Artfusion News extends the spirit of Artfusion, Marymount’s art club, which 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 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 the memory of Professor J. William (Bill) Bordeau (1937-2009), a longtime professor, mentor, and friend in Marymount’s Theater Arts and Dance programs.
Contents

In Every Issue

Virginia Melvin, Letter from the President of the Artfusion Club 5

Spotlight on the Artists

Sofia Palacios Blanco, Help Me Out!!! and Let Me Go!!! 7

Heuitae Yoon, selected watercolors 11

The Radius

Kirsten Kidwell, “Art in the Neighborhood of Marymount” 16

Articles on the Arts

Holly Lunn, “Sylvia, or Boy Meets Girl” 21

Virginia Melvin, “Moving the North Carolina Museum of Art” 27

Jillian Moseman, “The College Group at the Met” 30

Meghan Quinlan, “An Immortal Merce” 32
We are very pleased to announce the fourth edition of Artfusion News. True to our mission statement, we have once again produced a magazine dedicated to enriching the cultural awareness of the Marymount Manhattan College student body through the eyes of its own students. This edition contains a variety of articles produced by students from a range of different majors including: Art History, Studio Art, Dance, Theater, and Psychology. The articles range from dance and film reviews to a feature highlighting the work of two of our most promising Studio artists.

Artfusion News continues to include various perspectives on events in the city. Emma Ramos’ article, “Heavenly Creatures: An Edgier Side of the Man Who Loves
Hobbits and Giant Gorillas,” gives an in-depth review of a film starring Kate Winslet in one of her first roles, which may have otherwise gone unnoticed.

In keeping with Marymount’s diverse student body, this edition also follows two students abroad. Studying in Paris for the year, Holly Gover has sent in “Paris Through My Eyes,” which provides an amusing perspective on The City of Light from a student deeply immersed in its culture. Although most of us can’t just hop on a plane to Paris, we can live vicariously through Holly’s article! By contrast, Aaron Switzer takes us to Scotland as he describes his exciting work this past summer at the Fringe Festival.

The new edition of Artfusion News is bursting with news of international travels, along with information on events happening right at our doorstep. We want to give a special thanks to the students who contributed articles to this edition, to Professor Bell and Sarah Rohlfing for their editing and behind-the-scenes work, and to Kerri Henrichs for her elegant design, which includes a new, impressive logo for the magazine. As always, we are constantly looking for exciting works of art and for new articles on all kinds of cultural activities to publish in future editions. If you would like to write for Artfusion News or work on the design and production of the magazine, please contact Prof. Bell at abell@mmm.edu.

Highlights of our Spring 2010 edition

“Frida Kahlo: Beyond Surrealism” by Erica Jackson
“An Interview with Dewitt Fleming Jr.” by Meghan Quinlan

**Deadline for the submission of texts for the Spring 2010 edition: 15 February 2010**
Some feelings are too deep and intense to be successfully portrayed through the human figure. I find it is more subtle and elegant to communicate these concepts and ideas through the form of animals.

By choosing animals, I distance the viewer from the emotion. It is not easy to identify, at first glance, with the sculpture. However, you soon realize that the expression represented is familiar and human. Ultimately, my sculptures tell stories about humans. There is a tremendous amount of unseen work behind every sculpture. Everything starts with a specific feeling or emotion that I can’t express through words but can express through clay. Once I have a mental image of my sculpture, I start my research.
For my sculpture Help Me Out!!!, I started by reading about cats: their behavior and their instinct. I went through many pictures on the web, watched several documentaries about mammals, and read about different kinds of cats—their shape, color, size, and other details. I went to the Museum of Natural History in New York to look at skeletons and bone structures so that I could understand how a cat’s body moves and what it is capable of doing. The purpose of the research was not simply to ensure the accuracy of my work and to help me recreate a realistic-looking animal. It was also to give me a point of departure. Once I knew what cats looked like and why, I could then bend and twist that information, alter small details in my sculpture, to help me express what I wanted. My sculptures may represent animals but they do so with a twist; they have subtle details in their faces and bodies that reveal some human traits.

I am very careful in choosing the elements I am going to display in my sculptures: colors, shape, introducing other materials, and so on. Too much information could make the message obvious—too easy and uninteresting. I feel that the more elements I add to my sculptures, the more I narrow the viewer’s imagination. I prefer to give subtle, evocative hints that allow the viewer to see and feel their own thoughts about the sculpture.

Reactions to my sculptures are completely out of my control. As an artist, I find beauty and excitement in that element of uncertainty.
Let me Go!!!, 2009, porcelain, 14 x 8½”, collection of the artist
Help Me Out!!!, 2009, white stoneware, 12½ x 13", collection of the artist
Most of my pieces are created on the impulse of the moment. I neither plan nor think much before I start a new piece. As a result, my artwork is recapitulated in the process of evolution and degeneration. It is my ultimate goal to reflect on aspects of human life and social aspects through such recapitulation processes.

The common motifs of my artwork are sex, human narcissism, myself, my understanding, and Hyoun-Jae Ui Sang. Even my works done with the same motif will have different meanings due to the power of my impulses and other impromptu characteristics.
Spotlight on the Artist: Heuitae Yoon

*Bird and the artist*, 2009, watercolor on paper, 6 x 8 inches
Untitled, 2009, watercolor on paper, 5 x 7 inches
Spotlight on the Artist: Heuitae Yoon

*Untitled 57, 2009, watercolor on paper, 5 x 7 inches*

*Untitled 57, 2009, watercolor on paper, 5 x 7 inches*
A Woman in the Water Drop, 2009, watercolor on paper, 12 x 9 inches
The Radius: Art in the Neighborhood of Marymount
By Kirsten Kidwell

“Introducing readers to some of the finest museums and galleries in the world—many of which reside within a one-mile radius of Marymount....”

Michelangelo Buonarroti (1475-1564), *The Young Archer*, c. 1497, marble, approx. 3'. French Republic, Ministry of Foreign and European Affairs.

Have you ever found yourself overwhelmed by the many art museums and galleries in New York? Well, that's no longer a problem. “The Radius,” a new feature in *Artfusion News*, will introduce readers to some of the finest museums and galleries in the world—many of which reside within a one-mile radius of Marymount—and to some of the many exciting exhibits we can see in them in the coming year.

I begin with the key cultural institutions: the Metropolitan Museum of Art, the Museum of Modern Art, and the Frick Collection. Future editions of *Artfusion News* will feature shows at the Guggenheim Museum, the Whitney Museum of American Art, the Asia Society, and the Natural History Museum.
The Metropolitan Museum of Art

**Where?**
1000 Fifth Avenue, between 80th and 82nd Street

**When?**
Tuesday-Thursday: 9:30am-5:30 pm
Friday and Saturday: 9:30am-9:00pm
Sunday: 9:30am-5:30pm

The Met first opened to the public in 1872 in a building located at 681 Fifth Avenue. Its present structure, located on the east side of Central Park, was designed by the American architect Calvert Vaux and his collaborator Jacob Wrey Mould; the Met’s distinctive Beaux-Arts façade was added by architect and Met trustee Richard Morris Hunt in 1902. The building has been expanded many times since then, notably in 1978 to create the Sackler Wing (designed by Kevin Roche, John Dinkeloo, and Associates), which contains the Temple of Dendur (15 BCE), the only Egyptian temple in the United States. The Met contains art from around the world, in every medium, and from every historical time period. It is very large and you can easily get lost, so get a map at the Information Desk when you arrive.

“Looking In: Robert Frank’s The Americans”:
22 September 2009-3 January 2010

“The Young Archer Attributed to Michelangelo”:
opens 3 November 2009
(on view for ten years in the museum’s Vélez Blanco Patio)

“Silk and Bamboo: Music and Art of China”:
5 September 2009-7 February 2010

“Cinnabar: The Chinese Art of Carved Lacquer”:
6 August 2009-21 February 2010

Dish with two birds and hollyhocks; Yuan (1271–1368) or early Ming (1368–1644) dynasty, mid- to late 14th century; carved red lacquer, diam. 12¾” (32.4 cm). The Metropolitan Museum of Art, New York. Promised Gift of Florence and Herbert Irving (L. 1992.62.12).

“Imperial Privilege: Vienna Porcelain of Du Paquier, 1718-1744”:
22 September 2009-21 March 2010

“Pablo Bronstein and the Met”:
6 October 2009-21 February 2010
MoMA features works of art, in a variety of mediums, primarily from the late-nineteenth century to the present, from all cultures. It also has a rich schedule of educational programs in modern and contemporary art and architecture, as well as a full schedule of film and video presentations. It is affiliated with P.S. 1, the contemporary art museum in Long Island City.


Tim Burton (American, b. 1958), *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*, 1982–84, pen and ink, marker, and colored pencil on paper, 10 x 9" (25.4 x 22.9 cm). Private collection. © 2009 Tim Burton.

The Museum of Modern Art

**Where?**

11 West 53rd Street

**When?**

Monday, Wednesdays, Thursday, and Saturdays: 10:30 am-5:30 pm
Friday: 10:30am-8:00pm

“Monet’s Water Lilies”: 13 September 2009-12 April 2010

“Tim Burton”: 22 November 2009-26 April 2010

“Picasso: Themes and Variations”: 24 March-6 September 2010

“Matisse: Radical Invention, 1913-1917”: 18 July-11 October 2010
The Frick Collection
(a personal favorite—and very close to Marymount!)

The museum is housed in the beautiful former home of Henry Clay Frick (1849-1919). Frick was an American industrialist who made a fortune turning coal into coke for use in steel manufacturing; in concert with Andrew Carnegie, he founded a company that became United States Steel (U.S. Steel), now the world’s tenth largest steel producer.

Frick was also an avid collector of fine and decorative art. He worked diligently to create a well-rounded collection of works—paintings, works on paper, and sculpture as well as carpets, porcelain, and furniture—from the late Middle Ages to the end of the nineteenth-century. He bequeathed his house to his daughter, who turned it into a museum. It is preserved essentially as Frick left it. When you visit, be sure to spend some time in the calming gardens of the atrium at the center of the Frick residence.

The Frick hosts a regular program of concerts and lectures, including its annual Frick-IFA Symposium on the History of Art, in which graduate students in Art History from around the country present papers on the latest research in the field.

Where?
1 East 70th Street, at Fifth Avenue

When?
Tuesday-Saturday: 10:00am-6:00pm
Sunday: 11:00am-5:00pm

The Permanent Collection, which features works by Piero della Francesca, Rembrandt, Vermeer, Fragonard, Goya, Turner, Monet, and Whistler, among many other key figures in Western art history.

“Masterpieces of European Painting from Dulwich Picture Gallery”: 9 March-30 May 2010
A few of the many galleries in New York that regularly host exciting exhibitions:

**Hirshl & Adler Galleries (19th century and modern art):**
21 East 70th Street

**Knoedler & Company (modern and contemporary art):**
19 East 70th Street

**The Gagosian Gallery (modern and contemporary art):**
980 Madison Avenue and 522 West 21st Street

**The Gladstone Gallery (contemporary art):**
515 West 24th Street

**The Luhring Augustine Gallery (late 19th century to contemporary European and American painting, sculpture, photography, and video):**
531 West 24th Street

**Matthew Marks Gallery (contemporary):**
524 West 24th Street

**The Pace Wildenstein Gallery (modern and contemporary art):**
534 West 25th street and 545 West 22nd Street

**The Tamarind Art Gallery (contemporary Indian art):**
142 East 39th Street

I hope I have provided some guidance on local museums and galleries to visit. There are many, many more than I could list here; that is one of the great advantages to living in New York. You can see artwork from all over the world and experience other cultures through their art. My only hope is that you visit these museums and galleries to experience them for yourself.
As the 2009 season of the American Ballet Theatre came to an end, audiences were thinking of only one performance: *Sylvia*.

The Paris Opera House made *Sylvia* into a ballet during the late nineteenth century, albeit an unsuccessful one. Later, Sir Frederick Ashton (1904-1988) decided to recreate it, although he kept the original music by Léo Delibes. After hearing Delibes’ music for *Sylvia*, Tchaikovsky wrote, “…what charm, what wealth of melody! It brought me to shame, for had I known of this music, I would have never written *Swan Lake!*” After Aston had re-choreographed and re-created the ballet, it made its first world premiere in September 1952 presented by the Royal Ballet at the Royal Opera House in London. Presented by the same company in the same
location, Sylvia made its second world premiere and revival in November 2004. Less than a year later (in June 2005), it made its American Ballet Theatre premiere at the Metropolitan Opera House. In the first performance by this company, Gillian Murphy portrayed Sylvia, Maxim Beloserkovsky portrayed Aminta, Herman Cornejo portrayed Eros, and Marcelo Gomes portrayed Orion.

The original notes of the choreography, costumes, and set design had been lost due to poor organization. However, dancer Christopher Newton recreated the ballet by using his personal notes of the choreography and photographs, which helped to recreate the set and costumes for the Royal Ballet revival of Sylvia in 2004. These notes and photographs, in turn, helped the American Ballet Theatre create their 2005 and their 2009 productions.

The ballet is set in a sacred forest, with a statue of Eros, the god of love, in a corner. Woodland creatures start the performance by dancing merrily among the forest trees. Their dancing of beautiful petite allegro—small quick jumps—is interrupted by a shepherd named Aminta, who is madly in love with Sylvia, one of Diana’s nymphs. Suddenly, Aminta hears Sylvia and her attendants. He hides and watches them dance and celebrate the successful hunt from which they have returned. As they celebrate, Sylvia, through a difficult solo variation, taunts the statue of Eros, as she has promised to renounce love. It was thought that most ballerinas would not be able to perform the role of Sylvia, since Aston had choreographed specifically around his muse, Margot Fonteyn, and her extraordinary abilities. However, given Paloma Herrera’s brilliance in the lead role, it is clear that any ballerina with extremely strong technique and stage presence would be able to execute the role as exquisitely as Fonteyn. As the celebrations continue, some of Sylvia’s attendants discover Aminta’s cloak in the forest and bring it to her. They search for him and eventually find him hiding upstage behind a flowering bush. Her attendants drag him out of his hiding place and lay him at Sylvia’s feet.
He confesses his love for and devotion to the beautiful Sylvia with a delicate port de bras. She becomes furious and outraged, dancing rather aggressively; she quickly blames this trick on Eros. She pulls out her bow and aims her arrow at the statue. As Aminta runs to protect the statue, his heart is pierced and he dies instantly (or so we think). The statue of Eros suddenly comes to life (audience members really did believe that he was a statue until he moved). Eros seeks revenge for Aminta’s death by shooting Sylvia in the heart with his bow. Alarmed by the fact that she has just been shot, she removes the arrow slowly from her heart and stands center stage. She then gracefully runs off stage with her attendants.

A few moments later, some local peasants pass through the forest to perform a short, joyous dance in honor of Eros. They hold various tools and objects that they will need for the rest of the work day. They smile broadly as their lively feet move quickly and effortlessly. After their short dance, they start to leave. Orion, a wicked and evil hunter who was hidden and who watched Sylvia as she celebrated her hunt, becomes captivated by her beauty and decides that he must possess her. Finally emerging from his hiding place, Orion sinks over Aminta’s dead body. However, he is interrupted when Sylvia returns, blind with grief, to mourn over Aminta, whom she now loves after being pierced by Eros’ arrow. Sylvia performs
another solo variation with Eros’ arrow, but this variation is much more feminine and softer than her previous one. Orion finally lunges out and exposes himself to Sylvia. He kidnaps her and takes her off to his island cave. A lingering peasant sees Orion taking Sylvia away by force and calls his friends back so that they can all mourn over Aminta’s body.

As they mourn, a strange, cloaked man enters the forest; he is hunched over and walking rather slowly. The peasants beg him for help and he agrees. He picks a flower, presses it against Aminta’s lips, and revives him. Aminta thanks the stranger and the peasants for their help. The cloaked man tells Aminta the story of how Sylvia has been captured, as a peasant hands him Sylvia’s bow. Moments later, the cloaked figures reveals himself to be Eros and he sends Aminta off in search of the beautiful Sylvia.

Act II begins in Orion’s island cave. The set features a tent in the left-hand corner and a stone table in center stage. The scene opens with Orion trying to win
Sylvia’s love and affection by giving her jewels and fine clothing. At the same time, he taunts her, as he now holds Eros’ arrow, which pierced her heart, thus reminding her of her love for Aminta. She decides to pretend to submit to him and encourages him to drink more wine; she wants him to lose consciousness so that she can escape. While she performs her solo variation for him, she skillfully and playfully pours him a new glass of wine, which he drinks; eventually, he falls asleep. While Orion sleeps, Sylvia carefully removes the arrow from his hand and then prays for Eros’ help. Eros suddenly appears upstage in a large, golden boat. He shows Sylvia a vision of Aminta waiting for her near Diana’s temple by the sea. Eros and Sylvia then climb into the golden boat and sail off to be reunited with her love, Aminta.

Act III starts with Aminta’s arrival at Diana’s temple, which interrupts a festival featuring the muses, goats, and other characters. The boy goat (in blue unitard) and the girl goat (in a pink-and-white polka-dotted unitard with a miniature pink tutu) have the best dance during the festival. They perform a playful variation full of petite allégro and quick feet movements. Their bent arms function as little hooves. The charming music is light and very accented, a wonderful counterpart to their playful dance. Aminta searches for Sylvia but she is nowhere to be seen. Finally, he sees a distant ship carrying Eros, Sylvia, and her attendants. The lovers reunite at Diana’s temple, only to be interrupted, moments later, by Orion, who is determined more than ever to recapture Sylvia and keep her forever. Sylvia runs into the temple...
to seek refuge while Aminta fights Orion. Orion defeats Aminta and tries to break into the temple. The goddess Diana suddenly appears; she is enraged and kills Orion. She then turns her anger onto the lovers and forbids their union. Eros cleverly reminds her of the plain shepherd with whom she had once fallen in love. Diana relents and gives Sylvia and Aminta her blessing.

*Sylvia* is not your typical ballet. When Aminta first confesses his love for Sylvia, she resists. Her harsh, masculine movements assert that she does not need a man and that she will never fall in love. And yet, the ballet uses ancient Greek mythology to tell a love story. Ultimately, Sylvia discovers that love is essential to life. In the end, Aminta and Sylvia’s love conquers all. Sometimes, when boy meets girl and they fall in love, they really do live happily ever after.
Moving the North Carolina Museum of Art by Virginia Melvin

“My internship gave me great insight into the many challenges a museum faces during a complex renovation.”

In Summer 2009, I had the rare opportunity to work at a museum during its complete renovation and relocation. The North Carolina Museum of Art, located in Raleigh, North Carolina, houses a large collection of works that range from an early fourteenth-century altarpiece by Giotto to Lyonel Feininger’s The Green Bridge (1916). I interned in the Curatorial Department under the guidance of the Chief Curator of Contemporary Art, Linda Dougherty, and Kinsey Katchka, Curator of African Art. I went into the position with an open mind and came out with tremendous knowledge and insight into two integral fields in the study of Art History.

At the museum, I sat in on meetings of the Board of Trustees in order to research and contribute write-ups on an exhibition that the museum will host in 2011.
The most intriguing part of my work was witnessing the process of relocating the museum's entire collection. Although the move was less than fifty kilometers on the same plot of land, the museum faced tremendous obstacles in the process. They had physically to transport every work from one building to another and then conceptually reinvent the image of the museum. Planning began many years ago; construction of the new building began in 2006; and the new museum will open in April 2010.

Every department is planning to reinstall their collection. The Registrar is working hard to ensure that every work is carefully documented and to request that loaned works of art be returned in time for the new opening. The Marketing department completely redesigned the image of the museum and sought to advertise the opening to as wide a public audience as possible. The Curatorial department designed new layouts for their collection and started acquiring new works to fill in gaps. Every part of the museum worked in harmony with the next to ensure the smooth transition from one space to another.

The new, 127,000-square-foot building is remarkable. A LEED structure (Leadership in Energy and Environmental Design), it is comprised of five seemingly separate aluminum-clad, warehouse-type buildings; a single, long hallway spans the entire structure. It will house the entire collection—more than 5000 works of art. The previous museum building will be used as offices and supplementary exhibition space. The complex will also include an outdoor garden and sculpture garden filled with the works of the French sculptor Auguste Rodin. In all, the expansion will provide a state-of-the art facility for one of the southeast’s most impressive collections.

The expansion project is bringing heightened environmental awareness and a sense of modernity to the North Carolina Museum of Art. My internship gave me great insight into the many challenges a museum faces during a complex renovation. Every department worked in concert to improve a museum that embodies our collective culture and unites disparate communities through the visual arts.
Computer-generated view of the new museum
and sculpture park (left and center) and old museum (top)
The College Group at the Met
By Jillian Moseman

“The College Group encourages students to apply to join their team in planning these events and programs every Fall semester.”

“The College Group at the Met” is a group of twenty-five New York City college students dedicated to giving college students around the city a chance to explore all that the Metropolitan Museum of Art has to offer in new and exciting ways. In the past, the College Group has hosted themed events, such as “Superheroes and Superchic,” “1977: Disco de Montebello” (in honor of the former Met Director, Philippe de Montebello), “An Evening of Togas, Myths, and Muses” (to celebrate the re-opening of the Greek and Roman Art wing), and, most recently, “West Egg on the East Side.” It also hosts a variety of programs and lectures in conjunction with the museum’s latest exhibitions to get college students more deeply involved with all the Met has to offer.
To celebrate the re-opening of the newly refurbished American Wing at the museum, the College Group hosted “West Egg on the East Side: A (Great) Gatsby Party in the New American Wing” on 20 September 2009. The party presented a chance not only to explore the newly installed collection, which had been unveiled in Summer 2009, but also to meet students from different colleges. Inspired by the lavish shindigs of F. Scott Fitzgerald’s 1925 novel, *The Great Gatsby*, students of all majors and backgrounds were encouraged to attend and don their best Jazz Age attire to re-create the Roaring Twenties. Hundreds of students gathered around the Temple of Dendur (Egyptian, ca. 20 CE) in their flapper wear and listened to live jazz, taking everyone back to the days of the Charleston. And, of course, the American Wing and Period Rooms were open. Students could peruse the Frank Lloyd Wright Room, the Baltimore Dining Room, and the Alexandria Ballroom. Those in search of more structured activities could participate in a scavenger hunt in the Charles Engelhard Court.

In addition to these swinging soirees, the group also hosts other programs, most recently, “A Call for Stories Inspired by Robert Frank’s ‘The Americans.’” Through this program, students were encouraged to visit the special exhibition “Looking In: Robert Frank’s ‘The Americans’” and to submit short stories inspired by one of the photographs in the show. Two winners then had their stories read aloud by actors on November 18th at Symphony Space, following a special viewing of the exhibit at the Met.

The Robert Frank short story invitation was just one of the many programs and events the College Group sponsors. The Met prides itself on being highly accessible to the general public. After having attended several events there, most recently “West Egg on the East Side,” I can attest to the creativity and success of the work of the College Group. Finally, the College Group encourages students to apply to join their team in planning these events and programs every Fall semester.
An Immortal Merce
By Meghan Quinlan

“There is a trend among most highly revered dancers, choreographers, and artists, and that is involvement in their art form until their death. Ballet legend George Balanchine (1904-1983) and modern great Martha Graham (1894-1991) both followed this path. Musicians and visual artists have as well, and it is certainly the case for the late Merce Cunningham (1919-2009)

On July 26, 2009, just months after his celebratory 90th birthday performance by his dance company at the Brooklyn Academy of Music, Merce Cunningham passed away in the comfort of his own home. At this time in his life, although he was frail, he continued to teach company classes, choreograph, and challenge his own work. He
never stopped creating and advancing, and was always questioning how a movement could be made different.

Cunningham began dancing at the Cornish School in Washington, where Martha Graham discovered him. He moved to New York and performed in her company as a soloist for six years, but by the end of this stay he was already questioning dance styles and creating works of his own. In 1944, a year before he left the company, he presented a concert of his own work in collaboration with the musician John Cage (1912-1992). Not only did Cage and Cunningham become life partners, but they also continued collaborating artistically until Cage’s death. They began working together primarily during a few summers in the early 1950s at Black Mountain College in North Carolina, when Cunningham began forming his own Merce Cunningham Dance Company.

The two artists were greatly interested in the concept of chance, how it influenced their respective arts, and how they could combine their results while creating their arts independently of one another. Cunningham was interested in movement devoid of plotlines and emotional inspiration; he worked off of movement and the bodies of his dancers. He did not choreograph exclusively by chance, but it was a common method that he was known for using. He would flip coins, draw straws, randomly choose formations from dots on papers, and used arbitrary numbers to influence his choreographic choices. This haphazard style, mixed with the non-classical movement vocabulary Cunningham created out of his years of questioning ballet and modern training, produced a unique aesthetic that was not widely enjoyed by the public until after a successful European tour of the Merce Cunningham Dance Company in 1964. Even now, many audiences reject Merce’s personal style, although his genius and contributions to the evolution of modern dance are now undeniable.

The element of chance in Cunningham’s productions was not limited to the dance steps and formations; it also included the music, costuming, and scenery. With
the collaboration between Cunningham and Cage, the music added to the movement
is also produced primarily by chance. (Music is typically added after the creation of a
piece, so the movement did not depend on or necessarily relate to the music.) Cage
was an extremely experimental musician who used silence and random noises in
collaboration with instruments and spoken words to create his unique sounds. Although
his music displayed innovation and a new style, as with Cunningham’s dances it was
often viewed as too abstract and not accessible for the average audience.

Aside from the movement and music, Cunningham’s productions also
incorporated a variety of sceneries and costumes. He would set dances in museums
and other unconventional locations, and the costumes and sets for his productions
were often created by artists independently of the production; sometimes, they were
not revealed to the dancers until the day before or the day of a performance. The
attire for most of Cunningham’s works is a unitard of some form, but the designs vary
greatly. When his company was just beginning, Cunningham often worked with the
avant-garde artist Robert Rauschenburg (1925-2008). Rauschenburg set Cunningham’s
dances in a series of 1960s Pop art-inspired sceneries and other fanciful sets from
his own imagination. The set design therefore completed the element of chance in
Cunningham’s works—the movement, music, and designs were all often compiled
randomly, which resulted in mixes of chaos and surprisingly pleasing coincidences.

Since Cunningham’s innovative beginnings with his company, he had
constantly been working with chance and questioning movement to keep his dancers
on their toes. He remained performing with them until his 80’s, changing his roles from
dynamic dancer to expressive actor as his mobility decreased, and even after retiring
his own performance career he continued to choreograph and teach classes and
lead his company until days before his death. He remained in the forefront of modern
dance, with his company still touring and showing new works. He also contributed to
the recent technology advances for dance by creating an entire computer program to
explore body movements.
This computer program, DanceForms 1.0, began as a way for Cunningham to explore the body’s joints and find new body positions, and has since expanded to have chance operations and choreographic options. He began creating the program in 1989, and twenty years later it has grown and is now available commercially for other artists to explore. It can be used for choreographers to experiment with movement possibilities and for students to study the nuances of choreography. Cunningham had relied on it especially in recent years to convey many choreographic choices because he was no longer mobile enough to properly demonstrate many of his continually innovative ideas. However, the program did more than simply help him; it shows his continued relevance even in today’s dance community, despite the fact that his career began decades ago.

The loss of this dance figure is great and the entire arts community will sorely miss him. Cunningham was a leader of the modern dance community, as shown by his numerous awards from arts organizations in myriad countries, but he was also accessible and well loved as a person. Even in the past year, a program entitled “Mondays with Merce,” housed on the MCDC website, was set up to document life in the company and studios of Merce Cunningham. The frank manner in which he discusses dancing and his company dancers in these episodes speaks to his understanding personality and showcases why so many dancers have continued to flock to his classes and technique for so long.

Although the leader and living legend may have passed on, Cunningham’s ideas and passions live on in his dancers and his technique. There are many devotees of his ideals, and his contributions to the dance world will surely continue to be built upon in years to come. The dance world must cherish this movement master, but also allow itself to move on from his singular being and take his ideas and keep applying them practically in order for him to truly live on in the dance community.
Heavenly Creatures: An Edgier Side of the Man Who Loves Hobbits and Giant Gorillas
By Emma Ramos

“Jackson does an outstanding job of portraying two teenage girls who become so removed from reality that they end up committing murder.”

The Swiss Government kind of ruined my plans. I originally intended to write a review of Roman Polanski’s 1976 film “The Tenant.” Unfortunately, with everything going on in the news involving a more than three-decade-old case, it is once again difficult to distinguish the filmmaker’s brilliance as a director from his sordid behavior. So, while perusing my collection of DVDs, I look for a film that was readily available and that matched the disturbing nature of “The Tenant.” I ended up with a movie I had not watched for a long, long time. Before Peter Jackson made “The Lord of the Rings” trilogy (2001-03) and “King Kong” (2005), he directed and co-wrote “Heavenly Creatures” (1994). Starring Kate Winslet in her film debut and the lovely Melanie Lynskey (who can now
be seen in “The Informant,” starring Matt Damon), “Heavenly Creatures” is based on a true crime, committed by two teenage girls in New Zealand, during the 1950s.

The opening sequence of “Heavenly Creatures” is fantastic. A film reel of 1950s New Zealand life sets the scene for the director’s fifth film. Everything looks so perfect: a beautifully verdant landscape; people riding their bikes to work, looking as though they haven’t a care in the world; old-fashioned red-and-white busses. The viewer begins to imagine that life as a New Zealander must be something out of a fairytale. Then, first subtly, as if they were creeping up from the viewer’s subconscious, two young women emit blood-curdling screams, sounds that join those of the film reel. The screams become more acute and, suddenly, the image on the screen changes. A pre-“Titanic” Kate Winslet is seen running out of a forest followed by another young woman (Lynskey), both looking terrified and covered in blood. The blood-soaked reality is then sharply cut with black-and-white footage of Winslet and Lynskey running towards a departing cruise ship. The contrasting images seem to compete with each other until both are obliterated and replaced by a written prologue explaining that the impending storyline is based on actual events taken from the diary entries of one of the young murderesses.

“Heavenly Creatures” tells the story of Pauline Parker (Lynskey), an awkward and shy fourteen-year-old girl. Having spent much of her childhood in a hospital bed while recovering from a leg injury, Pauline is accustomed to relying on her imagination to keep her company. Pauline’s social life changes dramatically when she meets Juliet Hulme (Winslet), another fourteen-year-old who, due to respiratory problems, also spent her childhood in a hospital. The two girls become inseparable, inventing games and creating an imaginary world in which only they can participate. This alternate world is called Borovnia and boasts its own royal family who, as Juliet makes very clear in a school essay, could take on the Windsors any day of the week.

Unfortunately, what starts out as imaginary fun and games slowly becomes
a menacing diversion from reality. A combination of adolescent angst and problems in both the Hulme and Parker household causes Juliet and Pauline to escape to their fantasy world more and more frequently. Juliet becomes ill with tuberculosis and her mother and father abandon her at a clinic while they go off on vacation. Juliet’s anger towards her parents coupled with the gruesomeness of the TB clinic affect her ability to distinguish between reality and fantasy. Pauline’s school grades drop as she pines for Juliet and her parents begin to worry that the friendship is unhealthy. Returning from their vacation, Juliet’s mother (a professional marriage counselor) begins an affair with one of her patients and Juliet’s previously indifferent father, in denial about his crumbling marriage, decides to take an interest in his daughter and becomes suspicious of her relationship with Pauline. Terrified of the threat of separation, the girls become desperate. The fear of losing one another only intensifies their need for escape and the girls recoil even further into their land of make believe. Borovnia, which was once a place of kings, queens, and princesses, is now a land polluted by murderous rampages and senseless orgies. In a final attempt to resist separation, Juliet and Pauline decide to murder Pauline’s sweet and utterly devoted mother.

“Heavenly Creatures” certainly has its deficiencies. Coming from a family of thespians, Winslet, who was seventeen years old and unaccustomed to film acting, tends to be overly dramatic. While she’s clearly grown as a film actress over the years, there are moments in “Heavenly Creatures” when she doesn’t seem to realize that belting out her lines and accompanying them with such exaggerated facial expressions and body movements doesn’t quite work. Ironically, though Winslet got more attention for her role as Juliet, Lynskey is much more comfortable as Pauline and arguably gives the better performance. In terms of the cinematography, it is hard to compare Jackson’s work on this individual film without thinking about his later, more commercial films. The truth is, no one can capture the beauty of the New Zealand landscape like Peter Jackson. There are actually moments in “Heavenly Creatures” when the scene is so
overwhelmingly beautiful that the viewer wonders, “Are we in New Zealand or have we actually been transported to Borovnia?” I could imagine being astonished during a pre-“Lord of the Rings” screening of this film. Unfortunately, Jackson has commercialized and overplayed his romance with the New Zealand countryside, which makes “Heavenly Creatures” lose some of its cinemagraphic power.

Deficiencies aside, Jackson does an outstanding job of portraying two teenage girls who become so removed from reality that they end up committing murder. One of the ways in which the two girls initially bond is through their love of music and movie stars. There is a great scene in “Heavenly Creatures” in which Juliet is educating Pauline on the falsities of Christianity. The two girls build a shrine to the actors and musicians they adore (including James Mason and Mario Lanza) and decide to elevate them to sainthood in “The Fourth World,” Juliet’s own version of heaven. During the ceremonial naming of the “celebrity saints,” Pauline tries to add a cut-out, paper figure of Orson Welles to the assemblage. Juliet, at the mere sight of the man who happened to direct the greatest American film of all time, exclaims, “Orson Welles, the most hideous man alive!” and throws his picture into a nearby stream. Later in the film, there is a scene in which Pauline and Juliet go to a screening of “The Third Man.” After seeing the film, they pretend they are being chased by Welles’ character from the film, in a lighthearted and well-crafted moment just before the story’s grim climax.

Overall, “Heavenly Creatures” is definitely worth watching. From a short, written epilogue, viewers learn that the actual people on whom Jackson’s characters are based were both freed from prison after five years on the condition that they never meet or speak to each other again. It is worth noting—and I take great pleasure in informing anyone who has seen this film—that the woman who inspired Kate Winslet’s character, Juliet, moved to England, changed her name, and made a very lucrative career as a Victorian Murder Mystery writer. Her name is Anne Perry and since prison clearly wasn’t to her liking, she had to resort to murdering only her fictional characters.
“Good Bobby”: An Enjoyable History Lesson Taught by an Undeveloped Character by Marguerite Town-Mott

“Good Bobby’ is a worthy show but, in the end, fails to give enough time to the complex psychological state of its protagonist.”

Much can and has been said about the Kennedy family and its variety of politically ambitious martyrs and players. “Good Bobby,” now playing at 59E59 Theatres, is a new take on the early years of Robert F. Kennedy’s early political career. It is an engaging history of his political ambitions that begins with his turbulent years as counsel to the Senate Select Committee on Improper Activities in the Labor or Management Field, better known as the Rackets Committee (1956-59), and ends with his decision to run for the New York Senate, to which he was elected in 1965.

The beginning of “Good Bobby” puts the audience right in Kennedy’s office as counsel to the Senate Rackets Committee. His office is a mess; a yoyo lying atop a
stack of paper calls to mind the contents of a boyish playpen. While his secretary gently chides him for being too messy, his persona as the weak underdog and worker bee of his family is both established and challenged. This side of Bobby, whom Brian Lee Franklin plays charismatically and with a deft accent, struggles with his family’s rise to power and the question of where, exactly, he lies in the family food chain. He seems constantly confronted with this issue and never able develop a response to it one way or another.

He is told by his father to leave the committee to help run his brother John F. Kennedy’s campaign for the presidency. He does so after much complaining and griping about his own wants and needs. One could view this decision as just another concession Bobby has to make in the name of supporting his father’s wishes. He quits his job after an abrasive questioning session with Jimmy Hoffa. The narrative then jumps to the period after John F. Kennedy’s election. Bobby is appointed Attorney General in a dynastic move that discredits him both to the outside world and to himself. He never wants the job but takes it anyway. We are left with the impression that one of the most powerful positions in the country is being filled by the lesser brother of JFK; Bobby himself seems to endorse this point of view.

The play then presents all of the key political events of the era in sequence: the Cuban Missile Crisis, the Civil Rights Movement, and the assassination of the president. In these brief retellings of the major decisions and issues of the Kennedy administration, we see the competent, able, and decidedly moral side of Bobby. In one heart-breaking episode, Bobby shamefacedly tells an older adviser how he made Martin Luther King, Jr., sit in his waiting room for hours while he left the building. The scene lends a much-needed dose of emotion to the play.

The supporting cast of nine, directed by Pierson Blaetz, is wonderful. The complicated and fairly condensed plot line, which intermingles the humor of everyday life with the tragedy of national and worldwide events, is handled with readiness and
ease. As the notorious Jimmy Hoffa, Dan Lauria is captivating and clever. He employs a wise-cracking and fairly malevolent sense of humor in all of his conflicts with Bobby. The patriarch of patriarchs, Joe Kennedy, is played by Steve Mendillo with alternating sharpness and soft, fatherly love.

Bobby represents the foil to Joe Kennedy in that he pushes away his father’s wild dreams for the success of his children. Bobby always saw himself as an average student and a mediocre substitute for any one of his brothers. We come to understand the deep chasm between them when Bobby briefly blows up at his father and blames him for the death of his oldest brother, Joe, Jr. (1915-1944). However, this scene is cut short and one never sees anything come of Bobby’s startling words. This scene is just one example of the play’s failure to delve deeply into the uglier sides of the Kennedy family business and to fully examine it at an opportune moment.

Unfortunately, the young Bobby that the audience meets in his office at the start of the show never really emotionally develops. Brian Lee Franklin, who also wrote the script, plays the apprehensive and troubled Bobby skillfully but constricts him in his script. At the very end, Bobby is still lamenting his own “shyness, low I.Q., and bad posture,” a contradiction to the ruthless political in-fighter that his actions embodied.

In “Good Bobby,” the early life of Bobby Kennedy is depicted dexterously and never fails to remain constantly absorbing. Indeed, Brian Lee Franklin’s character exerts a stronger hold on his audience than does the script of his play. While Franklin does justice to an inviolable public and political figure, he could have given his subject a more realistic personal life. We leave the play satisfied but still questioning the identity of the real Bobby Kennedy. “Good Bobby” is a worthy show but, in the end, fails to give enough time to the complex psychological state of its protagonist.
On the 20th anniversary of the fall of the Berlin Wall, a thought-provoking exhibition, made possible by Artists Exchange International, filled the Hewitt Art Galleries at Marymount.* It represented the first half of a pair of shows that, seen together, explore two significant historical events: the tearing down of the Berlin Wall and the felling of the twin towers of the World Trade Center. The Marymount exhibition contained works created by five artists from Berlin before, during, and after the dismantling of the wall that once stood between East and West Berlin. A kindred exhibition of works by American artists that embody reactions to the destruction of the Twin Towers will open at the Galerie am Meer in Berlin in May 2010.

“The exhibition was striking, even from a first glance—full of energy and vibrancy—so that personal taste was almost irrelevant to enjoying it.”

Lilly Grote, *Beta,* 2000, mixed media construction, 14 x 14 x 6", Collection of the artist
The eclectic collection at Marymount included a full range of artistic techniques, mediums, and dimensionality. Works ranged from two-dimensional paintings by Ulla Walter and drawings and etchings by Blonay Fuchs and Michael Müller, to Lilly Grote’s three-dimensional dioramic boxes and Lucas Böttcher’s four-dimensional mixture of comic book-style animation that incorporated sound and movement in a video installation. The artists represented all aspects of the GDR-era in Germany, three hailing from East Berlin and two from West Berlin, thereby giving the show a complete perspective on life in the country at the time.

The bright, abstract painting of Ulla Walter was highly expressive of both her feelings at the time and, broadly speaking, of the impact that the era made on her. Her earlier work was less abstract than her later work, an observation that, considered in its historical context, speaks to the censorship that was enforced on artists in East Berlin. Despite this restrictive atmosphere, Walter used bright colors and flowing shapes to create an imposing alternate reality, an extremely emotional world that almost swallowed up the viewer. In her post-1989 work, Walter began to incorporate concrete as one of her mediums and it is invariably found in all of her subsequent work. The progression into concrete shows how she began to come to terms with the destruction of the Wall; she began to embrace the event and to make it a part of herself and her art. The change from smooth oil to rough cement provided her work with a textural quality, a visual tension that captivated and intrigued the viewer.

The work of Michael Müller speaks to us through his mediums and the progression in his technique. It contrasted with the work of Blonay Fuchs, who created a steady series of dreamlike pastel drawings depicting, as he put it, “an abstract lost paradise” for which the artist is perpetually searching. Müller’s early charcoal drawings, including the somber Flydream series, are imaginative and evoke another world, as do the works of Fuchs. During the dismantling of the Wall, Müller moved on to etching. These dark works seem to turn violent and impatient. Working in the new era of
freedom, he has been creating woodblock prints that build on each other, as though he is working his way toward regaining something he had lost over the years. The prints are wildly colorful, with fanciful organic shapes that come together to create busy and hopeful finished works of art. More than anything else, Müller's work shows a progression. He experimented with different mediums and the construction of different pictorial planes as history changed before his eyes and before the eyes of the world.

Lilly Grote's boxes are creative and beautiful examples of objets trouvés. Each is a small, isolated world, not unlike the formerly divided Berlin. Grote's work focuses on emptiness and abandonment; she often set her scenes in dilapidated buildings, a reminder of the barriers, partitions, and restrictions imposed on all artists in the GDR. Each of these boxes juxtaposed a modern background and setting with an older subject—for example, a Renaissance painting in a subway station. Grote also creates an unusual, almost grotesque contrast between inorganic and organic by placing a pigtail of braided blond hair in the middle of an abandoned factory.

The video 9/11—11/9, created by Lucas Böttcher, was a 30-minute, graphic art animation that interfaced both historical events. Böttcher is the youngest of the artists, only nineteen-years-old when the Berlin Wall tumbled, and he required a medium and techniques available only in the past few years. Böttcher's video portrayed the countries involved as battling superpowers, with Lenin or Stalin's face often cut in with psychedelic images of the 1960s and 1970s. In this way, he created a chaotic and colorful pattern of images that repeated and built on one another, changing very slightly from clip to clip, so that the change was barely perceptible until the entire image has been transformed. This film was not attempting to portray events but offered a personal interpretation of them that seemed to mythologize history.

The exhibition was striking, even from a first glance—full of energy and vibrancy—so that personal taste was almost irrelevant to enjoying it. We were reminded, while viewing the exhibition, that it was created not only for visual pleasure but also for
historical purposes, that is, to compare two events: the end of the tragic era of Nazi rule, as marked by the fall of the Berlin Wall, and the beginning of another era of war, marked by the terrorist attack in New York. It asked us to contemplate these and similar events that have had such a profound impact on us, for better or worse.

The two historical events are strangely similar in their differences. When the Berlin Wall fell, Germany became a free state, liberated from a socialist regime. When the World Trade Center fell, America became a far more restricted nation, subject to an intense tightening of governmental security. When the Wall fell, evil fell, metaphorically speaking, and the iron curtain began to tumble. When the World Trade Center fell, evil seemed to prevail. Although the attack may have been on American soil, the target—The *World* Trade Center—expanded the reverberations of the attack well beyond New York, beyond the United States, to the world at large. Similarly, the impact of the destruction of the Berlin Wall was felt not only in Germany but also throughout the rest of the world.

Marymount Manhattan College was fortunate to be the locus of these fascinating historical and artistic ideas in November 2009; the discussion will continue in Berlin in May 2010, when five American artists show their work in the second half of this two-part exhibition.

*Artists Exchange International is an organization founded in 2002 by the artist Jo Wood-Brown to renew and expand lines of communication between America and Europe that seem to have closed down as a result of the political isolationism engendered in America after the destruction of the World Trade Center. The exhibition “11/9—9/11: Berlin/ New York” could be seen at Marymount from 2 November-1 December 2009.*
Lilly Grote, *Segelfliergerdam No. 2*, 2008, mixed media construction, 19 x 13 x 4", Collection of the artist

Editors’ note: As part of their work to compose a full-scale exhibition proposal on a topic of their choice over the course of the semester, students in Professor Bell’s ART 451 – Senior Art History Seminar class were asked to study and write a review of an exhibition at the National Academy Museum (1083 Fifth Avenue, New York) entitled “Reconfiguring the Body in American Art, 1820-2009.” The students had a chance to meet the exhibition’s curator before writing their reviews. They then read each other’s reviews, discussed them in class, and voted on the one that they felt best assessed the strengths and weaknesses of the show. The winning review was to be published in this edition of Artfusion News. In the voting, however, there was a tie among four reviews. For the sake of brevity, we have excerpted sections from the four reviews here. The authors are identified after their text(s) by their initials: Jane Berger, ’10 (JB), Alexia de Cockborne, ’10 (AdeC), Virginia Melvin, ’10 (VM), and Jillian Moseman, 10 (JM). We hope that these excerpts will showcase the critical acumen of some of our finest students.
The conservative roots of the National Academy of Art emerge with their new exhibition entitled “Reconfiguring the Body in American Art, 1820-2009,” which explores the significant role that the human figure has had in American art over the course of almost two centuries. The primary issues of the exhibition are the extensive time period it attempts to span and the broad nature of its subject. While it incorporates some important and compelling works, it emerges as a disappointingly unfocused assembly of paintings and sculptures.

Featuring works that are categorized into three major themes—“In the Act,” “In the Round,” and “From A to Z: The Figure from the Federalist Period to the Dawn of the Cold War”—the show opens powerfully with self-portraits, artists’ sketchbooks, and figure studies that set a seemingly solid foundation for further exploration of the figure. The most profound work in the first room is Andrew Wyeth’s staggering Self-Portrait (Fig. 1), a painting that unfolds into a multitude of layers, going beyond a physical portrait and becoming a portrait of the mind. Seen as a whole, however, the works are positioned into isolated areas that prevent the viewer from being able to piece together a comprehensive understanding of the show. (VM)

“In the Round” could be the basis for an exhibit in itself. The curators deal in this circular room with explorations of ethnicity and racial identity, yet also add sculptures with subjects from Roman mythology. The subject could have been explored in much greater detail instead of being isolated in only one room. Moreover, the exhibition fails to provide an indication of the feelings of these artists. The larger problem is the sheer magnitude of the exhibition, for in taking on too many ideas, the curators have short-changed such interesting topics as race and the body, which are often impossible to separate. Instead of being provoked to examine these works—to question who made them and what they say about race in America—the viewer is overwhelmed.

The second major section of the show, entitled “Post 1950,” also spans four galleries. These galleries are even more difficult to summarize. The first section,
“Disembodying,” is appealing as a concept but, again, not fully fleshed out. The exploration of psychological disembodiment could have complemented an exhibition that deals with the corporeal. However, Robert Rauschenberg’s *Booster* (Fig. 2) seems out of place here, especially given the classical style of the Academy’s rooms. Had there been more experimental, modern art in the exhibition, then perhaps the selection of works in this room would not look so awkwardly composed. Instead, this section looked like it was an afterthought, tacked on to complement the rest of the show to make it seem “edgier.” The curator would have been better off leaving out modern and contemporary art completely, rather than shortchanging it.

The building of the National Academy was once a residence [of the Huntington family]. Its rooms, therefore, do not flow easily from one to the next. After completing the first section of the show, viewers must then walk down a winding flight of stairs from the fourth floor to the second floor. This part of the exhibition begins with “Self-Reflection,” a collection of self-portraits. Until 1994, the National Academy had required a self-portrait from each of its members, which gives them an impressive arsenal in this genre. In the show, however, this room becomes merely an alley into the exhibition’s confusing climax.

“Next: the Figure Now” is housed in a room too small for the amount and intensity of the works it holds. That intensity is embodied by pulsating electronic music—out-of-place, once again, in the surroundings—from Shannon Plumb’s 2007 video, *Paper Collection*. This video installation overwhelms the rest of the works in their small space. To connect this installation to others in the exhibit—such as the classic nude, seen in other parts of the show—needed explanation that the curators did not provide.

In this final room, the viewer also encountered explorations on the body and its relation to gender and race, a reminder of the section entitled “In the Round.” Kehinde Wiley’s *Design for a Stained Glass Window with Wildman II* (2007) juxtaposes
the baroque and medieval with urban imagery. A painting with subject matter as rich as Wiley's should have been given more space and more curatorial consideration. By lumping it next to two works with feminist content, all three artists are not given their proper due. This organization, or lack thereof, seems to imply a similarity among the three works. However, issues of gender and race are too hefty to be thrown together in such a small space, with no room for analysis. (JB)

The most compelling of the galleries is the last one, which focuses on the body in art today. The gallery features the works of artists such as Natalie Frank and Alyssa Monks, whose Vapor (2008) (Fig. 3) is ever-present in all publications regarding the exhibition. This smaller gallery is meant to represent the “return” of the human body in art and how artists are now portraying it. The ten contemporary works are revelatory in that the effects of the past are recognizable in the present, such as the unflinching realism of Frank's gestural work, which harkens back to Thomas Eakins' earlier self-portrait. This gallery is the closest thing to a more narrowed focus that the exhibition reaches. (JM)

Was this only a randomly selected collection of paintings? I felt so. I am completely aware that the task of organizing and picking out paintings must be a very difficult one, especially from a broad movement such as American art. And I think the fact that it was supposed to be narrowed to “The Body” did not make the selection any easier. To be honest, what subject is not “a body” when it is not a still life or a landscape? That is why the show contains such a large collection of portraits, self-portraits, genre scenes, sculptures, a movie—all representing one or many figures. What I found striking in some of the rooms is that the paintings would not often relate to the theme of the room they were in. For example, in the room “Bodies in Motion,” there were ten paintings out of eighteen in which the figures were not in motion at all. Here, you could find Lois Dinnerstein’s Arnold, which is a portrait of a man sitting in a chair, or Philip Perlstein’s Nude Torso, which, again, represents a body at rest. The main
problem with the exhibition is that some of the paintings could have fit into any of the rooms, or even into all of them. In “The Figure Undressed,” the curators had included fully dressed figures. In the section entitled “In the Act,” which was supposed to contain representations of artists at work, the curators included Cox’s Young Woman Seated on Grass and Young Woman in a Pink Dress. (AdeC)

[Another point of view]: In the final section of the exhibition, we found Monk’s Vapor, an image of a topless woman seen through and pressed again a shower curtain. The painting is amazingly lifelike, nearly photographic. It also appears, somewhat misleadingly, on the brochure for the exhibition, as though the exhibition contains primarily modern works of art. Ironically, though, it is the perfect microcosm for the flaws of the exhibition, which is fundamentally unclear in what it wants to say and in the connections that it intends to make between and among the works. Clearly, the curators wanted to create an edgy, topical exhibition but they haphazardly combined too many works. In the end, the viewer felt that the entire exhibition was based on personal tastes—on what the curators felt was eye-catching—rather than on their point of view about a complex, fascinating topic. (JB)
Fig. 2: Robert Rauschenberg, *Booster*, 1967, color lithograph and silkscreen on off-white paper, 183 x 89 cm, National Academy Museum.

Fig. 3: Alyssa Monk, *Vapor*, 2008, oil on linen, 60 x 40 inches, Courtesy of the Artist and DFN Gallery.
Paris Through My Eyes
by Holly Gover

“President Barack Obama seems to be more popular in France than he is in the United States.”

After a month of living in Paris (August 2009), one can easily come to terms with the fact that you are in a foreign country—no longer speaking English, eating a different diet, and gazing at new scenery. But it is the little things, the subtle differences, that make themselves more apparent and that make you think, “This is certainly not New York.”

We all know how much the French* love to strike. (Why do they do it? Apparently, they strike simply because they can.) The late summer has the perfect conditions for striking: not too hot, a slight breeze, and the sun is out almost every day. Who would want to strike in the dead of winter? Late summer and springtime are the striking seasons—evident by the strike at the French Universities last spring.
This September, 156 post office branches went on strike, fearing that the public sector might—just *might*—be privatized in the year 2011.

A conversation beginning with the weather or medieval art or Carla Bruni can quickly and without warning turn into a discussion of religion, reason, and complex politics. Somehow, even the most vapid conversations have a way of evolving into something much broader and deeper. I am no longer surprised when light conversation with a stranger suddenly becomes much heavier and we are discussing French and American Identity Issues.

President Barack Obama seems to be more popular in France than he is in the United States. Most of the French wish they could switch their president, Nicolas Sarkozy, for President Obama.

I still can’t seem to understand why I am unable to find lined paper—just a simple, spiral-bound notebook of lined paper. The French seem to favor graph paper for all note-taking and classroom needs. Does it have something to do with their love of rationality, their leading role in the Enlightenment? It’s a mystery.

The popular “Curb Your Dog” signs are entirely absent from Paris and while dog owners are starting to catch on, they may never have to because the street cleaning system here is so efficient. So, if visiting Paris, keep one eye to the ground at all times.

*I realize that I am living Paris and when I say “the French,” I am actually referring to a much smaller body of the population. However, that is exactly how the Parisians see it. To them, they are “the French.” Indeed, they are “France.”*
Photo of Paris alleyway, by Holly Gover, ’10

Photo of Paris skyline, by Christine Myhrer, ‘09
“My adventure began in New York, sitting through the very first table read of a brand new play written by the director of the show and the artistic director of Page 121 Productions.”

When a college student is asked to spend a semester in Europe, the answer will most likely be “yes.” When I was asked to spend the month of August 2009 in Edinburgh, Scotland, to run the tech on a show for which I would also design the scenery and lights, my answer was, “when can I get the script?” Every year, during the month of August, Edinburgh hosts The Fringe, the largest performing arts festival in the world. Thousands of comedy acts, musicals, dance, and plays are performed over the course of the festival, and I was to be a designer on one of them, giving me an international résumé credit, and all still as a student. This was going to be the most exciting and important time of my life and career.
My adventure began in New York, sitting through the very first table read of a brand new play written by the director of the show and the artistic director of Page 121 Productions, the company producing the piece. The play was called *West Lethargy* and it was a fantastic slice of modern absurdist theatre. After reading and analyzing the play, design meetings were held in diners all over the lower west side until the director, the producer, and I were happy with the plan and the look. The show had a New York City premiere at East Fifty Ninth Street theatre for two weekends in July. I actually built the set at Marymount Manhattan College theatre’s scene shop. However, working in the New York space was not ideal. Still, I did not design the show for this space but, instead, the venue in Scotland. I was able to draw up plans for the Edinburgh theatre because I was emailed the plans of the space. This is a common practice in the design world, but my case was made even more interesting because the space was actually a church basement dining hall converted into a theatre by the hanging of black curtains and a lighting rig. This combined with all the measurements being in metric form made my job a little more challenging but I saw it as just that: something new and challenging.

We arrived in Edinburgh on 1 August 2009 and I got down to work almost immediately. As a designer working on a budget, I researched where the local Goodwill-type stores were and went in pursuit of the chairs that were in my design. I actually turned to the UK version of Craigslist, called “Gumtree.com,” to find a table. Then, I went to the local lumberyard to order the wood needed. Wood constituted the most expensive part of my budget. The lumber was very good quality—much better than what we would use in the States for scenic construction—and was actually imported from Washington. The paint and other tools came from a Home Depot-type store. Trying to maintain a budget while in another country is hard because of the exchange rates. Scotland is on the British pound system whereby one British pound = $1.70. Getting your mind to think in a different currency is difficult, but once it clicks, it’s easy. The process of getting the supplies I needed was not unlike being in New
York, but the tricky part was finding the right stores, that is, donation-based stores and hardware stores.

The true craft of theatre design came to fruition when the cast and crew gathered for the five-hour technical rehearsal. Part of the charm of The Fringe is that every theatre and venue is a revolving door of shows, with some theatres having as many as ten different productions performed daily. After every performance, we have ten minutes to take apart the set and leave the space. That is a very intense and short time to strike a show. In most technical rehearsals, this is the time to focus the lights, program the lighting board, and run the show with tech. However, our technical rehearsal involved not only all that but also the construction and painting of the set. When everything was completed, my job as designer was essentially finished and my job as board operator began.

Once the show opened, I functioned as the light board operator, meaning that every time there was a lighting cue, or lighting change, I was responsible for moving the sliders and making smooth transitions between scenes and moments. As I was the one who planned the lights, this was always a fun task. We had twenty performances in total over the month of August 2009, with Sundays off. In addition to running the show everyday, we spent our mornings handing out flyers for the show and getting people in the seats. It seems tiring, but when you’re passing out postcards on a street that is older than America itself, it’s all quite magical and surreal. Another perk I had in the festival was having a “performer’s pass,” which allowed me to see many shows for free. In the end, my show was reviewed by many local newspapers and online theatre sites, and was given a four out of five star review. My set design was also reviewed positively; one critic called it “evocative.” Doing theatre in Edinburgh is much like doing theatre in New York, but it is the atmosphere of The Fringe that makes it something bigger, something more important and visceral. At the Fringe Festival, you live to get your show noticed and reviewed; for my part, I lived for the theater.
About Our Contributors

Holly Gover is an Art History major and French minor currently spending her junior year in Paris. When she is not eating her weight in Camembert and getting lost in the past subjunctive, she is happily using her art history student card for free admission to the museums and drinking up the esprit français with every new espresso.

Kerri Henrichs is majoring in Communication Arts with a minor in Graphic Design. She is graduating this December (fingers crossed). She hopes to go into book design when she’s out of school and would love to move out of New York City to the west coast. She would like to thank Professor Bell and Artfusion News for letting her design and be a part of this edition. The experience has been really great.

Kirsten Kidwell is a sophomore and a double major in English and Art History. She loves to read, especially Russian novels, and also loves to read fantasy books and manga. Her favorite artists include Monet, Vermeer, and the Pre-Raphaelites. She is also obsessed with the Jonas Brothers and hopes to meet them one day.

Holly Lunn is a junior pursuing a Dance major and double minor in Art History and Arts Management. She is expected to graduate in Spring 2011. For the past year and a half, she has been an assistant teacher at the American Ballet Theatre and this past Fall 2009 she was an intern at MTV News.

Virginia Melvin is graduating in May 2010. She is an Art History major and International Studies minor. She is the President of the Artfusion Club.
Jillian Moseman is a senior. She will graduate this coming spring with a BA in Art History. Jillian was also the treasurer of the Artfusion Club for the 2008-2009 school year.

Marguerite Mott is graduating in 2012 and is an Art History major and French minor. She loves theatre, the New York art scene, and Kurt Vonnegut.

Sofia Palacios Blanco was born in Barcelona in 1985 into a very artistic family. She grew up learning ballet and music but was always encouraged to explore other art forms. Both of her parents used to paint and sculpt in their free time. After she graduated from high school, she decided to pursue a career in dance and moved to the US. She got a scholarship with the school of Aspen Santa Fe Ballet and stayed in Colorado for two years. She transferred to Marymount in 2007 as a Dance major. However, moving to New York made her really curious about exploring other art forms and she decided to double major in Studio Art and Set Design. This is her last year at Marymount and throughout her time here her goal has been to incorporate her knowledge of dance and movement into the new art forms she has been exploring (especially sculpture and theater) and recombine them to create something new.

Meghan Quinlan is currently a junior at Marymount Manhattan College; she is pursuing a double major in Dance and English. In addition to being a dance enthusiast, she also holds the position as Editor-in-Chief of The Monitor, the school’s newspaper. She is a self-proclaimed grammar geek and is also an avid coloring-book colorer. Her preferred medium is crayons.

Emma Ramos is a junior at Marymount. She is an avid film watcher and this will be her fourth Artfusion News movie review. Emma is an aspiring writer, interested in
fiction and screenwriting. So far, she has written five short stories and submitted two for publication. She is the daughter of a film connoisseur and the granddaughter of a well-respected stage actress. Her childhood memories include seeing a screening of Lawrence of Arabia with her father at the Ziegfeld Theater when she was seven years old, impersonating Mae West and Judy Holiday with her grandmother at five, and being part of one of the first American families to own a DVD player. Ingmar Bergman, Rainer Werner Fassbinder, Luis Buñuel, Pier Paolo Pasolini, and François Truffaut are some of Emma’s favorite directors. In terms of more contemporary directors, Emma favors Agnieszka Holland, Michael Haneke, Pedro Almodovar, and Lars von Trier, among others.

Sarah Rohlfing is a freshman and an Art History major. She hopes to travel the world looking at art. She’s very happy to have been part of this edition of Artfusion News and would like to thank everyone for their contributions.

Aaron Switzer is a senior Theatre Arts Major with a concentration in Scenic Design and has worked on three productions at Marymount Manhattan College. He also designs for an Off-Broadway production company, Page 121 Productions.

Kaitlin Yent, ’11, has lived in Ireland and went to high school in Paris. She recently transferred to Marymount from St. John’s College in Annapolis, Maryland. She is an Art History major and interned for the artist Jo Wood-Brown during the Fall 2009 semester, where she helped to publicize the “11/9—9/11: Berlin/New York” exhibition.

Heuitae Yoon is a senior majoring in Studio Art.
The College Group at the Met (CGM) is a group of twenty-five local college students who plan and produce events and programs for other students at The Metropolitan Museum of Art. CGM's mission is to enhance Museum programming with regard to local college students, to connect campus communities with the Museum, and to increase student engagement at the Museum. Through programming, CGM creates opportunities for all students—from all backgrounds and academic majors—to encounter and explore the Met's collection in new ways.

For more information, including information on upcoming events, please visit www.metmuseum.org/collegegroup

The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
Tuesday–Thursday: 9:30 a.m.–5:30 p.m.
Friday and Saturday: 9:30 a.m.–9:00 p.m.
Sunday: 9:30 a.m.–5:30 p.m.