more contemporary elements into his choreography. Like Michelle, he also has a really great range in the types of pieces he choreographs and presents. Some depict situations, others present ideas, some tell stories, some are more about rhythm and tap’s marriage with music. It just depends, but both Michelle and Derick provide inspiration for me, and I draw upon their ideas and styles when creating my own work. In my choreography, I strive to present tap as an art that isn’t confined by anything—by music, meter, or other elements.

**BC**: Is it hard to balance all of your dancing with your schooling at Marymount?

**EB**: Yes! The busier I am with one or the other, the easier it is to let something lag behind. It is a give-and-take because I value both a lot. I’m also between here and North Carolina a lot more than the normal college freshman, but I like being busy! Sitting around for too long isn’t good for me.

**BC**: What do you do when you go back to North Carolina?

**EB**: I always stop by NCYTE rehearsals and go to their performances, if they have any while I’m in town. I’ll get in the studio, get in class, maybe teach a private lesson or sub for anyone around the area that needs a sub. When I’ve been home, I’ve performed around the state—at Elon University, in downtown Chapel Hill in bars and clubs…it just depends. Over the summer, I’ll be performing in part with Dorrance Dance and as a festival participant at the North Carolina Rhythm Tap Festival in Chapel Hill, which NCYTE sponsors. I’ll also be assisting Brenda Bufalino at Tap City: The New York City Tap Festival and performing in a few other loosely organized ensembles based in New York City. I’ll also most likely be heading to the Tap Kids Summer Intensive in Burlington, Vermont, to assist Michele Dorrance as an instructor there. Aside from that, when I’m in North Carolina, I’ll most likely be teaching around the Chapel Hill area (either at a studio or just doing private lessons) as well as performing when and where I can. I’d also like to work some choreography out over the summer in the studio. I also hope to make it to the Chicago Human Rhythm Project and the Los Angeles Tap Festival.

**BC**: If you were to be hired for something that would require you take a semester off, would you take the job?

**EB**: I would put things on hold at college because you can always come back to school. If an opportunity came along, I would just go for it. I couldn’t just sleep on it. I have a strong support system. My Mom is amazing and the tap community is warm and welcoming. We’re all trying to promote the art, so I would feel comfortable really giving it my all.

**BC**: Thanks so much for the interview, Elizabeth!
Highlights of the Season

Art


This two-part exhibition highlighted the unique quality of the graphic aesthetic and its special place in the visual arts. The significance of printmaking’s rich formal pedigree continues to inspire through the elegance of process. The printmaking techniques exhibited include traditional and specialized processes. Through this exhibit, viewers explored the role of the printmaker in society and the significance of prints as a vital form of communication.

Bird Nest, linocut on paper ©2009 Tammy Wofsey

18 March: Marymount at the Met

For the second annual “Marymount at the Met” tour, Art History major Elizabeth Goodridge, ’11, led a group of 20 MMC alumni and friends on a tour entitled “Stained Glass: From the Medieval Period to the Gilded Age” at the Metropolitan Museum of Art. Highlights of the tour included discussions of Scenes from the Passion of Saint Vincent of Saragossa and the History of His Relics (1244-47), from the Church of St. Germain-des-Prés, Paris; the numerous types of Favrile glass—for example, confetti glass, marble glass, opalescent glass—in Louis Comfort Tiffany’s extraordinary Autumn Landscape (1923-24); and John La Farge’s Peonies Blowing in the Wind (1886), which represented the culmination of the stained-glass process. Elizabeth and her father joined alumni at the Petrie Court for dinner after the tour.

Elizabeth Goodridge, ’11 (left), discusses John La Farge’s Peonies Blowing in the Wind (1886) with alumni as part of the second annual “Marymount at the Met” event.
Artfusion News

Dance

14-16 April: Dancers at Work Features Student Choreography

Dedicated to training and supporting the next generation of choreographers, the MMC dance department presented DAW, the Dancers at Work student choreography showcase. Student choreographers include Tiana Fridley ’11, Ian Klein ’11, Kellyn Lopes ’13, Daniel Moore ’12, Michael Nameishi ’11, Suzzanne Ponomarenko ’12, Matthew Roberts ’13, Kaitlyn Salisbury ’12, Lindsey K. Yacobush ’11, and a collaboration between Amanda Dilodovico ’11 and Olivia Warren ’11. Additionally, the BA dance majors performed a work by guest choreographer Harriet Clark. These performances carry an infectious enthusiasm about the art of dance-making as students investigate the parameters of choreographic perception.

Theater

9-13 March: MMC Theatre Production Workshop – J.B. Priestly’s Time and the Conways

-Time and the Conways (1937) is a meditation on J. W. Dunne’s theory of serial time, attesting that time is not merely a linear progression, but a concept that simultaneously contains past, present, and future.

This production was performed by students in the Theatre Arts programs of the College with direction by Associate Professor of Theatre Arts Kevin Connell, scenic design by Sofia Palacios Blanco, costume design by Elise Vanderkley, lighting design by Matthew McCarthy, sound design by Meghan Rose Murphy, and dialect and text coaching by Professor of Theatre Arts Barbara Adrian.

13-17 April: Theatre Production Workshop – Sweet Charity

-Theatre Production Workshop also presented a revival of Sweet Charity, with book by Neil Simon, music by Cy Coleman, and lyrics by Dorothy Fields. Sweet Charity (1966) is based on Federico’s Fellini’s Nights of Cabiria.

Sweet Charity was directed and choreographed by guest faculty member Jeff Shade, with musical direction by Artist-in-Residence Christine Riley, scenic design by Professor of Theatre Arts Ray Recht, costume design by T. Michael Hall, lighting design by Gretchen Engle, sound design by Ido Levran. Students in the Theatre Arts programs of the College performed.
Free Arts NYC: An Inspiring Mission

By Jordan Anderson

During the Fall 2010 semester, I had the wonderful experience of interning with the Programming Department at Free Arts NYC. This organization is a service-oriented, non-profit institution that provides educational arts and mentoring programs for under-served children and families throughout New York City. The program, headquartered in Midtown Manhattan at 40th Street and Broadway, but its benefits are felt throughout Manhattan, Brooklyn, and the Bronx, where Free Arts provides its services, staff, and volunteers to areas in need. Since its establishment in 1998, the organization has served 24,000 children and has grown steadily since the economic crisis began in 2009 (freeartsnyc.org).

Free Art’s mission statement is a clear reflection of the organization and its goals. It states, “Free Arts NYC provides under-served children and families with a unique combination of educational arts and mentoring programs that help them to foster the self-confidence and resiliency needed to realize their fullest potential” (Guidestar.org). This mission is brought to life through the hard work, dedication, and creativity of the founder, employees, interns, and volunteers. Free Arts NYC founder, Liz Hopfan, began her career as an elementary school teacher in south central Los Angeles. Feeling the need to give back to the community in which she was teaching, she began volunteering for Free Arts LA in her spare time. After seeing the positive impact of the Free Arts programs on so many children and families, Hopfan was inspired to create a sister organization on the east coast. She moved back to her native New Jersey and, ultimately, founded Free Arts NYC in 1998. With $100,000, which had been donated to her by a family friend, and only one staff member, Hopfan began the task of bringing art to families in lower income areas of New York. Since its establishment, Free Arts NYC has grown into a multi-faceted institution with a budget of nearly $2,000,000 and a staff of thirteen (freeartsnyc.org).

The organization aids “abused, neglected, low-income, and homeless” children and families who are products of “group homes, shelters, schools, and community centers” in the New York City area (freeartsnyc.org). Agencies, such as homeless shelters and community centers, collaborate with Free Arts to arrange for under-privileged children and families to participate in the organization’s arts and mentoring programs. Free Arts is adamant that the participants are children who would most benefit from the programs and who would otherwise not receive arts education and/or mentoring.

According to the Free Arts philosophy, the creation and discussion of art can also be used as a vehicle for mentoring. Participants in each Free Arts program discuss visual art and create a related project. This process of pairing volunteers with participants during the creative process has been shown to encourage creativity and expression, “strengthen critical communication and social skills,” and help to “build positive relationships with peers and adults” (freeartsnyc.org). A program like Free Arts becomes an important experience in the lives of the children that participate, as many of them rarely receive an adult’s undivided and positive attention or
the opportunity to experience artistic expression. Through Free Arts, they spend time with positive adult role models and are exposed to many forms of visual art. Due to economic cutbacks, art programs have been eliminated from many public school programs, particularly in the schools where the children of Free Arts are being educated. Free Arts hopes to fill this gap in their education in a positive and creative way.

Free Arts NYC provides three main programs throughout the academic year: Free Arts Days (FAD), Weekly Mentor Program (WMP), and Parents and Children Together with Art, or the PACT program.

Free Arts Days are daylong, art-making “festivals” dedicated to creating art. They are held (almost) every other Saturday throughout the academic year. A group of 50-100 children (ages 6-12) from various group homes, schools, community centers, or shelters are paired with a volunteer, or “buddy.” With their buddy, the children rotate among five themed art projects and enjoy a related performance at the end of the day. The “buddy system” gives the children a unique one-on-one experience with an adult role model, receiving undivided attention and support for the entire day (freeartsnyc.org).

The Weekly Mentor Program (WMP) is a 25-week program (split into two 12-13 week programs) that runs throughout the academic year. Led by professional facilitators and volunteer mentors, children experience themed art projects on a weekly basis, consistently being given the opportunity to discuss and create art. Each mentor is paired with 2-3 children and helps to create art, which subsequently helps to build relationships with both their peers and mentor, harness their creativity, and improve social skills (freeartsnyc.org).

The PACT program is an eight-week program designed to encourage communication, cooperation, and problem-solving within a family unit through the creation and discussion of visual art. According to the Free Arts website, “Each session begins with an improvisational game, followed by an art experience, and ends with a sharing circle.” In this program, there is an equivalent of one volunteer to two families. The families, however, are encouraged to work on their art projects independently as a family unit in order to create a stronger bond and improve their communication skills. Free Arts NYC also offers cultural enrichment programs and various summer-camps, where children and families, along with Free Arts staff and facilitators, experience cultural institutions and performances.

The organization also holds special events throughout the year in order to raise funds and publicize Free Arts NYC and its mission. This year, Free Arts has organized several such events, including an international art expo featuring actress Jane Seymour, an art auction benefit hosted by Mary Kate and Ashley Olsen, and a film festival. On December 12, 2010, Free Arts launched Kids Fest, a day-long festival of art-making for families around the New York City area; it was hosted by Brooke Shields (freeartsnyc.org). This event also served as a fundraiser for the organization.

At Free Arts, the staff is divided into the Development team and the Programming team. My internship position was in the Programming Department, where I have been able to work closely
Free Arts NYC: An Inspiring Mission

with the program managers. I have helped to plan, organize, and implement the Free Arts programs. The program managers are responsible for creating and integrating specific curriculum requirements into a mentoring-focused program. The development team focuses on fundraising, special events, and, in short, raising the funds needed to run the programs successfully. Together, the Free Arts team works diligently to create a productive and successful program, with the goal of helping as many children and families as possible in the New York City area.

To volunteer for the Free Arts programs, one must apply online at freeartsnyc.org. Free Arts Days require the volunteer to fill out an application, which includes a standard criminal background check. Once completed, the volunteer will be notified when needed. With a relatively easy application process and a large number of volunteers needed each day, Free Arts Days are probably the most accessible program conducted by the organization. The Weekly Mentor and PACT programs entail a more selective application process, which includes an interview, training, and curriculum review, in addition to a criminal background check (freeartsnyc.org). The organization is always accepting applications.

Free Arts NYC is a truly wonderful organization that uses art as a vehicle to encourage personal growth in children and their families. The unique combination of creating art and mentoring fosters an invaluable sense of self-confidence in each participant. As an intern and volunteer for both the Pact program and Free Arts Days, I can attest to the positive and healing effects that art can have on a child. I feel very fortunate to have been able to work at Free Arts NYC.

Bibliography


Photos from the “Meet the Modern Masters” series, in which students produced work inspired by Salvador Dalí (top), Claes Oldenberg and Andy Warhol (middle), and Joan Miró (bottom). All photos by Meghan Bulfin.
The Noguchi Museum: The Best Kept Secret in Queens

By Matthew Barnett

“The essence of sculpture is for me the perception of space, the continuum of our existence.”
-Isamu Noguchi

If it has been said once before, it will be said again: New York City is a Mecca for almost everything one could desire, especially art. Artists visit, explore, and live in New York to show their work and to try and make a name for themselves. All the while, they are cohabitating with the art of Rembrandt, Picasso, Kandinsky, and other masters. The museums of the city are not the only sites that feature compelling artwork; the smaller, more intimate galleries in such neighborhoods as the Lower East Side and Chelsea give unrecognized artists a chance to show their work as well.

Manhattan alone is filled with museums: the Guggenheim, the Jewish Museum, the National Academy Museum, the Metropolitan Museum of Art, the Frick Collection, and the Museum of Modern Art are just a few of the major museums that many visitors flock to on a stretch of Fifth Avenue known as Museum Mile. The Paley Center for Media (formerly the Museum of Television and Radio), the Tenement Museum, the Children’s Museum of Manhattan, and the Museum of Sex are scattered around the island and appeal to those more interested in popular culture. Moreover, Brooklyn has always had an established art scene, with many independent galleries and the Brooklyn Museum, which draw large crowds for their cutting-edge installations.

Queens features the recently renovated Museum of the Moving Image, which stimulates the amateur filmmaker’s imagination, and P.S. 1 Contemporary Arts Center, with its challenging displays of new artwork.

However, one museum in Queens is so unusual and off-the-beaten track that most people don’t even know that it exists. It is the Noguchi Museum.

The Noguchi Museum is a quiet, little oasis, housed on the edge of Queens’ trendy Long Island City neighborhood on Vernon Boulevard. It displays the unconventional work of Isamu Noguchi (1904-1988), a Japanese-American sculptor who used copper, marble, and other forms of stone, sometimes in the same work. He became one of the twentieth-century’s most prolific modern artists. He also designed furniture and his own version of traditional Japanese lanterns, called “Akari lamps.” Noguchi is also known for his work in dance, where he created, constructed, and sculpted sets for dancers and choreographers, notably Martha Graham. Indeed, he helped to design the set for her most famous work, Appalachian Spring, and other works.

Perhaps the biggest difference between the Noguchi Museum and other museums is that in the former, there are no labels for the works on view.
The omission is deliberate; Noguchi did not want visitors to be distracted by the assessments of others, such as curators. He wanted visitors to come to their own conclusions about his work. However, viewers are not left stranded. The museum provides some background information on the objects in laminated guides, located in bins near the entrances to each gallery.

One of the most prominent features of the museum is the Zen-inspired garden, located behind the building. It is highlighted by sculptures and features a walkway that leads visitors to the café and museum shop. Viewers who want a more detailed examination of Noguchi’s life can watch an hour-long biographical film, shown throughout the day, or take the guided tour, which begins every day at 2:00 pm.

If you have a bit more time in the area, visit the Socrates Sculpture Park, located off of Vernon Avenue at the end of Broadway in Astoria. As with the museum, the park is filled with odd, quirky, and otherworldly installations; it’s free and open to the public.

The museum is located at 9-01 33rd Road (at Vernon Boulevard). Student admission is a very reasonable $5.00.
Although History has generally run secondary to my love of English, Photography, Dance, and Theatre, family history is one of my favorite topics. I can always remember being in awe when my grandparents discussed their heritage and their way of life during their childhood.

I am proud to be a part of my grandmother Alida Van Alen’s ancestry. The Van Alen’s have treasured and preserved their family’s records from the time they first immigrated to America from the Netherlands, and have compiled and created the Van Alen Genealogical History. Two summers ago, I discovered the joy of turning back time—catching a glimpse of the past and appreciating the life of Jimmy Van Alen, who competed at Wimbledon and the U.S. National Tennis Championships; Dr. James Van Allen, who successfully discovered the “Van Allen Belts” on January 31, 1958; and a Katrina Van Allen, who was incorporated in Washington Irving’s novel Sleepy Hollow. With all of these wonderful and vast accomplishments, there is one in particular that changed the world of art and architecture forever. William Van Alen, one of the most successful and mysterious architects in the world, also happened to stem from this very same family.

William Van Alen was born in Brooklyn on August 10, 1883. He was fascinated by art and studied it at Pratt Institute of Technology. During his studies, William trained in the office of Clarence True, one of the most prolific artists to work on the Upper West Side and Harlem. William worked at several firms until he won the 1908 Lloyd Warren Fellowship, which allowed him to pursue his studies in Europe. In Paris, he was taught at the Ecole des Beaux-Arts by Victor Laloux, a French architect best remembered for the stone façade of the Paris Gare d’Orsay. Although William trained under a neoclassical style, he did not incorporate this Beaux-Arts education into his future, well-known creation, the Chrysler Building. He was drawn to the idea of “abandoning the historic formula of base, shaft, and capital.” When he returned to New York in 1911, he formed a partnership with H. Craig Severance; together, they designed commercial structures. However, their partnership became strained and, in 1925, they parted ways.

The creation of one of the most striking buildings of the twentieth century began in 1911, when William H. Reynolds leased the east side of Lexington Avenue between 42nd and 43rd streets. Reynolds contacted Van Alen in 1928 and asked him to design an 808-foot skyscraper with an...
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illuminated glass dome for the 42nd street site. Van Alen had designed for shops and restaurants, and wasn’t accustomed to designing anything over a few stories. Later that year, Reynolds sold the skyscraper project for two million dollars to Walter P. Chrysler, the automaker. Chrysler inherited Van Alen’s design but incorporated his own twist midway through construction. Van Alen and Chrysler were deemed a successful team and Chrysler loved Van Alen’s ideas. During this time, Severance was planning to build 40 Wall Street, a structure two feet taller than Van Alen’s proposed height of 925 feet for the Chrysler building.

The Chrysler building is constructed like a wedding cake, with a stepped façade to allow light into the surrounding streets. Offices are near windows and, therefore, more accessible to ventilation, while the elevators are situated in the center of the building. Eight eagles made out of Nirosta, a rustproof steel, tower over the Manhattan streets. Although much of the skyscraper remains in the Art Deco style, it contains allusions to Chrysler’s automotive industry in the form of radiator caps, hubcaps, and tires. Van Alen’s hand-fabricated design of the crown, also made of Nirosta, remains one of my favorite parts of the façade.

The most remarkable tale is one that workers were able to keep secret. What the outside world didn’t know was that a 185-foot high spire was being assembled on October 19, 1929, William’s sweet revenge against his old friend Severance. After 40 Wall Street was finished, the spire, which was kept in a central airshaft, was hoisted into place in just 90 minutes. The Chrysler building, with its 71 floors, grew overnight and stood as the strongest punctuation in the skyline at 1,046 feet, 4⅞ inches high; the final cost exceeded 15 million dollars. Sadly, the building’s goal of surmounting the height of the Eiffel Tower, previously the tallest skyscraper in the world, never reached the headlines. Four days after the Chrysler building’s 18-month construction was complete, the stock market crashed. Chaos reigned and no one would recognize this great American accomplishment.

Despite these financial struggles, the Chrysler building opened to the public on May 27, 1930. By then, the Empire State building, which stood at 1,250 feet, had been completed; still, the Chrysler building could boast of its features. It is located near the Grand Central Station, perfect for the 80 different businesses and their workers. In the lobby, stainless steel, granite, and marble cover the floor, while 110 feet by 79 feet of murals line the ceiling. It also contains 32 of the fastest elevators, made from oriental walnut and satinwood. On the lower floors, there was a restaurant and a coffee shop. The 65th floor was home to Walter Chrysler’s office, and the 66th-68th floors were dedicated to the Cloud Club. On the 78th floor is the exerbutory, a room that was painted with stars and contained a telescope.

The Chrysler building prospered but ran into financial difficulties. The stock market crash and ensuing Great Depression drained Chrysler’s resources. Van Alen wanted his payment of 6%, but there was no contract and Chrysler refused. There was a rumor, never proven, that Van Alen accepted bribes from contractors. He proceeded to sue Chrysler. Although he received his $745,000, his friendship with Chrysler was ruined and the lawsuit
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put his career in jeopardy. He fell into a depression. He died at the age of 71 on May 24, 1954, with the Chrysler building as his singular triumph.

It is only after his death that historians and artists alike have marveled at William Van Alen’s greatest achievement. We can only imagine the rough sketches for the building because there are no archives of his work. However, we can learn a lot about him and who he was through the Chrysler building. Van Alen was different, almost ahead of his time. He freely created his vision, what he wanted, and not what the critics sought. The Chrysler building embodies Van Alen’s desire to be exuberant, to stand strong with grace, and cast a shadow on the streets. He wanted people to look up. They did—and they still do so every day of the week.

Works Cited

Genealogical History of the Van Alen Family


Tishman Speyer Celebrates The Chrysler Building’s 75th Anniversary. The History Channel. DVD.

All photographs are by the author, with the exception of Fig. 5, which is from the Van Alen Family Archives.

NB: Members of the family have spelled their last name “Van Allen” and “Van Alen.”
The Chrysler Building and the History Behind an American Architect
For many years, American artist Lee Krasner (1908-1984) was known primarily as Mrs. Jackson Pollock. Although Krasner possessed her own aesthetic, style, and motives, being married to the king of Abstract Expressionism meant that she was often pushed by critics into the grand shadow of her husband and his contemporaries. In 1984, shortly after her death, Krasner was given a retrospective at the Museum of Modern Art; at the time, she was only the second woman to be honored by the museum in that manner. The museum has grouped her again with Pollock and such titans as Willem de Kooning and Franz Kline in its epic “Abstract Expressionist New York” exhibition (October 3, 2010 - April 25, 2011).

Identity is a recurring theme in Krasner’s work; it changed often during her life. Therefore, although we may examine Krasner by herself, we must be careful not to perpetuate the cliché that she is emerging only now as an artist from her husband’s shadow. Her work was influenced by Pollock and her aesthetic, in turn, helped to shape his. However, Krasner’s paintings had little in common with Pollock’s or with those of many other Abstract Expressionists with whom she is so often grouped. As is made clear in her featured work in the show, Untitled (1949), her influences and experiences with art cannot be categorized. From the beginning, Krasner forged her own path.

Krasner was born in Brooklyn into a Jewish family; in her youth, she attended several New York art schools. Beginning as a painter more rooted in academic realism, Krasner shifted towards an interest in Surrealism in the 1930s. In 1937, she began studying at Hans Hofmann’s School of Fine Arts. Hofmann, a German-born abstract artist, would create elaborate studio arrangements for his students as exercises in constructing various forms. Hofmann proved to be a great influence on Krasner, as shown in a work such as Untitled (Still Life) (1938) (Fig. 1).

Krasner was very well connected in the New York art world; she counted Arshile Gorky and Willem de Kooning among her closest circle of friends. She also had a very close friendship with Harold Rosenberg, an art critic whose 1952 essay “The American Action Painters” explained the movement that had begun taking New York—and the world—by storm. This dynamic, spontaneous type of representation was termed “Abstract Expressionism.” Rosenberg wrote:
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At a certain moment the canvas began to appear to one American painter after another as an arena in which to act—rather than a space in which to reproduce, re-design, analyze, or “express” an object, actual or imagined. What was to go on the canvas was not a picture but an event.

“Abstract Expressionism” became a broad term used to define the style of the New York School, whose members included Pollock and Krasner, Gorky and de Kooning, Mark Rothko, Franz Kline, and others. However, although Krasner formed close relationships with her contemporaries, her art diverges from the ideology of most Abstract Expressionist art. While her colleagues saw the creation of art to be a primal, aggressive assertion of the self, Krasner’s work was an ambiguous exploration of her own identity.

In *Untitled* (1949) (Fig. 2), Krasner’s ambiguity is obvious right from the title. By this time, her husband had already started his famous “drip” paintings, but Krasner stays connected to a sense of form. The Cubist grid structure provides the backdrop for the chaotic yet organized melding of blacks, grays, and white, with intermittent hints of color. The denseness of the thick, impasto surface at first overwhelms the viewer; however, it becomes apparent that there is an underlying method to the work. The canvas is littered with hieroglyphics and symbols, unrecognizable and incomprehensible, yet forming a clear connection to language.

Krasner had a self-proclaimed interest in calligraphy and symbols, and came from a family whose members spoke Russian, Yiddish, Hebrew, and English. In 1979, Krasner said:

> Hebrew markings I didn’t understand. I learned how to write but I couldn’t read it. So there’s mystery right from the beginning. Visually, I loved it…. I couldn’t write a sentence in Hebrew today that you could read, so I only had the gesture, and the visual thing that stayed with me.

As a Jew living in New York in the 1940s, Krasner was well aware of current events involving the people of her religion. By 1949, the tragedies of World War II had ended and the state of Israel had just...
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been founded. Utilizing her knowledge of symbols and hieroglyphs, Krasner created a connection to something more ancient that represented who she was. Furthermore, as Robert Hobbs wrote, “Krasner’s emphasis on language as a primary constituent of the self is a distinctly modern approach that has affinities with modern linguistics.” Essentially, while the other Abstract Expressionists were asserting that man was the building block of culture, as a means of defining herself, Krasner suggested that it was, in fact, language.

Krasner produced countless works throughout her life, but she was equally as committed to her husband’s work as she was her own. Theirs was a complicated but great love affair, and though she believed in him and constantly pushed him to achieve, the foundation of their relationship was not based on art. Contrary to what many may think, Krasner stated in a 1964 interview:

Yes, our work was different. It was both—again, that word “abstract”—I think it was different. And I, for one, believe art comes from art and is influenced by art, just as I explained that some things very positive took place when I saw the first French paintings. Certainly a great deal happened to me when I saw the Pollocks. Now Pollock saw my work too—I couldn’t measure what effect it had on him. We didn’t talk art—we didn’t have that kind of a relationship at all. In fact, we talked art talk only in a shop sense, but never in terms of discussions about art, so to speak….When he did talk it was extremely pointed and meaningful and I understood what he meant. Naturally he was seeing my work as I certainly saw his.

Pollock and Krasner had an obvious mutual respect and appreciation for what the other did, but it is inappropriate to suggest that Krasner be grouped in with the same type of “action painter” that Pollock was, simply because she was his wife. After Pollock’s death in 1956, Krasner was extremely prolific and created some of her most stirring works. In *Sun Woman II* (1958) (Fig. 3), natural greens and pinks highlight abstract shapes in exploratory swirls of form. Krasner’s ever-changing style was in a constant state of flux until her death in 1984. As Hobbs writes:

Relying on the insistent open-endedness of existentialism, Krasner’s constructed image of herself in her art is always exceeded by a superfluity of new choices necessitating her determination of yet other selves, becoming a never-ending cycle lasting throughout her life.

It is old news to say that Lee Krasner is now able to emerge from behind her husband in the timeline of art history; however, it is still important...
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to remember that she was much more than simply a member of the Abstract Expressionist movement, the context within which the show at the Museum of Modern Art (among many) discusses her. She never stayed within one style, one notion, one movement. She was not the painter Lee Krasner; she was not Jackson Pollock's wife; she was not a Jewish woman. She was all of these things. This complex identity manifested itself throughout her vast body of work, shaping not just one self, but several different great identities.

Sources:


All paintings are by Lee Krasner.
Alexander McQueen: The Legacy of a Radical

By Veronique Hoebeke

Alexander McQueen (1969-2010) understood more than anyone that all humans are canvases for art (Fig. 1). We enter this world as bodies without a formed mind. Our experiences mold us and create us into the people we are. These experiences give birth to art.

McQueen realized this concept in his 1999 Spring fashion show. In the center of a stage stood a woman (model Shalom Harlow) who was strapped in at the ankles to a revolving platform. She wore a puffed-out, white dress that was belted in across her chest. Two machines that looked like they came straight out of an assembly line stood menacingly at her sides. Suddenly, the platform she was on began to move and a look of terror took over the model’s face. The machines danced back and forth on their hinges, spraying black and yellow paint at the model. This scene played out like Snow White caught in a dark forest, as the model’s dress and body became a site for the making of art (Fig. 2).

McQueen’s work was a paradox, a beautiful harmony between harsh and sweet, bold and soft. He was attracted to tradition yet, at the same, enjoyed breaking those traditions. In his Fall 2004 show, his models came out wearing clothes with an edge: high necklines and long hems. As the show drew to a close, a lone woman entered the circular runway wearing an elaborate gown that would have put Queen Elizabeth I to shame. Yet, around her neck a solitary circular blue light flickered on and off. As she progressed, more women joined her on the runway with the same type of accessory lighting the darkened room. Here, McQueen was able to add a futuristic twist to clothing designs that are hundreds of years old.

In 1998, Alexander McQueen had a far more risqué showcase. All of his models wore white dresses of soft, light fabric (Fig. 3). As they took to the cat walk, the ceiling began to pour raindrops over the women, soaking them through and through. These dresses became see-through, leaving nothing to the imagination. Yet, his models walked through the rainstorm strong and proud, and without a
Alexander McQueen: The Legacy of a Radical

hint of embarrassment. McQueen’s combination of raw sexuality and reserved sensuality comes together to empower women. He wanted women to embrace their sexuality and their love of tradition simultaneously.

McQueen’s revolutionary designs did not go unnoticed. His first collection was bought in its entirety by fashion model and style icon Isabella Blow. His most notable client is the fame monster herself, Lady Gaga. It is only natural that these two shocking visionaries would team up. Lady Gaga famously sported McQueen’s work in her music video for “Bad Romance.” She immortalized his twelve-inch lobster-claw heels while chanting “Walk, walk, fashion baby, work it, move that bitch crazy” (Fig. 4). The song even premiered during one of McQueen’s 2008 fashion shows.

McQueen released his last show in 2009. It showcased the both classy and trashy designs. Models wore fine, tailored, hounds-tooth skirts and jackets in the red-and-black spectrum. Yet each model had an interesting head piece. One woman sported a hub-cab as a hat while others had their hair wrapped up in linen and empty soda cans. Chairs, lamps, and other furnishing were piled together in the middle of the square catwalk. Yet, this mess appeared quite beautiful, as linens were draped around it and the stage lights above seemed to make it sparkle.

The Alexander McQueen name and vision did not die with him. British designer Sarah Burton took over the company after McQueen’s suicide. Even though the fashion legend was taken too soon, his legacy will live on in our hearts, minds, and wardrobes.
From personal experience as a music-lover with an alternative-scene preference, I see music trends evolving, prospering, yielding, and sometimes stopping. There’s a wide range of styles and tastes in any school, especially in music. In the Marymount Manhattan College buildings, I see MP3 earphones in use at all times. Everybody is plugged in. In other instances, people vocalize what they love, whether they’re a musical theatre major or just have no shame and want to share with the student body what they’ve been listening to lately.

Enter the Commons, at approximately noon on a given Wednesday. There is a smorgasbord of people, voices, and music playing. No headphones necessary. Students are outwardly performing to their preferred rap, pop song, or Broadway lyric. It’s a celebration, especially since the recent release of Lady Gaga’s “Born This Way” video. Britney Spears’ newest hit singles, “Hold It Against Me” and “Till the World Ends,” are driving Britney-die-hards wild. I see Dance majors flaunting their moves and stretching their vocal chords out to these new sounds with video-recordings of themselves and crowd participant sing-a-longs. Others accept the fact that their love for Spears died when “Toxic” hit the charts back in 2004. This club-trance vibe and happy-go-lucky “teaser” genre of music trend-sets into house and club tunes. When looking to go dancing or clubbing on a Friday night, many students gravitate toward a constant beat, as if a little DJ is mixing a turntable in their head. This techno-poppy sound leans towards artists like Ke$ha, Lady Gaga, La Roux, Mike Posner, and so on. Clicking on just any one of these artists from your iTunes sets the mood for your whole night. Are you giddy? Are you just in the mood to walk it out on the dance floor with your dancing crew?

Some music trends disperse and flutter off into more of a “chill” or mellow rock feel. Harder base drops. A lower guitar tuning. An alternative rock sound and vulnerable lyrics. Artists like Mumford and Sons, Adele, Radiohead, The Strokes, Edward Sharpe, and more.
and The Magnetic Zeros, and Dropkick Murphys are hitting the scene hard with self-assertive, strong messages. In my opinion, teenagers can identify with these strong and meaningful lyrics. As a young adult, taking the plunge into adulthood can sometimes lead us to gripping onto song lyrics to define our mood. If we delve deeper into a Mumford and Sons lyric from their newer single, “The Cave,” we can observe the struggle that many kids, especially college students, relate to:

‘Cause I need freedom now
And I need to know how
To live my life as it’s meant to be

I have uncertainty in my life as an artist. I’d like to think that when the band members of Mumford and Sons were recording this song, the emotions they were trying to convey had some relation to that feeling. It’s not only uncertainty but also an urge for freedom to express yourself in any way. Whether it’s though art, drama, music, theater, politics, fashion, or dance, we find comfort in knowing that the music we listen to has some relevance to our everyday successes, journeys, and struggles. College is not just a time to find out what or who you are as a person; it’s about what songs are on your Recently Played iTunes list.

Music References
The paintings that Elizabeth Murray (1940-2007) created in the 1980’s emerge from the wall in ways that are bold and mind-bending. She deconstructs her subject matter, mostly everyday objects such as shoes, tables, and coffee cups, psychologically and emotionally with these innovative creations. As Corinne Robins points out in *Art Journal*, “Real objects transformed, misshaped, and spread in a series of fragments across a wall and painted in combinations of unexpected color have become [Murray’s] expected image.” Murray’s paintings from the 1980’s vary tremendously; her color palettes range from bold blues and yellows to sickening greens and deep reds, her canvasses are uniquely layered and twisted, and the overall shapes of the paintings are sometimes bulbous, sometimes jagged. Their unexpected forms can be difficult for a casual viewer to understand. Nevertheless, they are all the results of Murray’s ability to take a recognizable image and transform it through the lens of her own experience. Her artwork challenges the viewer to see something commonplace in an entirely new way. Using stylistic and physical techniques of distortion, she extracts complex layers of emotion and meaning from these images by turning them on their heads and twisting them into something new and surprising, or perhaps strangely familiar.

The techniques that Murray developed in the early 1980’s and perfected over the course of the decade, which arguably produced much of her most distinctive work, did not spring fully formed. Murray’s paintings before this time are not only strictly two-dimensional, but they are also more traditionally abstract. Art critic Nancy Princenthal, however, points out that although “recognizable imagery” was not present in Murray’s work during this period, it “relied on habits of looking and composing grounded in the real world.” This manner of “looking and composing,” in which Murray transforms her subject matter into something joyous or profound, is a trademark of Murray’s later work, so we can see that she built upon a sensibility that she was already utilizing in her earlier attempts. In the *New York Times* obituary for Murray, Roberta Smith similarly suggests that “… these works rehearsed all the aspects of her later art: eccentric dimensionality, large scale, crusty paint surfaces and suggestive, emotionally charged, implicitly autobiographical narratives conveyed by extravagant distortions of form.” In this way, Murray was laying the foundation for her future paintings, which are all the more intriguing because they tantalize us with the profound and complex shadow of a recognizable image.

In between these phases, Murray produced two paintings in 1981 with blatantly recognizable imagery: *Painter’s Progress* (Fig. 1) and *Art Part* (Fig. 2). Both paintings clearly represent the tools of Murray’s trade as a painter. They are literal fragmentations of the subject matter into a series of disjointed canvasses. Some but not all of the trademarks of Murray’s later paintings can be seen in these two. The fragmented canvases, their irregular shapes, and even some elements of the way in which the canvas
The Everyday World Through an Artist’s Mind: Elizabeth Murray’s Paintings from the 1980’s

and image relate to each other begin to foreshadow the explosion that was about to occur in Murray’s art. Princenthal calls our attention to the “jubilant trio of orange brushes that are barely contained even by the loose boundaries of the painting.” The boundaries of *Art Part* are even looser. In a 2005 interview with Robert Storr, the artist related the concept of the “shattered” paintings to her shattered emotional state, and related the unity of the painting to “pull[ing] her[self] together.” Her ability to relate her art to a complex inner state of being through abstraction is key to the success of these paintings and of her later ones. Murray, however, had not yet distorted the source images themselves very far, nor had she twisted the concept of a paintbrush as markedly as she later would with such objects as tables and shoes.

When she introduced her signature contorted canvases, Murray’s work began to reach its full potential. Though it may seem like an unconventional step for a painter to begin building three-dimensional surfaces, the concept excited and inspired Murray. When Storr asked the artist “how [her] shaped canvasses evolved,” she replied with an anecdote:

The first time it was really an accident. I had two panels in the studio that I realized I wasn’t going to paint on flat, so I put them down on the floor and I shoved them together, and I thought, “Oh, it’s like a keyhole.” … All I did was take two panels and go “khhh,” just locked them into
The Everyday World Through an Artist’s Mind: Elizabeth Murray’s Paintings from the 1980’s

Figure 3: Elizabeth Murray, Keyhole, 1982, oil on canvas, 99½ x 110½ in., Private Collection.

Figure 4: Elizabeth Murray, Yikes, 1982, oil on canvas, 115 x 113 ½ in., The Museum of Modern Art, New York.

each other and let the chips fall where they would, but immediately I saw it: the keyhole space was so clear. It was like, “Ah! That’s a hole! This is really something.” So I made the painting around that hole. The image is a glass.⁶ Murray titled this painting *Keyhole*, and its creation in 1982 was followed by an escalating sense of three-dimensionality in Murray’s work (Fig. 3). Not only would Murray continue to build her canvases upward, but the concept of holes in her paintings would also continue. Murray utilizes holes in such paintings as *Things to Come*, *Tangled*, and *Terrifying Terrain*. Featuring a hole in the center of a painting can be almost as surprising as having it seemingly leap off of the wall in three-dimensionality, and Murray uses both of these technical tools to help the viewer to have a gut-reaction to her art.

The heart of Murray’s paintings, however, is not simply due to the physical deviations that she takes from the traditional concept of painting, but also to the way in which she uses these tools to convey her perspective on the objects that she portrays. So what is this perspective that makes Murray’s art unique? The question is a difficult one to answer. The image in *Keyhole* is a glass but Murray’s perspective brings much more to the concept. Princenthal calls attention to “the jokiness of Murray’s descriptive language”⁷ in this painting. A distinctive sense of humor is also present in *Yikes*, which Murray painted around the same time (Fig. 4). Here, the artist brings similar techniques to one of her recurring images: a coffee cup. Not only is the image of a shattering cup stylized and warped across two panels, but also the title, “Yikes,” provides the right comedic commentary to complement this image.
It should come as no surprise, then, that Murray was deeply influenced by cartoons. She utilizes what has been described as “Disneyesque humor” in her art, and stated that many of her ideas derive from the comics and cartoons that she grew up with. Murray was able to apply a cartoon sensibility along with her distortions of the traditional canvas to create many layers of meaning in her art. A Murray painting from 1984, Can You Hear Me? (Fig. 5), for example, is a take on a famous painting that uses cartoon language to convey serious messages and tops it off with a humorous title. Robert Storr provides a thorough analysis of the many meaningful layers of this painting:

[There is a] head at the center of a vortex that spins a yellow table as if it were caught in a tornado. Issuing from the face’s wide-open mouth is a distended acid-green oval rimmed in blood red, like the red that stains the contours of the cool blue shapes behind the face. This disconcertingly full but text-free speech balloon is an abstract howl, the paradoxical picture of a sound. Or maybe it is the picture of the silent desperation that follows when the lungs and voice have exhausted themselves in anguish. Edvard Munch’s The Scream (1893) is the acknowledged source of this painting…but the paradigm-setting expression of that great work has been transmogrified in Murray’s cartoon-fed
riff. Or is it simply that she has made Munch’s tragicomic exaggerations more pronounced, heightening the viewer’s disquiet by injecting an extra dollop of humor into fathomless woe, thereby creating a grotesque of a grotesque?¹⁰

Despite the comic book visual language and the jokey title, Can You Hear Me? is not purely lighthearted. Far from it, Murray utilizes traditionally comedic tools such as the speech bubble to add fresh pain to a recognizable image, as she does with images of everyday objects. The title exemplifies this duality. It can be taken as a joke pertaining to the oversized speech bubble or as something very serious, the need to be heard. As will be seen in many of her most complex later paintings, sorrow and pain are mixed with cartoon humor in a way that is distinctly Murray. Can You Hear Me? makes for a good case study in the key qualities of Murray’s artistic vision because the elements of subject matter, abstract distortion, and a comic-book sensibility are more easily identified and pinpointed than in some of her other paintings.

Murray’s later paintings continue to display her quirky humor balanced with profound sadness through further implementation of physical distortions, but these elements are more subtly integrated together. Don’t Be Cruel, one of Murray’s many table paintings, depicts a breaking table on a dramatically warped surface (Fig. 6). Though the meaning of this painting may seem elusive, Storr eloquently draws connections among the form, narrative, and title of the painting:

…what at the drawing stage might have appeared as a square format framing a square piece of furniture seen from above … has been distended and spun around at one corner so that it resembles a handkerchief being knotted, or a slab of Silly Putty imprinted with an image from the Sunday comics being pulled out of whack by a gleeful, marginally sadistic child. Narratively speaking, these contortions physically explain the saw-toothed crack down the middle of the table and make it a metaphor for a broken home or relationship. “Don’t be cruel,” Elvis Presley had plaintively sung, but whether soulful or funny—and both are in Murray’s work—it’s a cruel, cruel world.¹¹

Storr’s perception of both comedy and tragedy in Don’t Be Cruel is supported by Murray’s own analysis. Referring to both this painting and another of her contorted tables, Murray commented that the image
The Everyday World Through an Artist’s Mind: Elizabeth Murray’s Paintings from the 1980’s

is “…this big fat table pulling itself apart, with these legs winding around each other. To me it’s bizarre, and funny, and sad at the same time.”12 This elusive duality that Murray finds in the abstraction of everyday objects adds rich layers of meaning to her works that are initially most confounding.

In some of Murray’s paintings, the subject matter becomes so distorted through abstraction that the initial object is practically unrecognizable. In these circumstances, the painting can take on a myriad of new meanings for the viewer. *Things to Come*, a Murray painting from 1988, for example, is a mystifying blue and yellow composition that bulges over two feet from the wall (Fig. 7). It appears to be an unrecognizable shape nearly broken in half, which spews three streams of liquid drops. In analyzing *Things to Come*, Storr is able to assert that it “belongs to a series of table paintings, but has attributes of a windblown dress, and by that token contains an anthropomorphic silhouette.” The analysis gets even more complex as Storr suggests that the hole in the middle, “which oozes drops of liquid,” is a vaginal reference.13 Whether or not the casual viewer is able to extract the ideas of table, dress, or female anatomy from the painting, the image is very powerful, partially because the vestiges of literal meaning are just beyond our grasp.

Though the level of distortion that took place in Murray’s work varied over the course of the 1980’s, the manner in which she examined shapes and turned them into something new is what makes Murray’s work so distinct. Robins outlines this process just about as clearly as it is possible to by claiming that “the work starts with different themes, images of a skirt or a table that Murray means ‘to delve into,’ which become the subjects of the artist’s skewed humor. ‘To delve into a shape’ in the artist’s work means to enter in, turn it around, perhaps see it from the inside.”14 By “delving into a shape,” Murray challenges the viewer to see underlying emotions in these objects as she does. We are invited into a world where a cup is not just a cup, and a table can carry emotionally charged messages.

By the end of the 1980’s Murray’s work was on the brink of undergoing a significant shift. One of several shoe paintings, *Dis Pair*, over ten feet wide by ten feet high by a foot of depth, can be seen as the oversized climax of the period of Murray’s painting that was winding to a close (Fig. 8). *Dis Pair* was featured on the opening wall of the 2006 retrospective of her work at the Museum of Modern Art.15 There is a profound sadness in these looming
shoes, which are seemingly entrapped in their own laces and are beginning to crack. Furthermore, the title is a typical Murray pun, but a desolate one. Storr emphasizes these powerful elements that Murray utilizes by claiming that “the tragicomic dynamics of Murray’s sensibility—a sensibility as deeply rooted in hard personal experience as the shoes themselves seem by contrast uncannily ungrounded—are what make them uniquely and movingly hers.”

Dis Pair, though typical of Murray’s unique work until this time, is one of the last such pieces she created. Due to economic hardships at the end of the decade, Murray was forced to scale down. Furthermore, Murray claimed that at the time she had an impulse to try something different in her art. Whatever the reasons, she left the three-dimensional canvasses behind, and with them the sensibility that she had developed for them.

Eventually, Murray did settle into another distinctive style. By the time she passed away in 2007, she had turned to creating paintings like Bop, which are two-dimensional pieces, though they still utilize shaped canvasses (Fig. 9). These paintings feature more blatant cartoon and graffiti influences, and isolated, sporadic references to recognizable objects. Though there is much to be said on this body of work, it no longer represents the way in which Murray had vividly deconstructed the idea of a simple object or experience in her earlier paintings.

The scope of Elizabeth Murray’s work is vast. She explored size, color, and shape in ways that touch an infinite range of human emotions. She even explored the third dimension while retaining the label of “painting” for her works. Smith states that from Painter’s Progress on, “Murray proceeded with a momentum that rarely weakened.” Indeed, shortly following Painter’s Progress and Art Part, Murray began fragmenting coffee cups with Yikes, and layering
canvasses with Keyhole. Murray’s prolific and heavily constructed table paintings, which include Don’t Be Cruel and Things to Come, vividly express her quirky, yet painful vision of the world around her, as do her paintings of shoes. As Robins notes, “Pieces of things and shadows of themselves take on a new, not-quite-graspable life in Murray’s painted, seeming reassembling of universal objects.” Murray’s ability to communicate her unique, elusive, and yet often profound take on everyday objects and occurrences through physical techniques of abstraction and a cartoon sensibility is key to the success of her art. These paintings ask us to see things in the world around us that may be implicit in something as simple as the shape of a cup. Because Murray was able to discover a means of extracting such complex layers of personal meaning from her shapes, her art speaks both of her own experiences and the universal human condition.

Works Cited


I nnovation in Jerome Robbins’ *Glass Pieces*

By Austin Sora

is a ballet set to the intricate music of Philip Glass (b. 1937). The ballet is comprised of three sections: *Rubric, Façades,* and *Akhnaten.* In *Rubric,* the entire cast, which consists of approximately forty people, weaves in and out of each other. Each person takes his or her own path across the stage. Eventually, a couple breaks out of the crowd and begins a duet. Gradually, two more couples break out and also start dancing together. The second section, *Façades,* opens with a line of female dancers moving across the back of the stage. These dancers are lit from behind, resulting in a line of silhouettes. Downstage of the line of female dancers, a pas de deux (a dance with two people, traditionally a man and a woman) takes place on the remainder of the stage (Fig. 1). The third section, *Akhnaten,* closes the ballet. The entire cast returns to the stage, again weaving through each other in various patterns, similar to the opening section. The backdrop is a simple grid and the costumes are particular to each dancer’s role. The lead dancers each wear solid one color (Fig. 1), whereas the corps dancers each wear more than one solid color (Fig. 2).

The progressive relationship between the dancers and the audience in the opening section proves Robbins to be an innovative choreographer. The ballet opens with a large group of individual dancers weaving in and out of each other. The dancers avoid eye contact with each other and avoid looking out toward the audience. This creates a distinct separation between the audience and the dancers. Eventually, a couple breaks out and starts dancing amid the weaving individuals, which is much more pleasant and welcoming for an audience to watch. It

At first glance, Jerome Robbins’ ballet *Glass Pieces* seems unorganized and chaotic. The complex music seems frantic and the ballet as a whole is somewhat overwhelming to take in. There seems to be no planning behind the choreography and the steps themselves may not seem very innovative to the average viewer. However, Robbins’ thorough planning and attention to detail makes *Glass Pieces* a groundbreaking ballet that is stylistically distinct. *Glass Pieces* exemplifies Robbins as one of the most innovative and detail-oriented choreographers of the twentieth century. He recognizes the relationship with the audience, incorporates underlying themes, creates variations on traditional positions, pays utmost attention to the music, and balances chaos with organization.

Premiering in 1983, Robbins’ *Glass Pieces*
Innovation in Jerome Robbins’ *Glass Pieces*

Fig. 2: New York City Ballet in *Rubric*

Fig. 3: Alicia Alonso in 4th position

gives the audience a sort of invitation to watch instead of being ignored. The dancers’ changing relationship with the audience was planned as part of Jerome Robbins’ choreographic process. Earlier, more classical choreographers had maintained previously a constant connection between the dancers and the audience. Robbins evolved the dancers’ relationship with the audience, making him an innovative choreographer.

In the second section of the ballet, Robbins conceptualizes the roles of the dancers in innovative ways in order to represent choreography’s underlying themes. More specifically, Robbins portrays a balance between people’s behavior in public places and their behavior in private places. Dancers line the back of the stage and are lit from behind, which results in a line of silhouettes. Downstage of the line is a pas de deux that covers the rest of the stage. The pas de deux is very intimate and passionate, which contrasts with the impersonal silhouettes in the back. The dancers in the back represent people’s behavior in public places, whereas the pas de deux represents people’s behavior in private places. Since Robbins grew up in New York City, the personifications in his choreography could be seen as a reflection of urban life: people act differently walking down the street than they do in the comfort of their apartment. Robbins’ exploitation of underlying themes, specifically public versus private identities, verifies that his choreography is innovative.

Robbins’ choreography is also considered innovative because of his variations on traditional ballet positions and steps. In the second section’s pas de deux, Robbins repeats a position based on fourth position of the feet in classical ballet (Fig.
Innovation in Jerome Robbins’ *Glass Pieces*

3). The main difference is that the stance is much wider, allowing the dancers to be more grounded (Fig. 4). The width of the stance could represent the wide range of movement in Robbins’ choreography, especially compared to the limited types of steps and positions in classical ballet. In addition, Robbins repeats a traveling step throughout the ballet in which the heel hits the ground before the toe. Although this is how people naturally walk, it is very rare to see ballet dancers walk heel-ball-toe on stage. Robbins planned his choreography to create an innovative alteration on traditional ballet steps and positions.

Robbins’ choreographed to the music in innovative ways that had not been used before. Most classical choreographers choreographed to the melody of the music, only paying attention to the most prominent parts of the score. Robbins choreographed so the audience would hear layers of the music that would otherwise go unnoticed. His attention to musical detail is especially evident in the second section of *Glass Pieces*. The dancers across the back move to the clarinets and flutes in the music. Their steps are very small and intricate, which reflects that particular layer in the music that has many short, percussive, and subdivided notes. The pas de deux accentuates the strings in the music, which are much more drawn out and flowing. The pas de deux includes many extravagant lifts and leg extensions that fill out longer periods of time, contrasting the short movements of the dancers in the back. The pas de deux and the silhouette section are danced at the same time and each accent different layers of the music. Robbins’ choreography accents different layers of the music, which had not been done by any other choreographer before him.

Jerome Robbins is one of the most innovative choreographers of the twentieth century. *Glass Pieces* is an example of his innovative choreography. In the ballet, Robbins accomplishes a strong relationship to the audience, underlying themes, variations on traditional positions, and attention to the music. He considered details no other choreographers had previously exercised at such a meticulous level. Jerome Robbins worked in innovative ways that were unprecedented by choreographers before him.
Although the title of the Whitney’s recent Hopper exhibit evokes thoughts of a chronological walk through early twentieth-century America, “Modern Life: Edward Hopper and His Time” is pleasantly surprising in its representation of the story of America in the early 1900s. From the opening room, we are forced back in time, not whimsically or nostalgically, but brutally and realistically. As we move through subsequent rooms, we are further reminded how time taints our interpretation of history, the exhibit showing the reactions that contemporary artists had to this event-filled time in American history and how they do not necessarily match the ways in which the average person remembers that time. We hear 1914, we think World War I; 1920: raucous, raunchy jazz dancing; 1929: banks failing; 1934: dustbowl. However, artistic documentation of each pivotal year in the first four decades of twentieth century American society tells a different story. We have learned from the history books, but there are different insights to be appreciated from artistic sources of the day.

As soon as the elevator doors open at the current Whitney Hopper exhibit, we are pulled in with a most unusual choice for the show’s opener. Paul Strand and Charles Sheeler’s black-and-white film sets a gritty tone, forcing the viewer back in time to witness the unforgiving nature of 1921 Manhattan. Any rosy ideas we may have about America at this point in its history are dashed away. This modern day Metropolis takes us far from the Jazz Age we expect to see, as thousands of identical people teem through thousands of identical buildings. The depersonalized millions could be as many bees in a hive, their isolation heightened by the scale of the city to its inhabitants. We are forced to question our accepted notion of this era in America. The year 1921 usually evokes images of parties, high fashion, moonshine, and dancing; here we see no fun, no color, and no individual life. This film reduces the era to concrete, steel, smoke, and a generic occupant of a generic city, expendable and replaceable.

In the second gallery, we are offered an alternative take on society, a voyeuristic view of people and lifestyles—backyards, café tables, and several theatre or garish revue scenes show a more individual life, but that of a pleasure-seeker looking for easy distraction in an age of excess and isolation (Fig. 1). The gallery reads as a direct counterpart to Parisian galleries exactly one hundred years before these paintings were created. The decadence and isolation that is inherent in every early nineteenth-century French work of art...
is present in these paintings, generally taken from the first decade of the 1900s. This is no coincidence. The paintings are taken largely from Hopper and his Ashcan school peers when they were under the tutelage of Robert Henri, who led the depiction of the rarely shown facets of American life, the banal, the grotesque, and the underappreciated, just as the Parisians had done a century before. Although parallels are not commonly drawn between the two eras, the argument artists make is that Americans at the turn of the century were downtrodden and yet determined to ignore their depression, focusing instead on base, often risqué forms of distraction. One cannot glean from these images any sense of a growing international tension, political conflict, or the coming of a world war. Instead the artist shows what was really on the mind of America. With stark honesty and realism, this school of artists showed the advent of modernity in the context of real lives. People and their lifestyles were changing, and art and artists were reflecting these changes.

Gallery three shows a further change in society. It focuses, though, on the person, not the individual or a lifestyle, but the physicality of a body. If we are to take only the artist’s image as evidence, it would appear that industrialization affected not only machinery, but changed even the corporeal aspects of a person. Giving us a different context in which to think about many well-known works from roughly 1910-1930, we are faced with streamlined bodies reduced to the simplest of lines, as in Gaston Lachaise’s *Standing Woman* (Fig. 2). No details are attributed to any of the bodies depicted, as if the mechanization of the era permeated the population. Each person is seen as just another, depersonalized and irrelevant in individuality. This is well typified in Guy Pène du Bois’ *Opera Box*, in which an androgynous female figure stands against a black background looking down and seeming to care less about what she is looking at than the artist cared about making her seem individual (Fig. 3). This woman is monumental, almost a statue, an architectural figure who screams the mode of the day: art deco, based on mathematical geometric shapes and machinery, not humanity or life. The transition from gallery three to four, the Precisionists room, subtly emphasizes the architectural value of the figures as it does away
with any pretense of humanity and focuses solely on architecture. The harsh geometry of this gallery is tempered only by the attention paid to nature in these images, as if this generation of artists is trying to figure out, and to find a place for, nature in this new and quickly changing world.

From the curatorial perspective, Gallery five seems to act as a calm before the storm that is the artists’ documentation of the Great Depression. In this sleepy room, sad, lonely, desperate images of small town America (empty front porches, for example) act as a foil to the surrounding galleries. The paintings in this room depict the time leading up to the Depression, oddly enough, as they seem to be images of the Depression, showing how the collective mood during the time leading up to the crash of the stock market in 1929 was already downtrodden and hopeless. In contrast, the next, and last, gallery shows images from the depression years and immediately following, which are the images we would have expected to have been painted during the Roaring Twenties. The gaudy and brash images of this gallery seem to create their own atmosphere, as if stale smoke and the stench of talcum powder, perfume, and alcohol fill the air, dispelling the calm pleasantness of the previous room. The works in this gallery reveal an unusual side of the Depression era, which is most commonly associated with images of dustbowl tent cities, failing banks, and struggling families. The artistic records tell a different tale, one of overcoming misery and hopelessness with parties, sex, gambling, and irreverence. Instead of focusing on poverty, the artists, and, they would have us believe, the general population turned to debauchery and pleasure.

Although we believe we know history, artistic records can offer alternative views to periods we think we know well. Often more subversive, showing feelings rather than focusing on the facts, documenting an insignificant life as opposed to the man who made history, artists tell a story that might otherwise be lost to modern minds. “Modern Life: Edward Hopper and His Time” offers an unusual and unique look into early twentieth-century America and allows the modern museum-goer to be reacquainted with an era in a way that might lead him to question his assumptions and his established points of view.

“Modern Life: Edward Hopper and His Time” could be seen at the Whitney Museum of American Art from 28 October 2010-10 April 2011.
I had been living in Jordan for nearly two months before I made my trip down south and into the desert to visit Petra. This ancient city is undoubtedly the greatest treasure in this small country. It sits in the south of Jordan, about a two-hour drive away from Amman, Jordan’s capital and the city where I had been living and studying. It was difficult for me to believe, as I drove through the vacant desert, that this was once the area of a prosperous kingdom. The Nabateans, an ancient Arab people, had built Petra over 2,000 years ago. The city once served as a crossroads for many trade routes, linking the spices and silks of the Orient with the rest of the world.

After my drive through Wadi Musa, the valley where this ancient city is located, I made my way through the information center and into the site. I followed dozens of tourists as they walked along the outskirts of the city toward the center. Nearly a quarter of a mile in, I could already see a few of the city’s rock-cut tombs along the path where the Nabateans had once buried the dead. With every step I took towards the city’s center, and with a little help from the late-morning light, I could see in the distance glowing red rock.

Petra is known as the “rose-red city” because of the color of the rock of its buildings and infrastructure. With the perfect light, the rose pigments in the rock sparkle. A short while later, we entered the Siq, which is a long passageway that leads into the heart of the city center. It is a path naturally formed by shifts in tectonic plates, and the rock on each side is over 100 meters high. I was thankful for the narrowness of the Siq, which allowed my body to cool off in the shade while I took in the wonder before me. Alongside the walls of the Siq are various carvings of shrines to gods that my tour guide informed me were most likely shrines to the deities who protected the city’s water supply. Following along the sides of the Siq are water channels, which once provided a steady flow of water into the city.

The Siq is also filled with smaller, rock-cut tombs that were carved into natural gorges in the rock. The farther into the Siq we walked, the windier it became, and it seemed that alongside each turn there was some other small carving to discover. We had to be careful when we stopped for the occasional horse and carriage that came running up the Siq. Now, they carried tourists who were too tired to make it back to the information center on foot. But the Siq is no stranger to this need, as chariots and carriages once raced down the path thousands of years ago.

The twists and turns of the Siq increased as we reached the end. However, the natural turns of the rock provided an extremely dramatic effect. Between the narrowness of the rock at the final turn, you can see the glow of the rose-colored rock glinting off of Petra’s best known monument: The Treasury.

From its elaborate Corinthian capitals to the variety of mythological characters that it features, including Amazons, Medusa heads, and even Castor and Pollux, the Treasury overwhelmed me more than I expected. Its sheer size and intricate detail are not like anything I had ever seen before and I have a hard time believing that there is any other monument that can compare. It is wholly fitting that it was once
The Rose-Red City: A Walk Through Petra

home to gold and wealth. This is what I had been waiting for and, sure enough, I was not disappointed in the least. I had to lift my head up completely in order to take it all in. Known as Al-Khazneh in Arabic, Petra’s Treasury stands several stories tall, or about forty meters high, and, like the rest of the city, is completely carved into rock. It is astonishing to see the smooth lines of its intricate detail against the harshness of the rocky cliff from which it was hewn.

The date of its construction is unknown, though my tour guide told us it was probably around the 1st century BCE. The Treasury has been restored to some extent, the largest part being one of the columns that had probably been destroyed in an earthquake. However, its location in the city protects it from natural problems. The rock it is carved into overhangs somewhat at the top and protects it from falling rock or damaging water. Rain in the valley has taken a toll on its other infrastructure, such as the tombs and theaters I later walked by. The Treasury, it seems, was strategically placed, as if the Nabateans intended to ensure its preservation for eternity.

After spending nearly an hour in front of the Treasury, I continued walking to take in whatever else I could of Petra. I climbed up to the rock-cut tombs and over the uneven, damaged stairs of the amphitheaters. I could find no other monument that was as well preserved as the Treasury. The façades of the tombs, some displaying Greco-Roman influence and other Nabatean, had been worn down by rainwater. However, they were in no way unimpressive, as I could tell that some had once been elaborately decorated when they were originally carved out of the rose-red rock.

As I made my way back through the city, I sat in front of the Treasury once again. I scrolled through my camera looking at the mixture of Greco-Roman-Nabatean influence on the tombs. This city had seen its fair share of conquerors, each empire leaving behind its own signature and each contributing just enough to make Petra a blend of east and west. A few hours at Petra were not nearly enough, even though only a small portion of the city has been excavated. The rest of it, for now, remains treasure buried within the city’s rose-red rock.

All photographs are by the author.
The Rose-Red City: A Walk Through Petra

Top Left: Earlier rock-cut tombs on the outskirts of the city.

Top Right: Worn down rock-cut sculpture on the side of Siq.

Bottom Left: The final, dramatic turn of the Siq, revealing Petra’s Treasury.

Bottom Right: Rock-cut tombs and shrines build high up on Petra’s cliffs.
Art and Science in Rome

By Erica Jackson and Laura Herren

Two roommates, two opposing passions, two partners in crime: these are the reflections of Erica Jackson and Laura Herren on their January 2011 Visual Arts Abroad class in Rome, Italy. Professors Alessandra Leri and Jason Rosenfeld led a group of students through some of the finest works of art and ancient Roman ruins that Italy has to offer.

Jackson is a Junior art history major and who dabbles in philosophy, under the wing of Professor Biondi. Her time is, therefore, divided between the likes of Aristotle and her Art History books. Last year, she was fortunate enough to take “The Philosophy of Art” with Prof. Evans and thus combine both of her passions. This left her consumed with the idea of art in the age of Mechanical Reproduction, based on the writings of Walter Benjamin and John Berger, giving her many questions to grapple with as she set out to see some of the most sacred works of art in the world, in Rome.

Herren is a Senior biology major and art history minor who spends more time in the lab than anywhere else (and, of course, wouldn’t have it any other way), so she was particularly excited to set off on an international adventure. For the past two years, Herren has conducted research for Professor Leri on the formation of natural organochlorine, providing her with a background in environmental chemistry. Although science is her primary interest, Herren saw the light during her freshman year in Survey of Western Art I and found that she could not continue her undergraduate career without a regular dose of art history.

The following article is split into their two different perspectives to give you a look at art history in Rome through one philosophizing and one scientific eye. The first article is by Erica Jackson; the second is by Laura Herren.
The prominent art critic John Berger claimed that “when the camera reproduces a painting, it destroys the uniqueness of its image.” As I set out for Rome in January, I was plagued by this statement. If a painting is no longer unique after it has been reproduced, what becomes of the viewers’ experiences if reproductions of countless works of art have been projected onto a screen for them to study, at least every other day of college? Can viewers still fall to their knees in awe over Michelangelo’s Pietà or Bernini’s Pluto and Persephone if they have dissected these images, as artifacts, from the confines of a classroom for hours at a time? In other words, can one become desensitized and lose the ability truly to commune with art with the same intensity as art historians of the past, such as John Ruskin? If so, had I, along with my fellow art history students, become a victim of such desensitization after studying almost every major work of art in Rome on the giant white screen in Main 703? I feared that the answer, according to Berger, was yes. However, I was proven utterly wrong by one of the most overly reproduced, pop-culturally referenced and idolized works of art in the history of Western Art: The Sistine Chapel Ceiling (1508-1512).

Michelangelo’s Sistine Chapel Ceiling fresco cycle, commissioned by Pope Julius II in 1507, sent me into a trance-like state as I entered the chapel doors. Until our third day in Rome, when we set out for the Vatican, the Sistine Chapel had been deemed overrated in my mind. I thought to myself, I have simply seen it too many times before. I’ve seen it in films, in classrooms, on posters, and everyone has raved about it for ages. With all of the hype surrounding this sacred work, how can anyone today truly be impressed by it, based on its own merit alone?

But the Sistine ceiling is far more than paint on plaster. Indeed, as I craned my neck up at the ceiling, beginning from the start of creation and ending at the beheadings, Michelangelo took me on a journey throughout biblical history, bringing certain connections and wondrous stories from the Bible to my attention in a completely new light. It was like viewing a gigantic, elaborate, meticulous, comic book, and led me to the conclusion that God was the first super hero. Indeed, in the scene of God’s Creation of Sun, Moon, and Planets (Fig. 1), his eyebrows are squinted, as he points to the sun, as if literally willing it into existence. When viewing this figure, it is hard not to think of Storm from X-Men (Fig. 2) as a direct descendent of Michelangelo’s God. The artist even appears to show a sense of humor in the cycle, as God’s purple cloak wraps around his body in a way that firmly presses against his derrière, despite the layers of flowing drapery, showing it prominently as he flies away (imagine what the cardinals said!). The most interesting part of the cycle, however, is the beheadings. By showing David at the moment just before he severs the head of Goliath (Fig. 3) and directly next to it, Judith leaving the tent with the head of Holofernes (Fig. 4), Michelangelo seems to suggest that the Bible is full of carnage and, more profoundly, that all carnage is the same. These details are displayed above you on a scale unfathomable inside of an art history classroom. One would need a planetarium to recreate the overwhelming feeling of the scene, and only then could Michelangelo’s genius really be conveyed.

In Survey of Western Art II, when I first
came in contact with Michelangelo’s Sistine Ceiling, and was told that it “established a new and remarkably powerful style in Renaissance painting,” the words were heard and the observation registered, but that does not mean that I understood the statement. There is a difference between viewing details from the cycle through high-resolution reproductions and seeing the originals. While I could find the same key features of the fresco, discussed above, through reproductions, they would be displayed in fragments, through zoom features and cropping techniques that emphasize only certain elements. When sitting in the chapel, my eyes were the only tool needed and with them (and a basic understanding of the stories portrayed), my gaze emphasized certain elements one after the other, at random. Based on my previous knowledge of Renaissance painting through reproductions and other originals viewed earlier in the trip, I could begin to understand the extent of Michelangelo’s genius in a way that I had earlier been unable. It is the quality of the drapery, the sculptural rendering of the body, the consideration of perspective and ability to foreshorten—all of which some artists struggle with on canvases—executed beautifully before you in forty-seven images on a 45 x 128 feet ceiling that really explains how this artist was able to exert such a lasting influence on Western art.

Aristotle claims that “understanding is the only sort of state that is more exact than knowledge.” Therefore, while you can learn about a work of art through a reproduction, Berger may have been wrong to assume that the uniqueness of the image is consequently destroyed. The original image is what allows you to gain understanding of a
painting, while the reproduction only allows you to know it. This was proven true several times during my stay in Rome. For example, when I saw Bernini’s sculptures at the Galleria Borghese—especially *Apollo and Daphne* (1622-25) (Fig. 5) and *David* (1623-24) (Fig. 6) — I was thrown into a frenzy of awe and forced to constantly remind myself that despite the plasticity, I was viewing marble and not flesh, fiction and not reality. Reproductions of the sculptures may have prepared me to be amazed but, once again, they could not help me understand exactly what was so amazing. And so, despite the strides we’ve taken in technology that allow high-quality reproductions of many great works of art instantly to appear at our fingertips, as well as the posters, the postcards, the catalogues raisonné that we are privy to view, and what we are able to learn about art through these means, the experience is still incomparable to being face to face with the original.
Art and Science in Rome

Science and art are unlike and alike, and unlike again, depending on where you touch down.

-Leo Steinberg

The casualness with which Rome’s historical sculptures and ruins are scattered across the city leaves two moments of panic in my gut. The first: acid rain! Most of these structures, as they are made of stone, lie perilously susceptible to the effects of weathering or pollution. Repeated exposure to acid rain can eventually dissolve the structure entirely. Where, I wonder, where is the protection for these precious remains and works of art? Weathering, oily fingers, pollution, bacteria…the mind races through the list of potentially destructive forces that slowly (but very definitely) damage the exposed stone. From there comes the second wave of anxiety: should conservators take action, these objects may be doomed to an artificial existence, never again to interact with the elements in their natural home. To house these structures would be to isolate them from their native and intended setting, shielding them from the effects of acid rain but also from the surrounding environment, not to mention that some measures of conservation can damage the object itself. Should we not observe and experience these great works of art and architecture as they were intended, without excessive anxiety about how long they’ll last? Here, we find one such place where science and art are unlike. To conserve the object or to preserve the artistic effect: that is the question.

There are two types of stone that dominate ancient Roman architecture and art: marble and travertine. While both are essentially composed of the same compound—calcium carbonate (CaCO₃)—marble is a metamorphic rock formed deep in the earth under high heat and pressure, while travertine is formed through a precipitation process. The ancient Romans sourced their marble from many sites over time, including the Cyclades Islands, Mount Pentelikon near Athens, Mount Hymettos, Doliana, Aliki on Thasos, Proconnesus, and throughout Asia Minor. Heavy travertine deposits can be found at Tivoli, formerly called Tibur, which, in fact, is the source of the word “travertine.” At this site, the ancient Romans found a major building material nearby and in great abundance, as is evident throughout the city of Rome.

Acid rain is a major threat to marble and travertine, and the structures that they compose. Naturally occurring atmospheric gases account for the slightly acidic property of unpolluted rainwater, the pH of which ranges from 4.5-5.6 with a mean of 5.0 (pure water is neutral, with a pH of 7.0). The problem arises when these gases are released in large quantities, which can decrease the pH of rain. Rain generally becomes more acidic near urban or industrialized areas with high rates of fossil fuel combustion. The significant byproducts of these combustion reactions are carbon dioxide (CO₂), nitrogen oxide (NO), and sulfur dioxide (SO₂). In the atmosphere, these gasses dissolve in
the condensed water droplets that form clouds, resulting in acidic products. For example, Equation 1 below shows how carbon dioxide dissolves in water to produce carbonic acid (H$_2$CO$_3$). Similarly, when nitrogen oxide and sulfur dioxide are released into the atmosphere (in the presence of oxygen), they will form nitric acid and sulfuric acid, respectively, in water. When the water eventually falls as rain, the rain droplets contain the acids that result from the dissolution of these gases.

**Equation 1**

$$\text{CO}_2(g) + \text{H}_2\text{O} \leftrightarrow \text{H}_2\text{CO}_3(aq)$$

The double-sided arrow indicates an equilibrium reaction, in which the reactants (to the left of the arrow) and the products (to the right of the arrow) are continuously seeking to balance with each other. That is, the reaction will be at rest until either reactants or products exceed the other, in which case the reaction will proceed in either the forward or reverse direction to compensate. Again, these gases are the same compounds that occur naturally in the atmosphere; it is the increased concentration of the gas that pushes each of these reactions to the right (toward the acid product), subsequently increasing the acid concentration.

As noted above, the stones the ancient Romans primarily used were travertine and marble, both of which are almost exclusively made up of calcium carbonate (CaCO$_3$). Acid effectively dissolves calcium carbonate, leaving only water, carbon dioxide (CO$_2$), and ions (salts) as products, as demonstrated in Equation 2, below. Refer back to Equation 1: note that the acidic product that resulted from that reaction is now reacting with calcium carbonate in the following equation.

**Equation 2**

$$\text{CaCO}_3(s) + \text{H}_2\text{CO}_3(aq) \leftrightarrow \text{Ca}^{2+}(aq) + 2\text{HCO}_3(aq)$$

In addition to causing acid rain, pollution generates particulate matter, mainly soot, that can cling to exposed stone and build up in the stone’s pores. Eventually, as layers of pollutants coat the object, the stone surface may bond with the pollutants, so that the dirt actually becomes part of its very fabric.\(^9\) This process can cause damage and discoloration that cannot be removed unless part of the stone itself is removed.

Pollution is not the only threat to exposed stone; biodeterioration refers to the damaging effects that some organisms, primarily fungi and bacteria, can have on stone. Lichen is a composite organism (part fungi living in symbiosis with bacteria) that is commonly found growing on stone. Indeed, as we traversed through various ancient ruins from Rome to Cerveteri to Ostia, to Tivoi and Palestrina, we encountered many species of lichen in a range of colors (orange, green, and white, to name a few) sprouting on the surface of stone objects. Within the stone’s calcium carbonate network are potentially a great many mineral impurities, such as iron, magnesium, manganese, and, less commonly, zinc or cobalt.\(^{10}\) Many of these minerals are useful to microorganisms in vital biological processes, so when stone is exposed to acid rain, the consequential dissolution of calcium carbonate gives the organisms
Once a lichen colony has established itself in the pores of damaged stone, it will secrete acids to dissolve more of the calcium carbonate network, thereby releasing more minerals for uptake so that the colony can continue to grow. In this way, the organisms carve their way deeper into the stone, increasing the internal pressure, which can stress the stone and cause cracks. Figure 1 is a photo that I took at Hadrian’s Villa in Tivoli. It shows a well-developed colony of lichen on the stone surface of a remnant of the villa, one of many examples we were able to find.

Conservators can use mechanical and chemical means to prevent or reverse damage caused by pollution and biodeterioration. Conservators define dirt as “material which is in the wrong place”; that is, unwanted matter that is not part of the object as it was originally intended. A conservator may use chemical solvents to attack dirt, which must then be collected and removed, otherwise the dirt will only be spread around and remain on the object. Mechanical methods are favored, though, as they pose less risk to the object; they also involve applying a force to break contact between the dirt and the object so that the dirt can be removed. However, the conservator must first consider whether it is wise to clean the object at all. Particulates that accumulate on the surface of an object can offer a protective layer between the object and the environment, thereby preventing further damage. To remove all debris from an object is to not only risk removing some of the object itself but also to leave it exposed and vulnerable. In a museum, cleaned objects can be kept in controlled environments that minimize particulate accumulation (i.e., stabilized humidity.
levels disperse the electrical charges that attract particulates to the object’s surface), but objects at the mercy of the natural environment are more protected with a layer of dirt. Bio-cleaning can lead to the same problem, as removing lichen colonies from an object would involve penetrating the pores into which the organism extends, only re-exposing the stone to another organism to which it can attach and grow. In short, they are better off left alone, grime and all.

Because of the risks involved in cleaning, preventative measures are the safest way to conserve these objects. The Ara Pacis Augustae (13-9 B.C.), for example, was enclosed in a glass-paneled building a year after its excavation in 1938. The Romans had used Parian marble to construct the Ara Pacis Augustae or “Altar of Augustan Peace,” during the reign of the emperor Augustus and used the altar for sacrificial ceremonies. The American architect Richard Meier designed the new building for the Ara Pacis, a museum opened in 2006. Our class visited it on the second day of our trip: two walls reverently hug the altar, the exteriors of which are lined with exquisite high reliefs depicting propagandistic scenes of allegory and politics (Figs. 2a-b). The foliage that twists around the bottom half of the walls is truly remarkable, both in detail and accuracy. More than that, the artists took such care in sculpting the plants that several species can be identified from the reliefs alone (Fig. 3).

It is unfortunate to experience an ancient marble monument when the modern glass building surrounding it keeps rudely shoving you back into reality. Sufficient sunlight reaches through the windows, but the natural light is marred by unwelcome supplementation of artificial light. Outside, sunlight can penetrate marble from every angle, and the resulting effect gives the stone a velvety texture, as if you could run your hand down and up the cool surface and feel two very soft but very different sensations. Unforgiving lighting only spoils this effect, exaggerating the pores in the stone and casting
harsh shadows over each imperfection, almost as if to say: it’s like any other rock. But marble is not like any other stone. For one thing, it is especially susceptible to acid degradation. Were this monument to remain outdoors, the relief sculptures would gradually lose their fine details until the figures of Tellus and her companions became soft nubs poking out from the wall (Fig. 4). The glass-paneled building protects the altar from environmental damage but cannot halt the degradative process. To work toward immortalizing the structure is a futile effort. Anyway, what is the point if your experience is limited by the smell of the museum’s fresh paint job or its fluorescent lights, if the structure does not transport and move you to its greatest potential? Yet to put the structure outside would catalyze its destruction, especially in an urban environment. Weighing these mutually undesirable options, the dilemma is: lose the experience or lose the object. Housing the Ara Pacis could make the difference as to whether or not my grandchildren will see the detailed folds of drapery and facial features of the figures in relief. Should I feel wrong to deny future generations that chance, though I believe it is just as great an injustice to deny them a trip through time, undisturbed and unspoiled by admission fees and the museum’s clinical sights and smells? Surely, no one had this in mind during the construction of the Ara Pacis.

Marble and travertine make up what was and is Rome, but as urban areas continue to combust fossil fuels at an alarming rate, acid rain becomes more common and threatens to erode stone objects. Conservation methods must be considered to protect Rome’s ancient sculptures and structures. Many of these objects call a museum home and even a few larger structures, such as the Ara Pacis. A sculpture in a museum does not seem so foreign to me, although the sculpture that has the horizon at her back and moss between her toes is often more powerful than the one that stands against drywall. Encasing an architectural feat—one intended to stand on its own against the elements—does serve as protection, but more effectively dwarfs the structure on display and surrounds the viewer with an inorganic atmosphere. The ultimate conclusion is, “Please exit through gift shop.” Should these monuments be diluted so that they last longer, or should they be left in their full power and glory, but degrade significantly faster? Before having visited Rome, I never felt much turmoil between the major and the minor. Science and art are simply two parts of me, two things that interest me. However, the claws came out in Rome. Now, conflicting ideas follow one after the other, both insisting that this is the answer, this is too important to concede. It is clear to me that you cannot have art without science, nor science without art, but can they agree? Unlike and alike. Forecast says doubtful. Looks like acid rain.
References


Other websites: www.minerals.net; http://www.epa.gov/acidrain/index.html

3 Ibid., 643.
4 Aristotle, Posterior Analytics, 68.
7 http://www.epa.gov/acidrain/index.html
8 Ibid.
10 www.minerals.net
12 Ibid., 4.
13 Ibid., 5.
14 Museums & Galleries Commission, 12.
15 Ibid, 34.
About Our Contributors

Cathryn Adams is a Junior and is majoring in International Studies. She hopes to return to Amman and continue her Arabic and Middle East studies in the Fall of 2011.

Jordan Anderson, an Art History major, is scheduled to graduate in December 2011.

Matthew Barnett, ’11, is a Communication Arts major. He has a weekly radio show called “Free Audio Tour” that provides information on upcoming exhibitions in and around Manhattan. Check it out every Monday from 2:30-3:00 pm on Griffin Radio.

Elizabeth Burke, ’14, is a Communication Arts major.

Brittany Cochran, ’11, is a Dance major and Biology minor. She is from Virginia Beach, VA, and has danced her entire life.

Alida Rose Delaney, ’14, has not yet declared her major but would like to pursue her interests in the visual and performing arts.

Loren DiBlasi is a Senior and will graduate in May 2011 as a double major in English and Art History. She hopes to pursue a career in writing about the arts.

Anthony Federici, ’14, is studying Photography and Communication Arts.

Will Fischer, ’11, is a Communication Arts and Graphic Design double major. He has designed Artfusion News for the past three semesters. He has also held internships in the Proposals and Creative departments at Christie’s.

Laura Herren, ’11, is a Biology major and Art History minor. Working under the direction of Professor Alessandra Leri, she received the Outstanding Student-Faculty Collaboration Award on Honors Day 2011.

Veronique Hoebeke, ’14, is an English major with a Creative Writing Minor.

Erica Jackson, ’12, is an Art History major and a 2010 Jeanette K. Watson Fellow. She will spend the Fall 2011 semester studying Art History at Wells College in Paris.

Rebecca Lermesider, ’14, is a dancer in the BFA Dance Performance Program, with a Choreography concentration.

Keith Mackler (Doc C), ’11, will graduate with a B.A. in Psychology.

Kelsey Shapira, ’14, is a BFA Acting major, from the Seattle area. She wrote her paper on Elizabeth Murray for Prof. Bell’s Fall 2010 Writing 201 course and presented it on Honors Day 2011.

Austin Sora, ’14, is a BFA Dance major. She wrote her essay on Robbins for Prof. Bell’s Spring 2011 Writing 102 course.

Kaitlin Yent, ’11, is an Art History major and Studio Art minor. She has interned in the Prints and Drawings department at Christie’s.
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Artfusion News

The Beach Cafe
1326 Second Ave. (at 70th street)
212.988.7299

Small Plates

Soup of the day  c. 5  b. 8
French Fries or cottage fires  4.5
Onion Rings  4.5
Fries / Rings Combo  6.5

Bruschetta Classico
tomatoes with vinagriotta over country Italian toast  7

Grilled Green Beans
crumbled bacon, red pepper flakes, olive oil and grated parmesan  7

Grilled Vegetables
tomatoes, squash and peppers  8

Zucchini Fritte
fresh tomato marinara dipping sauce  7

Gorgonzola Garlic Bread
Italian country bread with gorgonzola cheese sauce  9

Honey Tuna Taco
fresh seared ahi tuna, shredded lettuce, chopped tomatoes, honey, lime juice and a fresh fruit salsa  11

Crispy Calamari
grilled vegetables, spicy marinara and a mayo mustard dipping sauce  11

Sautéed Shrimp
shallots, cherry tomatoes, corn, lemon, white wine and butter  11

Shrimp and Avocado Menage
shrimp, avocado, pineapple, cilantro, onions  11

Crab Cakes
crab cakes, grilled vegetables, country mustard sauce  11

Sandwiches

Chicken Salad
mayo, celery and dill  9.5

Tuna Salad
mayo and celery with a side of lettuce and tomato  9.5

Grilled Cheese, Bacon & Tomato
American, Cheddar or Swiss  9.5

Turkey Club
turkey, bacon, lettuce, tomato and mayo  11.5

Grilled Chicken Sliders
2 sliders with a barbecue dipping sauce  11.5

Grilled Steak Sandwich
8 oz NY Strip, lettuce, tomato and sautéed onions on toast served open face
sauteed mushrooms - 2 melted cheese - 2  16.50

Salads

Beach Bean Salad
green beans, cherry tomatoes, corn, potatoes, roasted peppers
add any of the following
grilled chicken (5 oz) 6
grilled ahi tuna (4 oz) 10
grilled steak (5 oz) 10
poached salmon (4 oz) 6
poached shrimp 2.0 per 9.5

Mixed Greens
assorted baby greens, cucumbers, tomatoes and carrots
grilled chicken / poached shrimp 2.0 per 8

Caesar
romaine lettuce topped with grated parmesan
grilled chicken / poached shrimp 2.0 per 8

Baby Spinach
pears, blue cheese, bacon and a balsamic vinaigrette 9.5

Iceberg Wedge
chopped tomatoes, bacon and crumbled blue cheese and blue cheese dressing 9.5

Warm Goat Cheese
field greens, warm goat cheese, raspberry puree 14

Chicken Salad Platter
lettuce, tomato, dill, fresh fruit, garlic toast 14

Tuna Salad Fruit Plate
Seasonal fruit, lettuce and tomato 14

Smoked Salmon Carpaccio
smoked salmon, egg whites, dill, onions and capers 14

Avocado and Crab Salad
lump crab, avocado and a creamy tomato dressing with a bed of fresh field greens 16

Poached Salmon Salad
mixed greens, cucumber dill sauce, garlic toast 19

California Cobb Salad
romaine, chicken, bacon, egg, tomato, avocado, blue cheese 16

Shrimp Cobb Salad
romaine, shrimp, bacon, egg, tomato, avocado, blue cheese 19.5

Grilled Tuna Salad
grilled ahi tuna over a green bean salad with cherry tomatoes, corn, potatoes, and roasted peppers 19.5
The Beach Cafe
1326 Second Ave. (at 70th street)
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Pasta
Linguini Bolognese
16
tomato meat sauce with a touch of cream
Orecchietta with Chicken
17
ear shaped pasta, chicken, sun dried tomatoes, garlic and oil
Penne Gorgonzola
17
gorgonzola cream sauce with ham and peas
Penne with Spicy Italian Sausage
17
sun dried tomatoes, baby arugula and garlic

Classics
Chicken Parmigiana
18
tomato sauce, mozzarella, penne marinara
Chicken Marsala
18
wild mushrooms, broccoli and mashed potatoes
Chicken Campagnia
21
breaded and sautéed breast of chicken, radicchio, tomatoes and a lemon verjus sauce
MeatLoaf & Mashed Potatoes
18
broccoli, mashed potatoes and mushroom gravy
Chopped Sirloin Steak
19
mashed potatoes, mushroom gravy, vegetable and onion rings
Pan Roasted Atlantic Salmon
19
broccoli, mashed potatoes, lemon and oil
Pan Roasted Crab Cakes
19
3 mini crab cakes with grilled vegetables and a country mustard sauce
Steak Frites
24
10 oz sirloin served with French fries

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10% Discount for Lunch
(11:00 AM - 4:00 PM)

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Brunch Every Day
9:00 AM - 4:00 PM

Yogurt and Fruit
yogurt, seasonal fruit and granola
9.5

Eggs Any Style
Scrambled - Sunny Side Up - Over Easy - Poached
served with a choice of bacon or sausage
9.5

3 Egg Omelette
(choose any 2 ingredients)
ham - sausage - bacon - mushrooms - peppers - onions - cheese
11.5

Eggs Benedict
2 poached eggs with Canadian bacon on a toasted English muffin with Hollandaise sauce served on the side
11.5

Eggs Florentine
2 poached eggs and a bed of spinach on a toasted English muffin with Hollandaise sauce served on the side
11.5

French Toast
brioche, a small bowl of fruit and a side of bacon or sausage
11.5

Buttermilk Pancakes
pancakes, a small fruit bowl and a side of bacon or sausage
11.5

Scrambled Eggs, Smoked Salmon and Onions
served with cream cheese and toast
13.5

Croque Madame
2 fried eggs, French bread, ham, tomato and gruyere cheese
13.5

Steak & Eggs
10 oz. sirloin steak with 2 eggs cooked the way you like
26

20% gratuity will be added to parties of 5 or more